

ROCHESTER HISTORY

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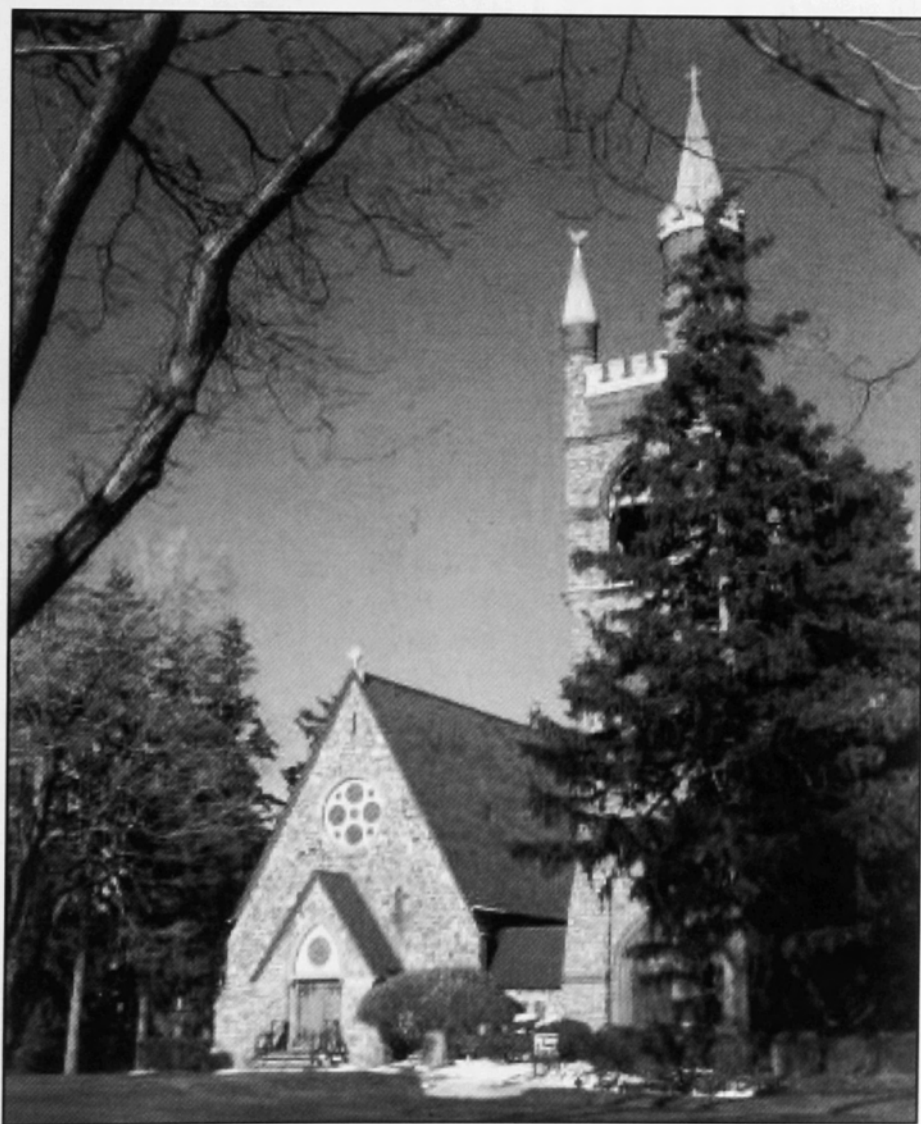
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HOLY SEPULCHRE CEMETERY

by E. Robert Vogt





*Bronze statue of Bishop Bernard McQuaid,
founder of Holy Sepulchre Cemetery.*

Cover: All Souls Chapel

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A New Vision

The story of Holy Sepulchre Cemetery cannot be told without some background of the founder, Bishop Bernard J. McQuaid and his philosophy on the mission of a Catholic Cemetery for the newly formed Diocese of Rochester. McQuaid was a man of strong convictions, which developed from his early years when he was orphaned at the age of seven and raised by the Sisters of Charity in New York City. The Sisters gave him an excellent education and when he indicated his desire to study for the priesthood, they arranged for him to attend a Preparatory Seminary in Chambly, Quebec, Canada. He completed final studies at St. Joseph's Seminary, Fordham, New York. He was ordained in 1848.

Upon his ordination for the Diocese of New York, he was assigned to pastorates in New Jersey, then part of the New York Diocese. There, over the years he founded three new parishes, became the Vicar General of the newly formed Newark Diocese, and brought the Sisters of Charity from New York to found a community for Newark. He also founded a seminary for the training of a local clergy, which became, as we know it today, Seton Hall University. So when he was appointed the first Bishop of Rochester in 1868, he came, not only as shepherd of souls, but as a builder and planner for the eight counties originally taken from Bishop Timon of the Buffalo Diocese. Later, four additional counties were added to Rochester Diocese as we know it today.

