



A Gateway Into History

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For the Love of Tiffany

Hollywood Unveils Restored Ginter Windows

Sunlight streaming into the Lewis Ginter mausoleum reveals three newly restored Tiffany windows rich with color. Vines bear clusters of grapes in deep shades of red, purple, and blue in one window; in another, purple blossoms encircle a crown with brightly shining diamonds. In the central window, the locks of the Archangel Gabriel glow golden red.

next, then the cross. The 30” wide by 52” long angel, the largest of the three windows, had to be partially disassembled so that it could be removed. William Oakes,

Standing at the threshold of the mausoleum earlier this summer, Friends of Hollywood Cemetery Executive Director Kelly Wilbanks took in the magnificence of the windows. “Look what’s happened in two years,” she said in amazement.

Two Year Project

The process of restoring the windows began in May 2019 and was completed in May 2021 by Scott Taylor, Owner and Principal Conservator of E.S. Taylor Studio in Richmond. Before their restoration, the windows had suffered significant deterioration, and vandals had broken some panes in the angel window.

He found the work “challenging yet quite rewarding. I’m relieved that the intended results were realized.”

In May 2019, Taylor took his first step in the \$150,000 restoration project by removing the first of the three windows, the crown, from its stone setting in the mausoleum. He brought it back to his studio. After returning it to its original setting, he completed the angel



The Angel Window

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Restored Ginter Windows (continued)

Hollywood Conservator, helped with the removal.

Once in his studio, Taylor photographed each window, front and back, in both transmitted and surface light. Then he made a full-size rubbing of it to provide a diagram for reconstruction. He noted where he would have to replace parts of the matrix--the leaded framework that connects the individual plates of glass.

Opalescent Glass

Taylor and his staff then disassembled each window, taking extraordinary care to document and clean each



The Crown Window

piece—a special challenge with Tiffany windows, which are often made of several layers of opalescent glass to create a depth and a subtle color palette that changes with the light.

“Louis Comfort Tiffany and John LaFarge opened the door to the opalescent era of stained glass, which became

extremely popular in the Gilded Age, late 1800s and early 1900s,” said Taylor. “Opalescent glass is a base of white with added colors. The white makes the glass more



The Cross Window

opaque.” Prior to this, stained glass windows were made of panes of painted glass. “In the opalescent windows there is no painting except for flesh—face, hands, feet—or sometimes a lamb or dove.”

Glass Recreation

About 25% of the glass in the Ginter windows had to be recreated, mostly due to chemical devitrification, a deterioration caused by moisture creeping in. In the process, colored pieces turn increasingly white. “It’s a progressive, active condition that cannot be stopped,” said Taylor. “There are salts coming out of the glass, and it is actually returning back to sand.”

Each piece of recreated glass is signed by Taylor, providing historical documentation for posterity.

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Restored Ginter Windows (continued)

