



A Gateway Into History

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A New Friends Initiative

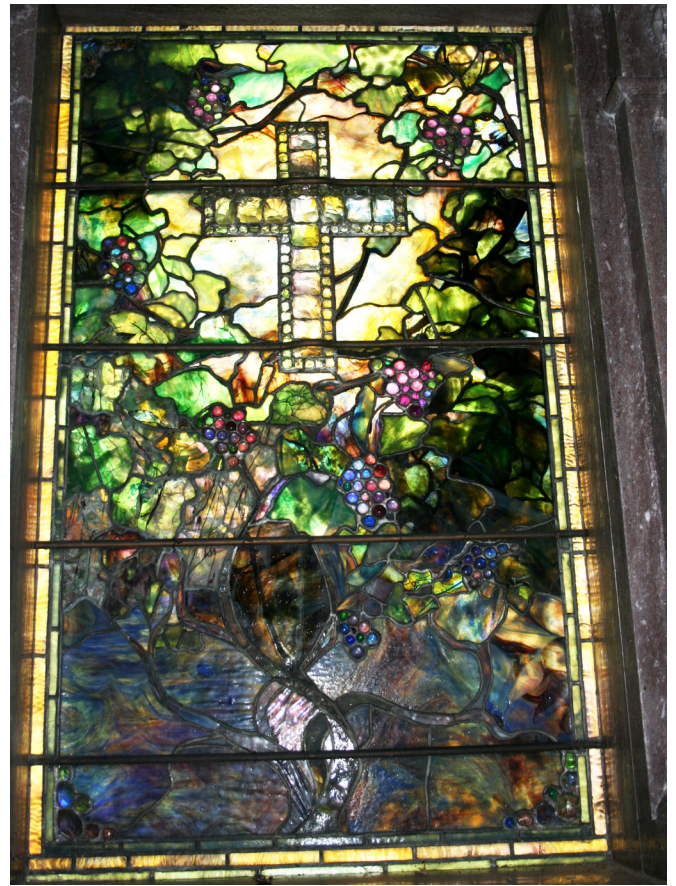
Restoring and Saving Tiffany Windows in Lewis Ginter Mausoleum

Friends of Hollywood Cemetery has started raising funds to restore the magnificent Tiffany windows inside the Lewis Ginter mausoleum. In this article, you can learn more about the windows—and how a doctor's fascination with them got the initiative started.

As a young medical student at MCV in the late 1970s, Dr. Steve Fink developed an interest in Tiffany windows after seeing the Magnolias and Apple Blossom Window at the Sydney and Francis Lewis Art Nouveau Collection at the Virginia Museum of Fine Arts. Several years later, while he was in his residency in Radiology at MCV, his interest would draw him to Hollywood Cemetery.

“Someone had given me a book on Tiffany windows and in the back, there was an appendix that had all of the known windows. I looked up Richmond, Virginia, and, among others, saw the ones at the Lewis Ginter mausoleum at Hollywood Cemetery,” he recalls. “This was probably the early 1980s. And I found them [at the cemetery]. They really are something special.”

The center window features an angel wearing a multi-hued robe with rose draping and holding two long-stemmed white lillies (*see page 3*). On the left side wall of the mausoleum, there is a window adorned by the Cross (*see opposite*). On the opposite right wall, a window contains a crown in haloed light (*see page 2*). Made of opalescent glass, the windows were designed by Louis Comfort Tiffany, one of the foremost artists of the Art Nouveau era. The mausoleum also contains a marble sarcophagus with the remains of Ginter, a prominent Richmond businessman and



This magnificent window features a cross imposed over a vine bearing clusters of grapes. The Cross is a symbol of Christ's sacrifice for mankind. Of the three windows in the Ginter mausoleum, the Cross window is the most severely damaged.

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Saving and Restoring Tiffany Windows (continued)

philanthropist. The interior walls of the tomb are also marble, with a white mosaic floor. In addition to the windows, the mausoleum's bronze door with glass plates was also designed by the Tiffany Studio."