Reorganizing For a New Cemetery

Needless to say, it didn't take long for him to make some observations and develop plans for new parishes, schools, and the development of a local clergy. He also assessed the conditions for the burial of Catholics in the diocese. As early as 1823, St. Patrick's parish had a small churchyard cemetery, which it quickly outgrew. In the interim, Catholics were buried in common cemeteries, until 1839, when St. Patrick's parish opened a new 21acre cemetery on a piece of land referred to as the Pinnacle on the south side of the city. Subsequently the German speaking parishes opened cemeteries of their own; St. Joseph's in 1850, St. Boniface in 1860, Ss. Peter & Paul's in 1844 and Holy Family in 1864.

Bishop McQuaid decided that five separate cemeteries were not only impractical but in the long run they would outgrow their land and eventually become a burden to the parishes. He envisioned one cemetery to serve all nationalities, and large enough to provide burial space for generations of Catholics to come. The parishes involved did not immedi-

ately embrace this concept, as they preferred to operate their own cemeteries. After Holy Sepulchre opened, the families of the people buried in the parish cemeteries, saw how well the new cemetery developed, they arranged to have their kin moved there. Later, those bodies not moved to new graves in Holy Sepulchre, were eventually removed to space provided by the new cemetery and large granite memorials for each of the individual parish cemeteries were erected.

Nevertheless, the Bishop proceeded with his research on how to develop such a central cemetery for his new diocese. He visited Holyhood in Brookline Massachusetts, Calvary in New York City and Mt. Elliott in Detroit. He studied these cemeteries from the standpoint of land development and layout, rules and regulations, pricing structures for land and cemetery services. He determined that the concept would be a "Garden Cemetery", properly landscaped and environmentally friendly. He did all this while proceeding with his plans to purchase the site on the boulevard.



An early map of the town of Greece

A Picturesque Location

The parcel of land that Bishop McQuaid was interested in was north of the City in the Town of Greece. Rectangular in shape, it was part of the Phelps-Gorham Purchase, known as the 20,000-Acre Tract. It was bordered on the east by the Genesee River, west by Charlotte Boulevard,

(or the Turnpike as people referred to it then, now Lake Avenue) and on to Dewey Avenue at Barnard's Crossing. The entire acreage embraced lots 38, 39 and 40, as shown on the Greece Town Map of 1800. The topography was ideal for a cemetery because of the sandy soil, some 7 to 10 feet deep over coarse sand and gravel, making for excellent drainage. The bishop was familiar with this land, as he was already operating The Home of Industry for Boys on an adjacent parcel, where young men from St. Mary's Orphanage were trained in farming and other trades to prepare them for gainful employment in the community.

The entire site was previously owned, all or in part by families named Pomeroy, Upton, Doran, Mahon, Rogers, Pattec, Defendorf, Gallagher, Fitzgerald, Hickey, Scott, O'Hara, and Brovert, and was basically used for farmland and orchards. On the first of June 1871 the land was purchased at \$200 per acre. This would be the first of the fourteen parcels of land purchased, comprising the present 322 acres. The most recent parcel was added in 2003.



Horse car at cemetery stop on Lake Avenue.

Resistance and Dedication

The major reason for the negative response to the bishop's proposal for the site was that there was no public transportation along the Boulevard from the city line, it was a private toll plank road in very poor shape. There were three alternatives available for the public: rent a horse and carriage and use the toll road, walk from the end of the trolley line at the city line along the boulevard, or take the train to Barnard's Crossing at Dewey Avenue and walk across to the developed land on the

east side of the boulevard. None of these options were satisfactory, but in the end, despite these obstacles, an estimated crowd of 10,000 people attended the dedication rites on September 10, 1871. According to the *Union and Advertiser*, a special railroad train of sixteen cars could accommodate only a small number of the crowd, the remaining people had to come on other vehicles or on foot. Eight days later, a child named Martin Duffy, the son of Walter and Theresa Duffy, was the first burial in the new cemetery.

In 1887 the Bishop granted a right-of-away to the Rochester Charlotte & Brighton Railroad, the RC&BRR, for a horse-drawn trolley line to operate on his land west of the boulevard. Several years later, in 1893, the line was electrified, making the cemetery available to people from all sections of the city, since the R.C.& B tracks were connected to the City Lines.



Bradford pears in a typical garden section in the South Division.

Implementing the Vision

To implement the “Garden Cemetery” concept, the bishop had the guidance of Patrick Barry, one of the first members of the board trustees and a partner with George Ellwanger in the Mt. Hope Nursery. Together, they selected F. R. Elliott of Cleveland, Ohio to design the first 19 Sections of what was to become the East Division of the cemetery. He was not only responsible for designing the road system, but the plans for the individual burial sections and the site for the cemetery chapel.

Elliott and Barry planned the landscaping and the tree and shrub specifications for the burial sections, as well as the perimeter plantings

along the boundaries. These selections of planting materials laid the foundation for the marvelous collection of trees and shrubs, many of which are still thriving today. A well know New York nurseryman, named Thomas Jackson supplied the specified plant materials. In the following years, both Ellwanger and Barry provided exotic specimen planting materials for the cemetery, much of which they purchased in Europe on their many buying trips. These additions and those of succeeding landscape architects, contributed to the bishop's goal of a "garden cemetery".