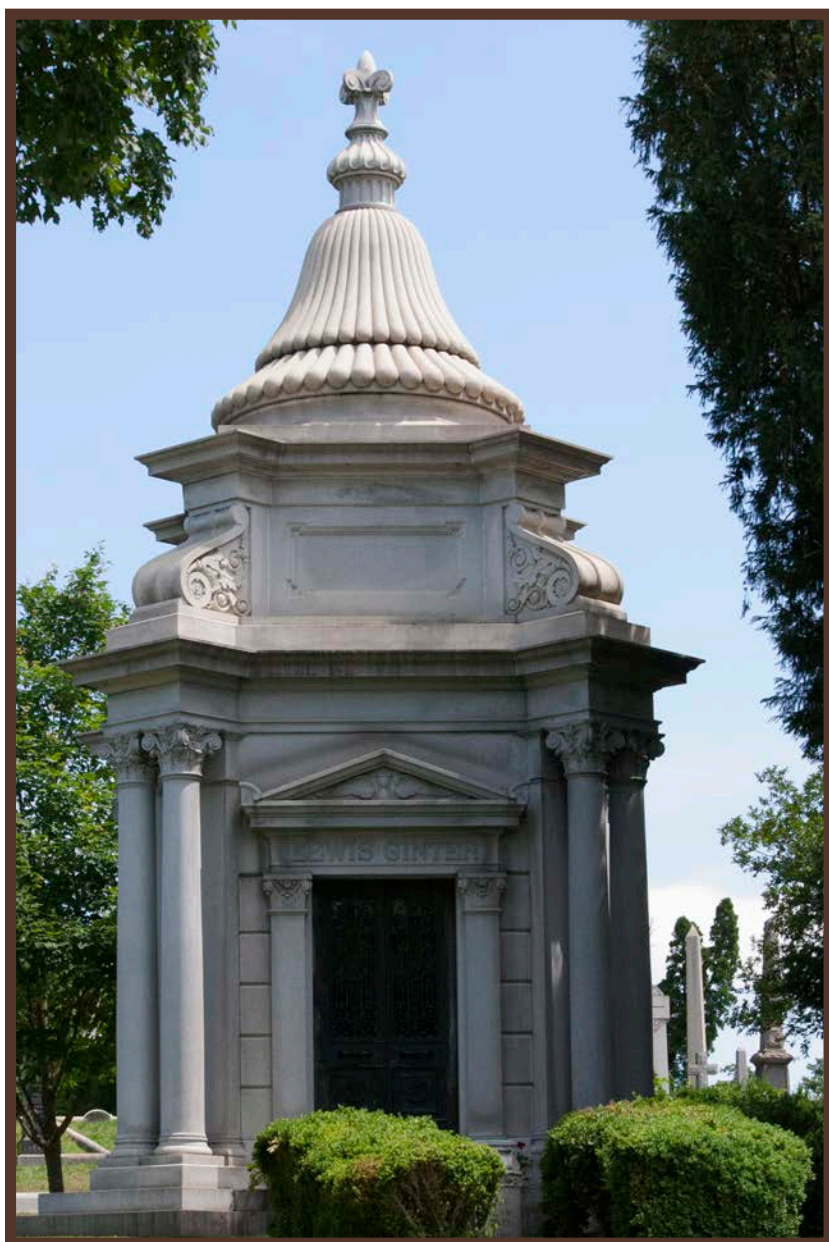
The conservator also provided Hollywood Cemetery with an archival DVD with photographs and reports for all three windows, showing a step-by-step history of their restoration. The entire process took Taylor and his staff 1,245 hours to complete.

Taylor, who in his over 30 years in the profession has restored Tiffany and other stained glass works for the Smithsonian Institute, the Washington National Cathedral in D.C., the Virginia Museum of Fine Arts, the Duke University Chapel, and numerous churches in Richmond, considers the Ginter mausoleum one of his top projects. “These are some high-end windows. The glass chunks in the cross are stunning. The painted face of the angel,

equally stunning,” he said.

Dr. Steve Fink, a Tiffany enthusiast who first brought the declining state of the windows to the cemetery’s attention, was impressed with Taylor’s meticulous attention to detail. In his recreation of a piece of confetti glass, a type of Tiffany glass noted for its specks of different colors, the color, size, and placement of each piece of confetti matched the original, said Fink. “He made the glass exactly the same. That was really a piece of work.”

Fundraising for the project began three years ago, before the removal began, with a lead gift of \$25,000 by Mrs. June Guthrie; it is now complete.



*The Lewis Ginter Mausoleum
(constructed ca. 1900)*

“Mrs. Guthrie really got the ball rolling with her generous gift, and soon others wanted to be a part of this exciting project. I think everyone recognized that the Tiffany windows truly are works of art that needed to be preserved,” says Wilbanks.

“We’re grateful for the support of our donors, who once again have demonstrated their great love for Hollywood Cemetery.”