Although Fink later lived in Newport News, he would stop by and see the windows occasionally when visiting family in Richmond. He was concerned about their safety. "Someone had thrown rocks at the windows and damaged them. To me, those windows are kind of sacred, and to see them damaged like that was disheartening," he says.

First protected by only exterior bronze gridwork, plexiglass was added in 1985 as additional protection. Observing its deterioration, Fink who is now a Richmond resident, reached out to Friends of Hollywood Cemetery Executive Director Kelly Wilbanks last year, offering to replace it. He suggested the windows might need restoration as well, and Wilbanks agreed.

E. S. Taylor – skilled conservator

Research led Fink to Scott Taylor, Owner and Principal Conservator of E.S. Taylor Studio in Richmond. Taylor, who specializes in stained and leaded glass conservation, has restored numerous Tiffany windows, including "Resurrection of Christ," a large triptych at the Virginia



Opposite the Cross window, this Tiffany window contains a crown that likely suggests the crown of glory or everlasting life. Below the highlighted crown, a tree emerges from the bottom of the panel covered with blossoms and believed to represent the tree of life.

Museum of Fine Arts that can be seen from the Boulevard. Other projects include historic renovations of windows for Old Blandford Church in Petersburg; St. Thomas Episcopal Church in Manhattan; the Duke University Chapel in Durham, N.C.; and the Folger Shakespeare Library, Washington National Cathedral, and Smithsonian Institute in Washington, D.C.

Taylor, who had seen the Hollywood's Tiffany windows many years before, visited the mausoleum with Wilbanks and Fink in August 2017. Wilbanks unlocked the door and let the visitors in, allowing them to view what they had previously only been able to see from the outside, by looking through the glass panes in the bronze doors.

"It was just almost overwhelming; it's really something to see," says Fink. The morning light coming through the windows revealed them more vividly. "While the window with the angel is probably the prettiest, the other ones are all about the glass and how it's put together. They epitomize what I like best about Tiffany windows."

In the side windows, he explains, some of the pieces are shaped like gems (jewelry glass), contain sprinkles of pieces of broken glass (confetti glass), or have waves and swirls (drapery glass).

"Intricacy is Remarkable"

"The intricacy in the design and the detail is remarkable," agrees Taylor, who got his start in a production studio 30 years ago in Richmond. After first making new windows, he fell in love with conservation and completed an apprenticeship with noted Tiffany restorer Jack Cushen in New York.

While many stained-glass windows are composed of just one layer, Tiffany often stacked several pieces of glass together—known as plating--"to get a visual effect or color," says Taylor.

The front of a Tiffany window may look uniform, but the back side will bump out with areas that range from one piece of glass to stacks of four or five. "If you look at the back of the Tiffany window, it has a topography to it. The Tiffanies are unlike any other stained-glass window for that reason."

The plating creates stunning visual effects. For instance, in the Ginter mausoleum, the robe of the angel appears mostly white in surface light, but as sunlight passes through it—transmitted light—rose and chartreuse shades deepen and become predominant.

(continued on page 3)

Saving and Restoring Tiffany Windows (continued)

But the windows' second-to-none craftsmanship will take time and an estimated \$150,000 to restore. The Angel window has broken plating due to vandalism, and all three have glass in varying degrees of deterioration. The Cross window has the most significant damage; the glass in it having suffered chemical devitrification, an irreversible process. The windows also have mild deflections—bows or bends in the windows.

Lengthy Conservation Process

Taylor will have to remove the three 30" wide by 52" tall windows—which have never been restored before—and take them to his studio. "Stone settings are the most difficult and time-consuming settings to remove windows from. These are actually set into the grooves in the stone, as a window would be placed in a cathedral," says Taylor. After carefully documenting each piece, he will have to take apart the stacks of glass, clean them, and set them in place again to prevent further issues.