Today, on the cemetery tree tour, visitors can see some 78 varieties of such fine specimen trees as Shagbark Hickories, Red and White Oaks, English and Copper Beech, London Plane, Catalpa, Horse Chestnut, Katsura, Canoe Birch, Sweet Gum, Carolina Poplar, Magnolia and Butternut Hickory. Among the coniferous group are Austrian Pine, Norway Spruce, Colorado Blue Spruce, and Scotch Pine. In later years, when the North and South Divisions were being developed, the cemetery added newer hybrid flowering ornamentals, such as Crabapples, Plums, Cherry, Bradford Pears. along with Pin Oaks and Mountain Ash trees. These varieties, along with a wide selection of evergreen and flowering shrubs added beauty and color to the landscape.*



The main entrance to the east division on Lake Avenue with the Chapel Tower in the background.

Cemetery Management

To insure the proper follow-through of the original plans, the Bishop hired Pierre Meisch, a garden expert from Belgium to be the general superintendent of the cemetery. He supervised the building of the road

system and oversaw the spring plantings of the first 19 Sections of the East Division, as well as those along the boulevard and the entrance. Over the years, the cemetery grew to its present 322 acres. The landscape design was carried on by such prominent landscape architects as Alling DeForrest, Walter Cassebeer, Harry Boone, Donald Whiteford, and Donald and David Ward of Grever and Ward, of Orchard Park, New York.

The plans were actually carried out by a succession of superintendents namely, John Meisch, Pierre's son, Frank Taylor, (for 37 years), Harold Clark and Alvin Dodds. In 1971, Rev. Joseph Dailey became the first Cemetery Director, and in 1973, Bishop Hogan appointed E. Robert Vogt as the first lay-director of the cemetery. Vogt held that position for 23 years, until his retirement as the executive director in 1996. James Weisbeck, the present executive director and John Drexel, assistant director, succeeded him.

Alice Kirk, Lucille Donke, Marge Wright and others managed the office while groundskeepers and others carried out Bishop McQuaid's mandate to develop and maintain his 'Garden Cemetery.'



Cemetery Trolley Station on Lake Avenue.

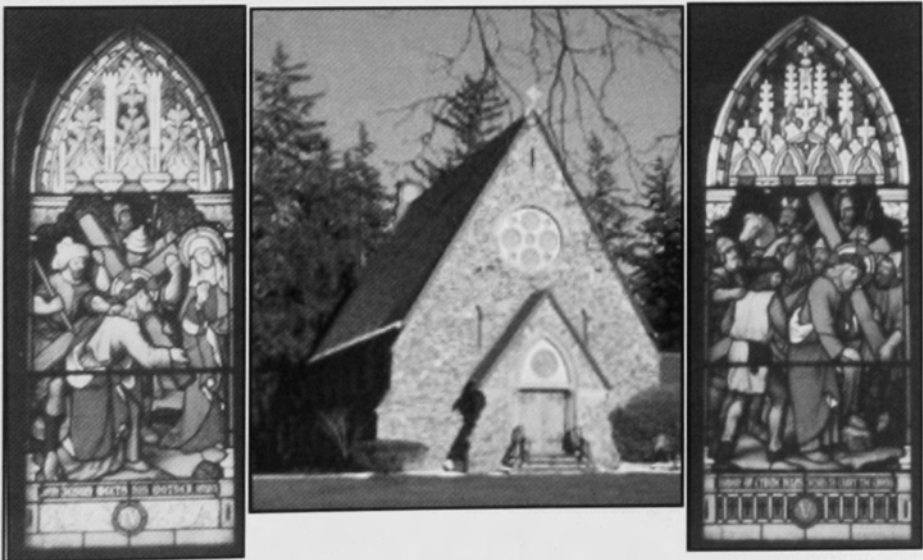
Landscaping the Future

Today, the "tree scape" so vital to the appearance of the grounds, is handled by a 'state of the art' computer assisted design program, called CAD. This system plots on maps the location of some 5,500 trees, prints out a condition report of each tree and gives an estimated life span of each tree. The landscape staff then can plan for the replacement of a

specimen tree to be planted in the immediate area of the one to be removed. This is done some years in advance of the takedown time, thus preserving the overall appearance of the immediate area. Fortunately, today's nurseries are growing trees for selected purposes, which are more adaptable for cemetery use, since there is now a limited amount of space between monuments, burial vaults, pathways and roads, as burial sections become filled. Consequently, our "tree scape" regenerates itself, and thus perpetuates the overall appearance of the cemetery grounds.

All Souls' Chapel

All Soul's Chapel, built in 1876, has become the centerpiece of the cemetery. Designed by Andrew Jackson Warner, it was a small but graceful building measuring 40' x70'. Warner was one of Rochester's most prominent architects, having been the architect in residence for the building of St. Patrick's Cathedral and designer of the addition to the cathedral and Our Lady Chapel. He also designed the Powers Building, the First Presbyterian Church, the buildings of St. Bernard's Seminary, the Old County Hall in Buffalo, as well as many other well known buildings in Rochester. The style he selected for the chapel was Early English Gothic, with a steep slate roof, and built of Medina stone from a local quarry. The building was planned and completed in three phases, over a ten-year period.