The Lewis Ginter mausoleum will be opened to see the beautifully restored Tiffany windows on Wednesday, December 1st from 9 am – 11:30 am and Thursday, December 9th from 1 pm – 3:30 pm

Correction
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Page Nine

• Florence Bernadin Rees who was two years old when she died in 1862.

Extraordinary Sculptor

Edward Virginius Valentine (1838-1930)

Born November 12th 1838, Edward V. Valentine developed an interest in art as a child. In 1853 he accompanied his father, Mann S. Valentine, on a trip to New York City and visited the Exhibition of Industry of All Nations, an early world's fair. Valentine was so enthralled by August Kiss's bronze statue Amazon Attacked by a Lion that he was determined to become a sculptor. By 1859 Valentine was an accomplished sculptor in plaster and left Richmond to pursue his studies in Europe. He studied in Paris under Thomas Couture (1815-1879) and Francois Jouffroy (1806-1882). After a brief time in Florence, Valentine moved to Berlin in 1861 to study in the studio of sculptor August Kiss (1801-1865). Edward returned to Richmond in 1865 after the deaths of his father and Kiss.



*Edward V. Valentine in his studio, late 19th century
Cook Collection, The Valentine*

Portrait Busts

Valentine established a reputation as a sculptor of portrait busts considered good likenesses. Seeking portrait bust commissions to build his reputation, he occasionally created a bust without charge or commission just to photograph the work for advertisement and to gain the endorsement of the sitter. Small-sized photographic images of clay studies or plaster casts were easily included in letters to potential patrons to solicit orders, and to foundries for pricing information. Larger cabinet photographs were displayed in new large-sized picture windows of department stores. Works in plaster were the most affordable and popular with Valentine's patrons.

Portrait busts paid the bills, but works of imagination that engaged the artist's heart and mind were of greater interest to Valentine. In an 1870 letter, Valentine wrote that "while an artist may gain reputation and fortune by portrait sculpture, yet all will not be found satisfied with success in this particular branch of the art. I wish to elevate my time to ideal as well as portrait sculpture." Valentine also created genre figures of African Americans that sold well in many northern cities. Valentine exhibited at the National Academy of Design in New York City and throughout his long career, maintained an active correspondence with other sculptors such as John Quincy Adams Ward and Augustus Saint-Gaudens.

The Lee Sarcophagus

In 1870 Valentine received permission to visit Robert E. Lee at Lexington, where Lee was president of Washington College, to take measurements for a bust. He made a rough cast in Lexington to show the Lees. When he returned to Richmond, he modeled and cast a more finished bust and was preparing to send it to the Lees when word came that the general had died. Valentine sent the completed cast to Mary Custis Lee, the general's widow, who pronounced the likeness accurate. With Mrs. Lee's endorsement, Washington College commissioned

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Edward Virginius Valentine (continued)

Valentine to create the memorial sarcophagus for the planned Lee Chapel. The Recumbent Lee, which depicts Lee asleep in his tent before a battle, won the sculptor praise for his concept and skill. The completed marble, perhaps Valentine's best known work, was unveiled in the Lee Chapel at Washington and Lee University in 1874.

Valentine disliked entering competitions for public monuments believing that competitions had little to do with art and all to do with politics. By reputation and through personal contacts, he received commissions for several monumental sculptures, including the 1889 statue of Williams Carter Wickham in Monroe Park in Richmond, the 1906 Hugh Mercer statue in Fredericksburg, Virginia, the 1906 statue of industrialist Washington Duke at Duke University, the 1907 Jefferson Davis Monument in Richmond, and the 1910 John James Audubon statue in New Orleans.