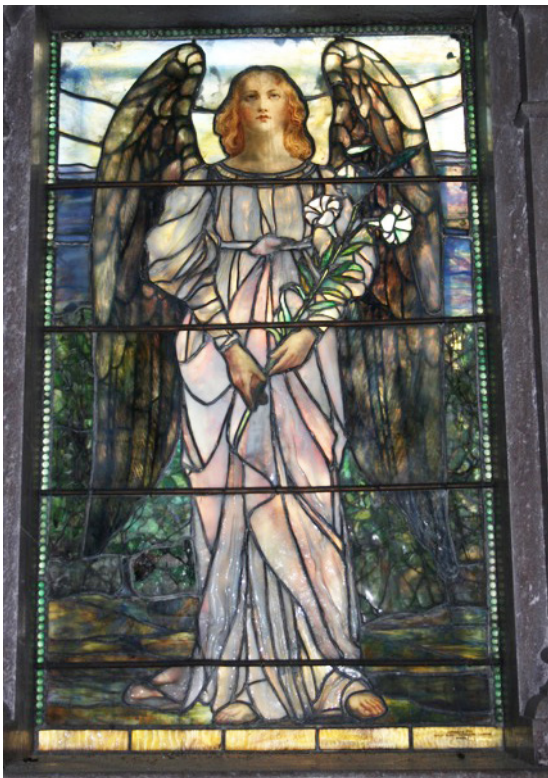
Taylor uses various conservation-grade consolidants to save deteriorating pieces of glass. When possible, he tries to find original Tiffany glass for severely deteriorated

pieces. If replacement glass cannot be found, new pieces must be fabricated. "You really are not sure how to approach it until the window is in the studio and you identify the issues which will inform the treatment solutions," he says.

With all the challenges, the conservation of the three windows could take about a year—about the same amount of time as the windows at the VMFA. "The Virginia Museum project, those windows are larger, but the intricacy is not as much as the Ginter windows," he says.

But the undertaking is worthwhile. "The windows are both artistically and historically important," says Taylor. "Once you start looking at Tiffany windows, you're looking at pieces of fine art; it's not just glass."

Fundraising for the Tiffany window restoration project has begun with a very generous \$25,000 lead gift from Mrs. June Guthrie. "We hope that Mrs. Guthrie's generosity will inspire interest and advance philanthropy for this exciting project journey with its goal of \$150,000," says Kelly Wilbanks. "We look forward to the day when this important restorative work may be viewed closely on special tours and occasions."



The centerpiece window in the Ginter mausoleum is a representation of the Archangel Gabriel holding two lilies – symbols of purity, and is one of Tiffany's most often used window motifs. In surface light, the angel's robes appear white (left picture) but as sunlight passes through the window, rose and chartreuse shades become prominent (see right picture).

Environmental Stewardship Project Gets the Green Light

More than 2,000 trees live in Hollywood Cemetery, including many “monarchs” that are several hundred years old. Not only are the trees beautiful to view, but they play a critical role in the ecosystem. A new Environmental Stewardship Project will allow the cemetery to document each tree and plan for its care using innovative software.

Friends of Hollywood has raised the \$150,000 necessary to receive a matching \$150,000 grant from the Richmond-based Mary Morton Parsons Foundation to embark on the initiative. In addition to creating a digital record for each tree, the funding will support \$50,000 in tree replacement and planting, along with the installation of lightning protection on monarch and other important trees.

“We are so pleased by the response we’ve had from donors,” says Kelly Wilbanks, Executive Director of Friends of Hollywood Cemetery. “Of course, none of this would have been possible without the help of our longtime supporter, the Parsons Foundation, which was instrumental in raising awareness of this important project through their generous grant.”

Amy Nisenson, Executive Director of the Mary Morton Parsons Foundation, learned about the tree digitization project on a walk around the cemetery with Wilbanks. “It was a unique project that fits with two of our priorities: historical preservation and the environment,” she says.