All Souls Chapel and two stained glass windows depicting the Stations of the Cross.

The first phase was the construction of the below-ground undercroft, which was needed for the storage of bodies, when the winter weather prevented the hand digging of graves. A crypt for the bishops of the diocese was also provided there, and was in use until the mid 1930's.

The second phase was the completion of the main floor of the chapel itself, which was done as money became available. In 1885 it was completed. Some of the interior design features of the chapel were the attractive supporting hammer beams and the carved wood frames for the memorial plaques, the handiwork of Dominic Mura, a local carpenter. The stained glass windows picturing the fourteen Stations of the Cross were made in the Studios of P. Nicolas in Roermond, Holland. He also designed the rose window with Bishop McQuaid's coat of arms as the centerpiece and the two lancet windows on the façade of the building.



St. Bernard's Chapel in All Saints Mausoleum.

The handsome white marble altar, trimmed in black marble, stands on a base of pink Tennessee marble. It was designed and built by the Hall Company of Boston and was a gift given by the faithful of the diocese. The bishop stipulated that each donation was not to exceed \$.25, thus making it possible for everyone to participate in this magnificent gift. The stenciling and gold leafing of the hammer beams and the painting of the ceiling panels, with their pictorial symbols and icons of the passion of Christ, as well as other religious symbols, highlight the magnificent interior decoration of the chapel. Not much is known concerning the artist, other than his name, Chester F. Leiderson; but his work, after all these years stands as a tribute to his craftsmanship and artistic ability.

Over the years, the chapel has served many purposes, other than as a

committal chapel for burials. In the early days, services were held for the faithful from nearby neighborhoods and as an interim church building for newly developing parishes in the adjacent areas. It is still very much in use today as a committal chapel. A monthly memorial mass is said there for all the deceased in the cemetery, from October to May each year, and in the other remaining months, the mass is said in the St. Bernard's Chapel in All Saints Mausoleum on the cemetery grounds. The building has been meticulously cared for and renovated over the years to remain the architectural gem that it is today.



All Saints Mausoleum

The Chapel Tower

The third and last phase, completed in 1886, was the addition of the magnificent 110-foot tower, topped with a bronze rooster weather vane, symbolizing St. Peter's denying of Christ as the cock crowed. The original plan called for a bell in the tower, along with a water tank for irrigation, but these were never installed. In 2000, some 114 years later, a large bronze bell became available when a chapel building closed. It had been dedicated to the memory of Bishop McQuaid after his death in 1909. It was made available by the diocese to the cemetery, which arranged to have it moved, restored and placed in the tower. It now speaks, along with the 1980 carillon, and can be heard by visitors throughout the East Division. Sometimes, when the wind is just right, it can be heard on the other side of the Genesee River.

In the 1930's Archbishop Edward A. Mooney, the bishop of the diocese, built a lovely new six-crypt mausoleum of white Vermont marble, in the base of the tower. It is used as the resting place for the bishops of

the diocese. Since not all of the bishops of Rochester Diocese are entombed in this mausoleum, a handsome bronze memorial plaque for all the bishops who did serve, was placed at the base of the tower. Those not buried here are Cardinal Mooney in Detroit, Michigan, Archbishop Fulton Sheen, in St. Patrick's Cathedral in New York City and Bishop Joseph Hogan in St. Rose's Cemetery in his boyhood hometown of Lima, New York.

In 1983, the bronze statue of Bishop McQuaid, which was erected on the grounds of St. Bernard's Seminary in 1929, was moved to the cemetery grounds, shortly after St. Bernard's Seminary closed. It is now located at the base of the chapel tower. This impressive statue was designed in the Joseph Sibel Studios of New York City and cast in bronze in Italy. It was given in memory of the bishop by the clergy of the diocese.



*The Risen Christ at the Dewey Avenue entrance.
Note the Resurrection Mausoleum buildings in the background.*

Religious Burial Sections

From the very beginning, the land on the south side of the chapel was set aside for the burial of clergy who labored in the diocese, not only diocesan priests, but religious order priests as well. There is now a new Priest Section in the southern half of the oval directly in front of the chapel. The land on the north side was reserved for the women religious of the diocese and is referred to as Sister Section I. Sister Section II is further east down near Trinity Lake. Sisters Section III is located in the northern half of the oval in front of the chapel,

The Blessing of the Graves

The annual blessing of the graves was one of the first ceremonies established. This was an old European custom of blessing of graves on All Souls Day. The ceremony began at the chapel with the bishop and the clergy singing the Office of the Dead, and then proceeding to the grounds, where the graves were blessed. In 1893, after the opening of St. Bernard's Seminary adjacent to the cemetery, the seminarians joined in this annual ritual. Unfortunately, the weather in November proved difficult, and the date was eventually changed to September. At its peak, the estimated attendance was 15,000, causing all sorts of traffic and logistical problems. It was continued until World War II. Attempts to reinstate the interest and attendance in the ceremony did not prove successful and in 1966, it was regretfully cancelled.