The Later Years

The Audubon statue was Valentine's last major work. He had become interested in Richmond history and planned to write, but did not complete, a history of the city. His studio became a destination for visitors such as the writer Oscar Wilde and the actor Edwin Booth. After the death of his brother, Mann S. Valentine Jr., in October 1892, Valentine worked with his nephews to catalog Mann's collection and to establish the Valentine Museum, provided for by Mann's will. Before his death in 1930 Valentine left his papers, furnishings, art collection, and contents of his studio to the museum.

In August 1871 Edward V. Valentine purchased a lot at 809 East Leigh Street for \$2500. The property included an existing structure of 22 X 56 feet, originally built in the early

1830s as a carriage house with stable and bath. Valentine renovated the space as his working studio and living quarters, and settled in by December. He quickly filled the space with sculpture, books, and mementoes from his European studies. In late 1889 Valentine constructed a larger studio measuring 37 X 37 feet behind the carriage house studio for casting and marble cutting that, according to newspaper accounts, was to be the largest sculpture studio in the country. The annex was lit by a large skylight and had large sliding doors that accommodated movement of large sculpture and stone to and from the building. The smaller studio continued to be used for modeling, social, and business purposes. Valentine worked in these two buildings for the remainder of his long career.

In 1936, six years following Valentine's death, the city of Richmond condemned the property to expand the athletic fields for John Marshall High School. Friends of the Valentine Museum negotiated with the City for the removal of the original studio to the museum garden where it served as an auditorium and exhibition space. His studio is one of only four surviving 19th century sculpture studios in the United States that is open to the public at this time.

*Contributed by The Valentine
Richmond, Virginia*



*The Robert E. Lee sarcophagus at the Lee Chapel, Washington & Lee University,
Lexington, Virginia*

Robert Williams Daniel and Nemesis

The sea was dead calm, as flat as polished plate glass. That's how they recalled it on that horrific night to remember. People later said they had never seen it so smooth, so calm and black on a clear, bitterly cold night beneath a sky studded with starlight. Then an iceberg loomed out of the darkness. It fatally ripped through five watertight compartments and sent the RMS *Titanic* to the bottom of the North Atlantic, forever burned into the collective memory of the world, an enduring metaphor for hubris, avoidable calamity, and the end of an era. Among those who survived was a young Virginian who resumed his promising business career but wrestled with the memory of what he had experienced on that cold night of April 14/15, 1912.



Robert Williams Daniel (1884–1940) was born to privilege. A descendant of Gov. Edmund Randolph, he excelled at the University of Virginia and then set out on a glittering course in business that began at the Richmond, Fredericksburg

Robert Williams Daniel (1884-1940) at the start of his business career and Potomac Railroad, the way smoothed by the fact that his grandfather had been company president. He quickly advanced in experience in insurance and banking and in a few years moved to Philadelphia. At the age of twenty-eight, his high-flying career already saw him traveling to London for business.

Returning home in the spring of 1912, he booked passage on the new White Star liner *Titanic*. With other passengers, Daniel took the boat train from London's Waterloo station for the journey to Southampton, where he boarded the ship. He had reserved a first-class stateroom

and carried with him a prize French bulldog he had purchased in England. The ship made a brief stop to pick up more passengers across the English Channel at Cherbourg, where Daniel sent his mother in Richmond a cryptic and—in retrospect—ominous cable that read simply, “On Board the *Titanic*.”

Everything about the ship, from its size, to its engineering marvels, to its lavish furnishings, to its modern Marconi radiotelegraphy, captivated press and popular attention leading up to the maiden voyage. At nearly nine hundred feet long, the four-funneled ocean liner reached the pinnacle of opulence and luxury. With its swimming pool, gymnasium, high-end restaurants, and extravagantly appointed public lounges and cabins, the *Titanic* offered its passengers—at least those in first class—an unmatched opportunity for indulgence.