She was surprised to learn that the cemetery has nearly fifty monarchs, which are trees over 36 inches in diameter that are in fine condition, of a desirable species, and in a good location. Some of these trees are two hundred plus years in age and predate the opening of Hollywood. “Every time I go to Hollywood Cemetery I learn something new. It’s such a fascinating place,” she says.

In 1994, the Van Yahres Tree Company of Charlottesville began running Hollywood’s tree management program. “The initiative allows the cemetery to approach tree maintenance in a much more systematic way,” says David Gilliam, Hollywood Cemetery General Manager.

“In the beginning of the program, the cemetery was removing many trees that were a potential hazard to the safety of visitors and potential cause of property damage, mostly to monuments,” says Gilliam. “Over 20 years later, we find ourselves removing fewer and fewer trees and we are more focused on the preservation of monarch trees and adding nutrients to the soil to help preserve the health and longevity of existing trees. The digitization program will allow the cemetery to better plan for planting of new trees now and in the future.”

Arborist Mike Van Yahres, the company’s owner, says work has already started on the project. “We’ve done a trial collection of data in one section of the cemetery including the GPS location and photos of each tree, and such things

as tree size and canopy, condition, species and desirability.” He plans to complete two sections before presenting the information to Hollywood’s grounds committee to demonstrate the capabilities of the program and the expected outcomes.

Designed by arborists, the state-of-the-art software was customized to Hollywood’s specific needs. The tree management program will help Van Yahres keep track of the inventory and plan maintenance, forecast plantings, and monitor the area’s overall canopy.

Tree canopy refers to the shade coverage, an important environmental metric in urban areas. Having a large canopy provides many benefits to the area’s ecosystem, including removal of pollutants, reduced greenhouse gas emissions, and diminished storm water runoff—a critical component due to Hollywood’s proximity to the James River. Van Yahres uses bio-stimulants instead of chemical fertilizers to add nutrition to the soil.

Hollywood’s trees require up to \$100,000 in routine maintenance each year. The software program will improve efficiency in the stewardship of the trees, and help the cemetery prioritize their care.

“It’s going to give peace of mind to the cemetery that every dollar they invest is going to be invested properly,” says Van Yahres. “Once the data is collected, we then can establish a scientific and aesthetic priority as how to best manage each and every tree.”

In addition to the **Mary Morton Parsons Foundation**, Friends of Hollywood wishes to express its deep appreciation to the **Dominion Energy Foundation**, the **Richard S. Reynolds Foundation**, and many individual donors for their generous support of this project.



A future monarch tree. This white oak youngster, spindly and barely six feet tall, was planted in Hollywood in celebration of Arbor Day, April 27, 2018. White oaks are the dominant monarch tree species in Hollywood and are among the most long-lived and disease resistant of all trees.

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*Three of Hollywood Cemetery’s “best and most beautiful” monarch trees in their spectacular, new growth spring colors. Photographs taken at this time of year reveal more of a tree’s structure and crown size than in the summer. From Left to Right: 1. White Oak (*Quercus alba*) – Cedar Avenue – 69” DBH; 2. Black Gum (*Nyssa sylvatica*) – 45” DBH; and 3. Tulip Poplar (*Liriodendron tulipifera*) – 78” DBH*

Hollywood Named an Arboretum

In 2017, following a successful application process, Hollywood Cemetery received status as a Level 1 Accredited Arboretum through ArbNet. The cemetery is now listed in the organization’s Morton Register of Arboreta, a comprehensive list of arboreta and public gardens that have a substantial focus on woody plants.

“We felt the designation was important to the cemetery in that it demonstrates our commitment to maintaining the green space while properly maintaining existing trees and planning for tree planting so that visitors will be able to enjoy the trees 50 to 100 years from now,” says David Gilliam, General Manager. “We want to preserve and perpetuate our trees as a major scenic and historic resource of the cemetery.”