Gate Houses at the entrance to the East Division.

The East Division Entrance

Prior to the completion of the chapel tower, the two gothic stone gatehouses were built to accommodate cemetery visitors. These two gatehouses form the main entrance, to the cemetery for the East Division. At the same time, construction of the first section of the stone walls began. They eventually became the property demarcation along some 7,160 feet, or 1.36 miles, on both sides of Lake Avenue. In recent years, the walls have been beautifully restored.



An angel hovers protectively over



r the Gaffney family monument.

The same Medina stone that was used for the chapel, gatehouses and walls, was also used in the construction of St. Bernard's Seminary and St. Ann's Home, also on Lake Avenue. Fortunately some of this stone was still available in 1890 for the west Main Entrance on Lake Avenue, the Dewey Avenue Gate in 1932 and for the new north Lake Avenue Gate in 1938.

Formalizing Holy Sepulchre Cemetery

In the spring of 1872, the bishop obtained a charter from the Legislature of New York State under the Religious Corporation Act of 1863 and organized a Board of Trustees to carry on the work of the cemetery. The board was made up of equal numbers of clergy and laymen, with the bishop as chairman. A Rules and Regulations Booklet was published to insure the uniform and systematic operation of the cemetery and to ensure adherence to Rights of Burial and to proper conduct on the cemetery grounds. To further insure the financial future of the cemetery, the Board of Trustees inaugurated in 1923, a Perpetual Care Trust Fund, now called Permanent Maintenance Fund.



Old fountain at main cemetery entrance, now the location of the new Garden of the Sepulchre.

The original office for the transacting of all business was in the city at 70 Frank Street in the cathedral offices. In the early 1900's, a home/office building was erected on the west side of Lake Avenue to house the Cemetery Superintendent and a field office was located there for the conducting of the day-to-day field cemetery business. In 1917,

the cemetery built a free standing office building and moved the field office there. In 1937 the Frank Street office was closed when the St. Patrick's Cathedral complex of buildings was sold to the Eastman Kodak Company. All business was then conducted at the new cemetery office. In 1965, an addition was added, doubling the size, and as the cemetery grew, additional space was added in 1988 and in 2001. The original 1917 building was completely renovated in 2001 to provide additional space for customer service, conferences and family counseling. The outer lobby houses the computer kiosks for visitor use, as well as comfortable rest room facilities.



*The Civil War Memorial in the Grand Army
of the Republic lot.*

Meeting the Needs of a Growing Community

As the growth of Rochester and its environs grew, the cemetery had to plan ahead for new burial sections. The first area developed in the early 1900's was west, across the boulevard, now called Lake Avenue. This was the beginning of what is now referred to as The Alphabet Division, and it stretches from Lake to Dewey Avenues. A unique layout of the road pattern was developed by Alling De Forrest, when he separated many of the burial sections by using two roads divided by a 12 foot planting area, thus developing a boulevard effect. Now, a hundred years

later, his tree planting has grown into double rows of 40' evergreens, which make for a beautiful and serene landscape.

The other exceptional feature in this Division is the Grand Army of the Republic Plot, which was opened in 1908 on land donated personally by Bishop McQuaid. Concurrently, a similar Civil War Section was underway at Mt. Hope Cemetery and a competition was held for the designs of the monument features for both cemeteries. A committee from the Veterans Burial Lot and Monument Association and representatives of the two cemeteries was formed to select the final winner. Sally James Farnham, a sculptress from New York and a student of Frederick Remington, was the winner. The monument for Holy Sepulchre was an 18' Celtic cross, with the endless knot design on the face of the cross. A magnificent bronze eagle with a wing span of 8 feet, draped the cross. The monument was dedicated on September 26, 1908 at a solemn dedication ceremony, attended by a large contingent of Veterans and dignitaries. Eventually, the cemetery opened six additional Veteran Sections, two in the North Division, and four in the South Division. They are recognizable by 25' flag poles.



The Rochester Firemen's Monument

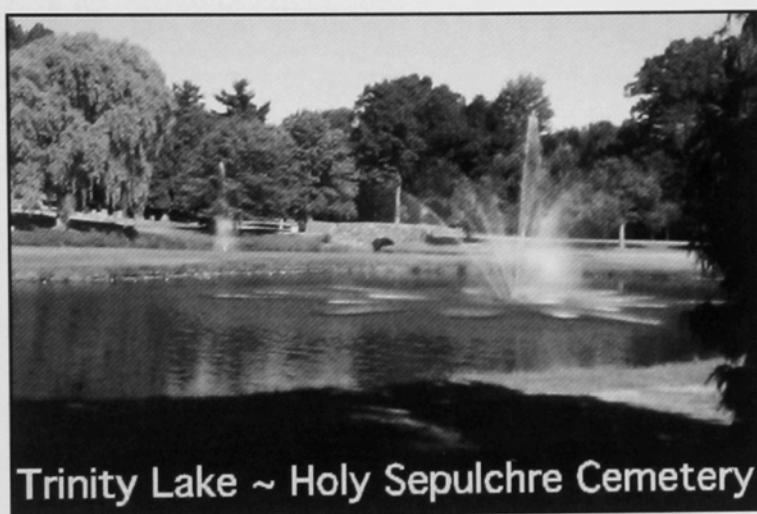
A Day of Remembrance

The Firemen's Plot in the East Division was originally dedicated on September 11, 1888 by Bishop McQuaid, for the burial of the City of Rochester Firemen. On the 100th anniversary of the plot in 1988, the monument was restored and the date of the anniversary was incised on the face, September 11, 1988. Now on September 11th each year, our

nation remembers how the New York City firefighters, along with fellow firefighters from many sections of the country, responded to the monumental tragedy forever connected to this date.