Four days into the voyage, the *Titanic* began to receive warnings from nearby ships of drifting ice. But when its lookout spotted an iceberg dead ahead at 11:40 p.m. on April 14 and the first officer on the bridge ordered the ship to turn away, it was too late. The ship could stay afloat if no more than four of its watertight compartments were breached; the iceberg irreparably damaged five. Now the lack of lifeboats and, even more, the lack of training, led to disaster. Several ships nearby could have reached the *Titanic* before it sank, but poor communication thwarted those possibilities as the stricken ship's increasingly anxious signals by rocket, wireless, and Morse lamp fell on deaf ears and blind eyes.

In later life Daniel would refuse to talk about his experience. But before the shock wore off, he spoke openly to the frenzied press that gathered with thousands of people to greet the rescue ship *Carpathia* when it arrived with survivors in New York harbor. He said he had been dictating on a stenograph machine when the ship struck the iceberg, but the sensation was so slight that he continued working until someone knocked on his cabin door and told him the ship was sinking. “I had not taken the time to dress and wore only a bathrobe,” he recalled, when he leaped from the deck. Another passenger much later claimed he saw Daniel drinking from a bottle of Gordon's Gin just before he jumped. Yet another report

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Robert Williams Daniel (continued)



The Daniel family mausoleum

Courtesy of Bill Draper Photography

claimed the young Virginian was in the water for an hour before being pulled into a lifeboat. This is not credible: the freezing temperatures would have killed anyone, even an athletic swimmer like Daniel, long before an hour had elapsed. Added to the confusion about his actions, there were numerous conflicting reports of which lifeboat pulled him in.

In all, more than 1,500 people died on the *Titanic*, eclipsing the worse maritime disaster in American history, though not in world history. The former incident occurred in April 1865 when boilers on the Mississippi steamboat *Sultana* exploded and killed nearly 1,200, mostly enfeebled Union POWs returning home from captivity in Andersonville. The latter occurred at the chaotic end of another war. In January 1945 a Soviet submarine torpedoed the *Wilhelm Gustloff*, a German liner evacuating civilians and soldiers from the Baltic to escape the advancing Red Army. An estimated 9,400 drowned. But the *Titanic*'s fate has mesmerized the public more than any shipwreck that preceded it and has continued to overshadow even greater ones that followed.

Out of the catastrophe Daniel improbably found love. On the rescue ship *Carpathia*, he met a fellow passenger, eighteen-year-old Eloise Hughes Smith, whose husband had just drowned. Their romance enthralled the press, and they soon married. But by the time he returned from service in World War I, they had become estranged. Eloise Daniel cited an "unknown blonde woman" in her claim

for divorce, which was granted in 1923.

Eight months later, Daniel married Margery Durant Campbell, daughter of the founder of General Motors. Now back in Virginia, he purchased and restored Brandon, an eighteenth-century Harrison family plantation on the James River in Prince George County. As befitted a member of the county gentry, he supported the local Episcopal church, to which he donated several Tiffany windows. The *Titanic*, though, must never have been far from his mind. According to family lore, he asked the vestry to instruct the organist never to play "Nearer My God To Thee," said—perhaps apocryphally—to have been the hymn the *Titanic*'s band played as the ship sank.

The contrast between Daniel's public and private lives could not have been starker. The chairman of Liberty National Bank in Richmond, he was elected to the Virginia state senate and served on the UVA board of visitors. And yet his second marriage failed soon after the first. He oddly attributed this second divorce to the story of an evil spell cast by the wedding-night death of another bride who had married at Brandon years before.

He married a third time, to Charlotte Randolph Bemiss Christian, but struggled with alcoholism. That addiction suggested the power of survivor's guilt. The inability to come to terms with his good fortune when others died was just too much. A niece said her father told her "never to mention the *Titanic* to Uncle Bob." He never talked about it. In the end, despite an outwardly successful career, the shame of escaping when so many other passengers perished destroyed him. With some exaggeration, it might be said that nearly three decades after it sank, the *Titanic* claimed its last victim. Robert Daniel died on December 20, 1940, from cirrhosis of the liver, only fifty-six years old. His remains rest in the family crypt in section L-53, high above the waters of the James River.