In the listing for Hollywood Cemetery, some special trees are noted including an immense Tulip Poplar with a 78” diameter, a 140’ tall Bald Cypress, and a Black Gum with a 45” diameter—”a showstopper in the fall.”

For more information, and to see the listing, visit ArbNet.org.

Hollywood and the Great Evacuation Fire of 1865

On the morning of April 3, 1865, the celebrated view from Hollywood looking down the James River rapids embraced a panorama of destruction as Confederate Richmond died in chaos and fire. The cemetery had struggled to adjust to the radically altered conditions thrust upon it by disunion and war. After four years of fratricide, Hollywood had become the final resting place for thousands of southern soldiers memorialized by rude wooden headboards. Early in the war, full military honors had attended the funerals of officers, but by spring 1865 there were no more brass bands or muffled drums, no more firing of salutes.

Even ardent Confederates had lost heart. Torrential rains that raised the river to flood stage added to the sense of impending calamity. On the miserable, wet, next-to-last day of March, John Moncure Daniel, the vitriolic editor of the most incendiary southern newspaper, the Examiner, breathed his last. A fanatical secessionist who excoriated the Confederate government for its failings even more than he loathed the North, Daniel symbolized the southern cause, and his death gave a fitting punctuation to its demise. Friends buried Daniel at Hollywood the same day Jefferson Davis sent his family south to escape in case the capital fell.

When the sun came out on the first of April and began to dry up the heavy Virginia soil, gravediggers at Hollywood, some of them convicts from the nearby penitentiary, seized the chance to inter the latest wagonloads of corpses from Richmond's many army hospitals. One of the last was Private Samuel Lovett, 45th North Carolina Regiment. A farmer, Lovett was



Northern photographers swarmed over the newly captured Confederate capital. Perhaps the most popular image they captured looked up from the waterfront past ranks of gutted buildings toward Jefferson's Capitol on the hill.

captured at the battle of Spotsylvania Court House, suffered in a northern stockade through the winter, but was too sick to leave his hospital cot when paroled in a prisoner exchange. He died and was buried at Hollywood on the last quiet day of Confederate Richmond. It was the same day Grant's forces fatally pierced Lee's lines south of Petersburg, setting in motion the evacuation of the southern army and abandonment of its capital city.

The next day, April the second, dawned bright and clear. One of the most-remembered dramatic scenes of Richmond's fall unfolded that morning at St. Paul's Episcopal Church, across from Capitol Square. In the middle of the service, the sexton crept down the center aisle and silently handed a note of doom to Jefferson Davis, sitting in his accustomed pew. Now the Confederate president knew for certain that Lee's army was in headlong retreat. He must evacuate the capital no later than midnight.

The disastrous news spread like wildfire. Soon, civilian traffic flowing south clogged Mayo's toll bridge, the only span across the James for pedestrians and vehicles. They threatened to delay the exit of the small Confederate force east of town that was desperate to escape its Union pursuers and link up with Lee's larger army withdrawing from Petersburg. All afternoon this torrent of fleeing humanity thwarted the attempt of one private conveyance trying to enter the city from the south. It carried the body of Gen. A. P. Hill and his grieving family. A northern soldier had shot Hill through the heart that morning, and the widow wanted to bury him at Hollywood. The little party had to wait until midnight for traffic to abate so it could cross into town. By then, however, with the city about to descend into anarchy, it was out of the question to attempt burial at Hollywood. Crestfallen, the family turned its wagon around and, with a coffin pilfered from an abandoned furniture store, went back over the bridge to bury the general in a temporary grave south of the river.

By then looters had begun to ransack the commercial district below Capitol Square. After the last government trains departed around midnight, civilian order collapsed. The shouts of drunken pillagers and the sound of breaking glass filled the air. When the army took everything it could carry from the commissary depot, a hungry crowd surged through the gates and brawled over whatever the soldiers had left. Toward dawn the provost marshal told his soldiers assigned to the task to set fire to warehouses of government-owned tobacco and the two railroad bridges. At first smoke rose straight up in the still air. But then a strong, malign wind arose from the south and

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The ruins of the tobacco warehouses around the canal turning basin, where the fire began, bear gaunt testimony to the destruction.

whipped flames and fiery embers throughout the business quarter. As fire consumed every building below the Capitol, and the sun rose, red and angry on April third, the last Confederate troops from east of town marched across Mayo's bridge before engineers set it alight as well.