Trinity Lake Completes the East Division

The final plans and development for the remaining acreage in the East Division, in 1919, was the work of Alling Stephen De Forest. He was a noted local landscape architect, born in 1875 in Pittsford, New York . He had previously worked for the Olmsted Brothers of Brookline,



Visitors find a place for rest and contemplation at Trinity Lake in the East Division.

Massachusetts, and learned landscape architecture, before returning to Rochester. He was responsible for many outstanding landscape designs for many prominent Rochester residents, and many public parks and gardens over the years, both here and in the northeast part of the country.

His assignment was to design the undeveloped acreage with it's beautiful rolling topography that surrounded a rather irregular body of water, and the land on the east side of the lake that provided a breathtaking view of the Genesee River gorge. His plans changed the original configuration of the waters, forming three separate bodies joined at three points, where he built three charming stone bridges to carry the roads over the water. This tri-lake body of water, now known as Trinity Lake, is one of the most beautiful areas in the cemetery. In each of the sections are large fountains, which add to the overall beauty. They transform the

area into a peaceful and serene landscape, where visitors can come to enjoy rest and contemplation.

The South Division west of Lake Avenue, was also designed by Alling DeForest, and again he used the boulevard road design for the first thirteen sections of this division. The same lot configurations were available as in the East Section and the Alphabet, that is, large multiple grave plots of seven or fourteen graves. In some sections, two or four grave lots while in others, single grave plots. This same pattern was used when the North division opened several years later. The use of large family lots eventually dropped out of favor and today families have multiple size choices of grave space, all within the same garden section with the option of either a flat granite marker or an upright monument. These changes were all part of a long range plan, by the land designers to make Holy Sepulchre a full-service cemetery, offering a variety of burial options, both in-ground and above ground.



*A life size replica of Michelangelo's pieta
in St. Peter's Basilica in Rome.*

The Cemetery Becomes a Serenity Garden

To continue the "garden concept", many of the newer sections developed were actually called "Garden Sections", which are burial sections, pre-landscaped by the cemetery with trees and shrubs in a planned pattern. Lots for upright monuments backed up to the planting areas, with the plant material forming a backdrop for the monuments. This new concept developed in the early 1980's by Donald Ward of Grever and Ward, has become very popular, especially in the eastern part of the country.

At the same time, Catholic cemeteries were developing sections called "Shrine Sections", which featured a large religious stone monument as the focal point. This religious feature was then surrounded by individual graves with grass level stone markers, amid low level permanent ground plantings and trees. Holy Sepulchre opened the first of these, named Queen of Heaven Shrine Section in 1975 followed in 1989 by Holy Family Shrine Section, with it's impressive three-faced 14' monument featuring the holy family. Two smaller shrine sections for children, Guardian Angels in 1979 and The Christ Child in 2002, were subsequently developed.



Queen of Heaven Shrine Section.

Finding the Way

The cemetery has computerized the 230,000 burials accessible to the public at two computer kiosks in the lobby of the Lake Avenue office space. The computer provides information concerning individual burials, prints out a map with directions to the burial section, and prints a second map indicating where within the section the grave is located.

To further assist visitors, large 4'x6' cast aluminum maps in color of the cemetery are located at all four entrances. These locate all the burial sections, community mausoleum buildings, chapel, the field operation center and the main office, as well as such landscape features, as Trinity Lake and the fountains. All the burial sections have cast aluminum signs mounted at eye-level for convenient and rapid identification from a visitor's vehicle.

The Garden of the Sepulchre

The Garden of the Sepulchre has made a dramatic impact and visual change as visitors enter the Main Gate on Lake Avenue. This garden on the west side of Lake Avenue is now at the main entrance to the cemetery. The piece of land had for many years been the location of the three cemetery greenhouses and the boiler house with its 20' chimney. The primary use of the greenhouses was to provide planting materials for the cemetery gardens. They also provided the lot holders with the convenience of purchasing plants and flowers for their grave decorations right on the cemetery grounds. These facilities were no longer needed and the greenhouses were removed in the early 1970's.