Contributed by Nelson Lankford, Ph.D., Board of Directors, Hollywood Cemetery

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Robert Williams Daniel (continued)



A fanciful rendering of the Titanic's last moments

2021

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2021

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Women Writers Buried in Hollywood Cemetery

Last summer when the COVID-19 pandemic suspended cemetery tours and gatherings, I looked for another way to connect with history. As an English professor, I naturally found myself reading the works of the authors buried in our local cemeteries. Immediately, I was drawn to the women writers who are buried in Hollywood Cemetery with whom I was already familiar.

I expanded my focus and began researching the women writers buried in Virginia cemeteries. I set out to visit each writer's grave as a way to connect with history-- by physically being there.

While I was physically distant from others during each visit, I was not alone. Numerous cemeteries across the nation reported an increase in visitors while indoor attractions closed to help slow the spread of the virus. Individuals and families were encouraged to seek recreation outdoors, and while small public parks became crowded and regional museums closed their doors, historic garden cemeteries with acreage to spare regained visitor attention. Visiting Virginia cemeteries became my respite and on November 15, 2021, my research comes to fruition with my forthcoming book *Women Writers Buried in Virginia* that will be published by The History Press. The book includes a collection of forty-four women writers who were widely popular during their lifetimes, those who still show up in college anthologies, and those whose works were made into popular movies.

Twenty-three cemeteries across Virginia are represented with the majority of the cemeteries including one or two women writers buried there. There are two exceptions- Arlington National Cemetery, which has five women writers and Hollywood Cemetery, which has twelve.

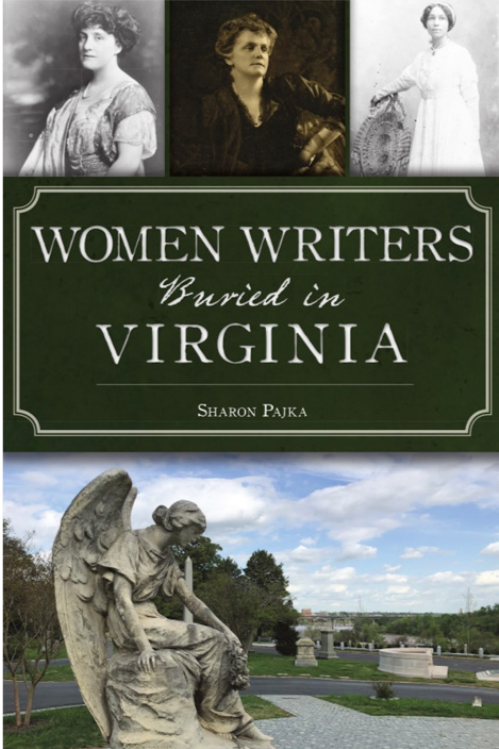
Of the twelve women writers buried in Hollywood Cemetery, the majority published a range of literary works from popular fiction to historical texts during the Progressive Era from 1890 to 1920. The *new woman* had emerged and she was more likely to attend college, find a job, fight for the right to



vote, and reject traditional domesticity. The new woman was beginning to shape the way the public saw women's role in society. Writing was a way for these women to contribute to society and also make a living.

I enjoy learning about the women who helped build a region's history and I hope that you do too. This research encourages readers to visit the graves of these writers and it spotlights women writers who rarely make it into tour brochures but who were significant in their day. Visiting their graves and reading their stories helps keep their history alive.

*Contributed by Sharon Pajka, Ph.D, Professor,
Gallaudet University*



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We are indeed grateful to the following donors for their generous support of Friends through November 1, 2021. You have enabled us to raise awareness of Hollywood and to continue vital monument and fence restoration. Thank you for helping us to preserve Hollywood Cemetery for generations to come.

Ed

Edward M. Farley, IV
Chair, Friends of Hollywood Cemetery

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