On the heels of the retreating Confederates, the first Union regiments marched into town and made for Capitol Square. By then the fires were out of control. Union commander Godfrey Weitzel took up a position on the east steps of the Capitol to assess the situation. One of his staff said they looked down upon a "gigantic crater of fire." Union soldiers tried to fight the flames, but they had scant success until late in the afternoon when the breeze finally died down. By then perhaps a thousand buildings had disappeared. In place of the bridges, now only fire-blackened stone piers marched across the swollen river. The view from the bluffs of Hollywood toward the

downtown business district revealed a mass of ashes and tottering brick chimneys. Guttering flames persisted for days; the smoke would continue for weeks.

From its protected location on the hills at the far western edge of settlement, Hollywood escaped the fire. In the tumult of the evacuation, however, the cemetery's first president, Isaac Davenport, died when the wall of a burning building collapsed. If his cemetery escaped destruction, its financial assets, converted into Confederate bonds during the war, did not. They might as well have been consumed by the blaze. Flames did destroy Hollywood's account books when the Farmers Bank, like every financial institution in Richmond, burned to the ground. Even worse, the records of the cemetery, kept at the treasurer's office, were turned to ashes.

The memory of the great fire overshadowed everything that had come before in Richmond's history and influenced everything that followed. The city quickly rebuilt, but the losses of the war and racial discord would last much longer. Hollywood recovered too. That it did so was thanks in part, ironically, to the United States government: when hard currency was in short supply, 730 Union soldiers were buried at Hollywood, and payments made by Washington for these interments constituted the cemetery's largest source of income in the first year after Appomattox. It was a grim sort of reunion.

Contributed by Nelson D. Lankford, Ph.D., Board of Directors, Hollywood Cemetery and author of *Richmond Burning*



Though this Currier & Ives print gives a fanciful interpretation of civilians fleeing across Mayo's Bridge, it exerted an enduring hold on popular imagination long after 1865.

Many Hands Make Light Work at 6th Annual Rose Pruning and Maintenance Day

Familiar faces were among the group of 28 volunteers gathered at the cemetery early one Saturday morning in March.

“I asked everyone who was new to raise their hand. There were only 5 or 6 first timers,” said Connie Hilker, who has directed the cemetery’s annual pruning and maintenance day for six years. Newcomers were matched with returning volunteers, some of whom have been helping with the effort since its beginning in 2013. The groups received their assignments and they headed to their assigned areas with their pruners and loppers.

“Everything went very, very smoothly. At the start of the day, it can get a little bit hectic, but not this time,” said Hilker.

Donald Toney – Rose Steward

This year, she had a secret weapon: Donald Toney, the longtime Grounds Foreman for Hollywood Cemetery, who retired in April 2015 after 46 years on the job. He has returned part-time to help with the roses. In the two weeks prior to the event, he helped prepare by removing weeds and spreading mulch around the roses. He also re-set missing or loose cobblestones, which are used to mark each rose.



Donald E. Toney, Hollywood Grounds Supervisor for 46 years, returns to the Cemetery from retirement to oversee its extensive Heritage rose collection

As a result, “all the volunteers had to do was to work on the roses themselves. This made a world of difference with how smoothly and quickly everything was accomplished,” said Hilker. After starting at 9 a.m., everyone was finished by 1:30 p.m. “Usually, we have volunteers that are still working until 3 or 3:30 p.m., so it cut a full two hours off the day.” Following their work, the group enjoyed lunch from Sally Bell’s provided by Friends of Hollywood Cemetery. “This is always a highlight for the volunteers,” she said.