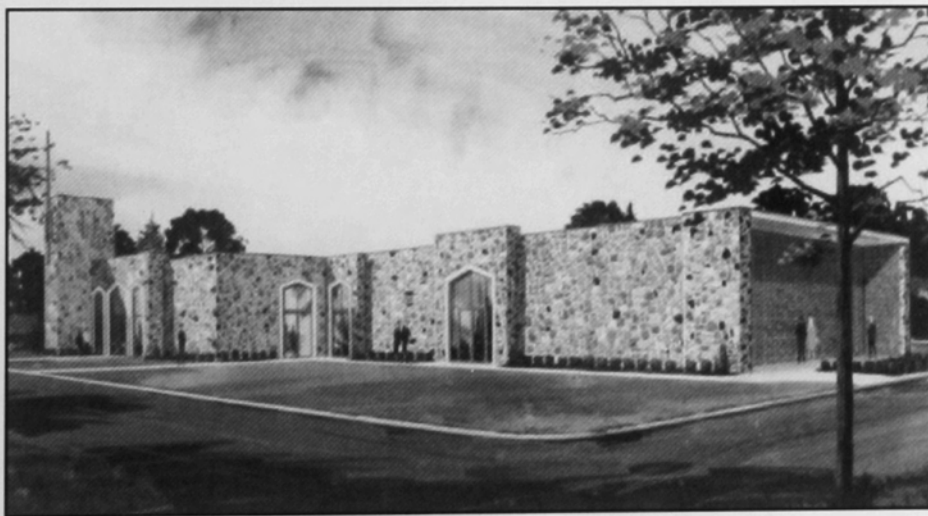
Garden of the Sepulchre looking easterly through the Granite representation of Christ's tomb and the closing stone.

The conceptual design for this new entryway was the work of landscape architect, Donald Ward, of Grever and Ward. The first of the three main elements of the garden, is the bronze life size replica of the famous Pieta mounted on a large stone base. This work of art was cast in Italy in the Biondon Studios using the lost wax process, produces a casting exactly like Michelangelo's original, in St. Peter's Basilica in Rome. The next element is the grouping of three wooden cross 12', 18' and 16' high and mounted on high ground encircled by a stone wall. The last major feature is the symbolic "Sepulchre" carved from Georgia granite and which represents Christ's resurrection tomb entrance with the closing stone set off to the side.

Through the entire length of the garden, runs a serpentine stone walk, along which are the fourteen Stations of the Cross in bronze, mounted on granite bases. The entire garden is beautifully landscaped with trees, shrubs and colorful flower gardens. Should a visitor stop at the west end of the garden and look through the entrance of the sepulchre, the visitor will note the perfect alignment of the crosses, the Pieta and All Souls Chapel tower across Lake Avenue.

Community Mausoleums

In 1978, the cemetery began the building of community mausoleums for the above ground burial of the dead, a trend that was rapidly developing in the Eastern part of the country. These buildings are called "Community Mausoleums" since they provide entombment that previously was only available to those who could afford the "private family mausoleums". These structures are built of poured concrete and steel and veneered in stone. They were built by the J.C. Milne Company of Portland, Oregon and designed by architect Allen Hoogs, with Robert Monahan, a local architect, as consultant. The multi-faceted glass windows in the mausoleum buildings, were designed by James O'Hara, and in the newer buildings, by his daughter Valerie O'Hara, of the Pike Stained Glass Studios of Rochester, New York.



Resurrection Garden Mausoleum.

All the buildings and corridors in the Resurrection and All Saints complexes have religious connected designations for identification purposes. Individual works of religious art are used inside or out, especial-

ly in the chapel areas, which are provided for committal rites and meditation. Magnificent, stained glass windows with religious themes are used throughout all the chapels and corridors. Resurrection and All Saints complexes have outdoor fountains, meditation benches and convenient parking areas.

The combined number of full size crypts in both mausoleum complexes is 10,000, with 5,000 niche spaces for cremations.

Maintaining a Magnificent Cemetery

The physical facilities for the housing and care of field equipment have run the gamut, from space in one of the gate houses in 1885, to the cemetery's "state of the art" operations center. This 14,000 sq. ft. complex houses the field offices, repair shops, equipment and materials storage, air conditioned lunch rooms, shower and locker room facilities, for both male and female employees. The cemetery had built a magnificent field barn on land in the new South Division, which unfortunately burned down in 1916. In 1917 the cemetery purchased the Bernard Oil Company property and buildings on Dewey Avenue, adjoining the cemetery property.



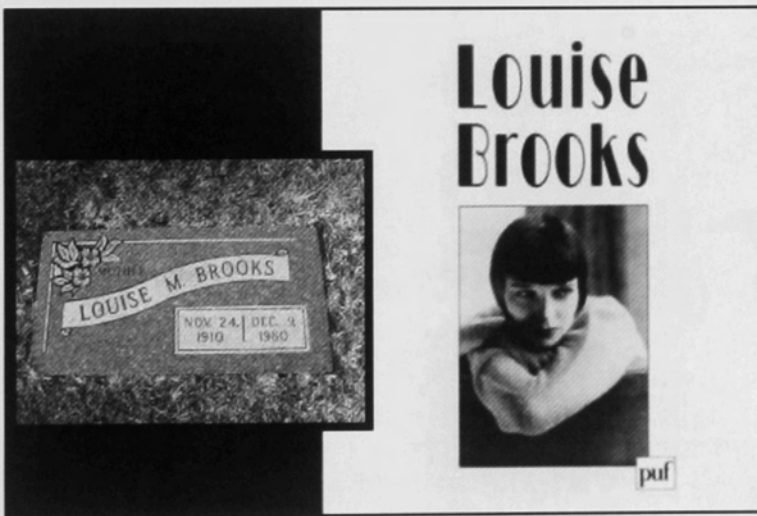
Minor renovations were made to these structures to adapt them to the cemetery's needs, but by 1974, they were no longer efficient to operate. A large addition was added in 1975 and eventually in 1995, another large addition was built and the older structures completely renovated. The current operation center with some 50 pieces of equipment, such as