Winter Damage Severe

The roses had some special needs. “I visit each rose in the cemetery in January and February to evaluate it in preparation for this event,” Hilker said. A lot of damage resulted from the severely cold nights in January. “Some of the larger roses had heartbreaking damage. Very old canes the size of small tree trunks had to be sawed off because they were dead,” she said. “But the good side of this is that heritage roses are resilient and they will probably recover. It will take a few years, though.”

This spring, Toney will also be tending to the three heritage roses that were planted by the Heritage Rose Foundation during their visit last May and the five or six more that Hilker will plant this spring to replace roses that have died. The replacement roses are clones of the originals, propagated from cuttings taken from the lost roses and grown in Hilker’s greenhouse.

She will work closely with Toney to identify the needs of the plants. “There are roses that are not going to need any care whatsoever in the growing season. There are others that will require a bit more effort, and there are a few that I call my intensive care roses that will need to be assessed once a week.” These include newly planted bushes, which will require regular watering, as well those with most serious damage.

She’s confident in Toney’s ability. “He’s the best choice for this job. He knows the cemetery’s landscape better than anyone else, and most importantly, he cares. He’s really invested in the roses emotionally.”

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She finds a similar commitment in her annual work day attendees. “The volunteers have been very important in getting the roses in good shape each spring to start the growing season,” she said. Six years ago, “the roses were very seriously overgrown, clogged with dead material. In

some cases, smothered in weeds. None of the roses are in that condition now. Volunteer efforts have turned that around. Most of the roses are in very good condition.”



March 10, 2018 Rose Day Volunteers

Chris Beasley, Melissa Beasley, Sarah Beasley, Susan Bingham, Kayla Bolton, Lisa Caperton, Pat Cash, Martha Davidson, Carol Fox, Anita Heden, Alesa Hemenway, Connie Hilker, Cleveland Lammison, Kristina Larson, Grace LeRose, Frank Markham, Suzanne Miladin, Al Minutolo, Mary Norris, Bob Olsen, Sharon Pajka, Lynn Pappas, Dean Siwec, Caroline Tisdale, Nanette Whitt, Richard Whitt, Carolyn Widmoyer, and Susie Wood

A Visit to Bermuda

Connie Hilker recently traveled to Bermuda as the guest of the Bermuda Rose Society. She delivered a slideshow presentation, “My Journey with Heritage Roses” at the society’s annual luncheon on February 2.

“Hollywood Cemetery featured very prominently in my presentation. Some of the Bermuda Rose Society members visited Hollywood last May as part of the Heritage Rose Foundation conference,” she said. “The members are very excited to learn about heritage roses in other parts of the world, and I was thrilled to introduce them to roses in Virginia.”

Her trip including local sightseeing and visiting society members’ gardens. For more information and photos, be sure to visit the “Beautiful Bermuda” entry in her blog, HartwoodRoses.blogspot.com.

2018 Contributors to Friends of Hollywood Cemetery

We are indeed grateful to the following donors for their generous support of Friends in 2018 through April 19, 2018. 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.

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

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from Mr. and Mrs. Lawrence L.
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Heritage Circle for Gifts of \$5,000 to \$9,999
Hollywood Circle for Gifts of \$2,500 to \$4,999
Ivy Circle for Gifts of \$1,000 to \$2,499

We invite you to join the **1847 Society** and continue the ongoing restoration and preservation of Hollywood Cemetery.