trucks, backhoes, snow plows, riding and hand mowers, trimmers, chainsaws, just to mention some off the myriad pieces of equipment needed to efficiently maintain a cemetery of 322 acres. There are 270 acres of lawn to mow and trim, sixteen miles of road to maintain, winter and summer and leaves from some 5,500 trees to be raked and disposed of.

Prominent Catholic Burials

People often wonder what important men and women are buried in the cemetery. One would think, that among the 223,000 people buried here, that the list would be quite lengthy, but not so. The majority of the people were those solid, God-fearing people, who in their own small way contributed to making our community a wonderful place to live.

Certainly the four bishops and two auxiliary bishops of the Rochester Diocese buried here were men of note; Bernard McQuaid, Thomas Hickey, John O'Hern, James E. Kearney, Dennis Hickey and John McCafferty.



Louise Brooks, a silent movie star.

Some Prominent Women

Mother Hieronymo O'Brien, founder of St. Mary's Hospital
Catherine Coll de Valera-Wheelwright, mother of Eamon de Valera, Premier and the

President of the Irish Free State, (Republic)

Kathleen Cunningham, artist

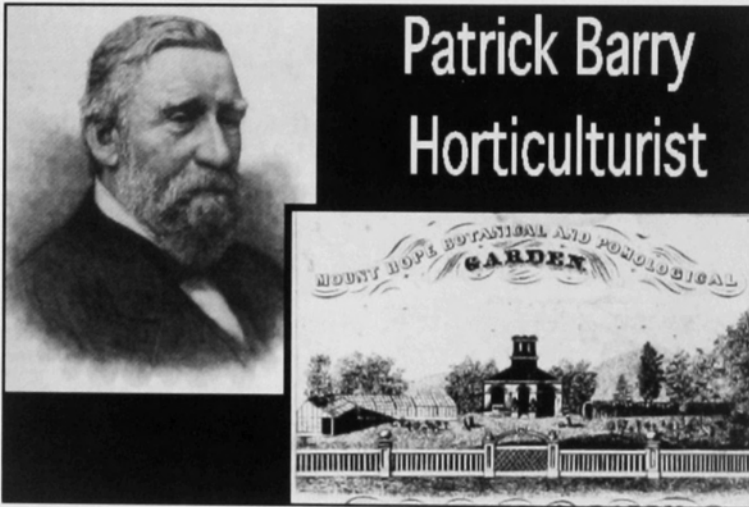
Louise Brooks, silent movie star

Helen B. Powers, New York State Board of Regents

Mary A. Cariola, social worker

Sr. Mary Mark McMahon, founder, School of the Holy Childhood

Alice Kirk, first clerk of the cemetery board, noted community volunteer



Patrick Barry, early member of the Board of Trustees and who was responsible for the marvelous tree and shrub collection on the cemetery grounds.

Some Prominent Men

Patrick Barry, noted arborist and nurseryman

Robert Emmett Ginna, nuclear authority

Dr. Theodore Neubert, atomic specialist

Philip G. Kreckel, musician and composer

James P. Duffy, lawyer, judge & congressman

Henry Gillette, first Italian Mayor of Rochester

John G. Bittner, Postmaster of Rochester

Al Sigl, radio broadcaster

James O'Hara, artist and maker of stained glass windows
Dr. Richard Curran, Civil War Medal of Honor, Civil War,
Mayor of Rochester
Patrick Slavin, noted arborist with City of Rochester Parks
John C. Menihan, fine artist
John Oberlies, architect
Philip Yawman, office equipment manufacturer
James Cunningham, carriage and automobile manufacturer
General John McMahan, Civil War hero
Colonel Patrick O'Rourke, Civil War hero
John Odenbach, World War II shipbuilder
Jack Popham, sculptor
Pvt. Thomas F. Healy, first American soldier from Rochester to
die on foreign soil in the Spanish American War in
1899.

Francis Tumblety, suspected, but not proven to be the famous " Jack
the Ripper" of London, England, was buried in Holy Sepulchre
Cemetery in 1903 .

*E. Robert Vogt is the retired Executive Director of Holy Sepulchre
Cemetery and is currently a volunteer in the Archives of the Diocese of
Rochester.*

** The original handwritten planting plans for the first 35 acres are in
the Ellwanger and Barry Collection in the Rare Books Division of the
University of Rochester Rush Rhees Library. The cemetery is grateful to
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Bishop Bernard J. McQuaid