Explore Hollywood Cemetery with
the Valentine's Specialty Walking Tours—
Second Saturday of the Month through October

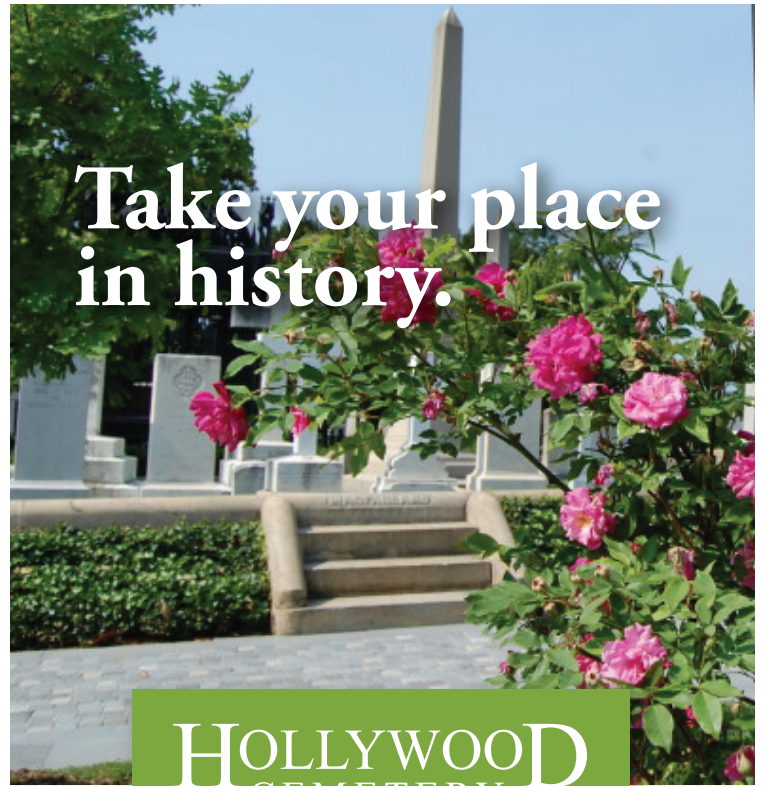
Notable Women of Hollywood
May 12 and August 11 | 2-4pm

**Hollywood Cemetery:
Symbolism and Monument Styles**
June 9 and September 8 | 2-4pm

Hollywood Cemetery & The Civil War
July 14 and October 13 | 2-4pm

Reservations suggested. For more info and tickets
visit thevalentine.org/events.
For questions call **(804) 649-0711 ext. 301**

\$15 per person
\$5 for Valentine Members
The ticket price includes a \$5
donation to Hollywood Cemetery



HOLLYWOOD
CEMETERY

Lots, crypts, & cremation niches are available throughout
135 acres of scenic hills, stately trees and architectural beauty.
Contact us for an appointment.

Public Visiting Hours
8am - 6pm daily

412 South Cherry Street
Richmond, VA 23220
804.648.8501

Historic Walking Tours
April-October

info@hollywoodcemetery.org

www.hollywoodcemetery.org

2018

Officers and Directors
Friends of Hollywood Cemetery

Edward M. Farley, IV – Chair
David L. Gilliam – Secretary
William R. Claiborne – Treasurer

Mary Lynn Bayliss, PhD
Elizabeth Rawles Cronly
Joseph R. Herbert
E. Bryson Powell
Elizabeth W. Talley
Peter C. Toms

Kelly Jones Wilbanks, Executive Director
Nancy Shepherd, Development Associate

2018

Officers and Directors
Hollywood Cemetery Company

E. Bryson Powell – President
William R. Claiborne – Vice President
David L. Gilliam – Secretary and
General Manager
Woodrow C. Harper – Treasurer
Mabel E. Toney – Assistant Secretary and
Assistant Treasurer

Edward M. Farley, IV
Matthew D. Jenkins
Elizabeth Cabell Jennings
Nelson D. Lankford, PhD
Evelina M. Scott
Fred T. Tattersall
E. Massie Valentine, Jr.

Administrative Staff

Hollywood Cemetery Company

David L. Gilliam – General Manager
Woodrow C. Harper – Assistant General
Manager
Mabel E. Toney – Administrative Assistant
Kristina Coonley – Assistant
Cheryl Knaut – Assistant

FRIENDS OF HOLLYWOOD CEMETERY

**412 South Cherry Street
Richmond, Virginia 23220**

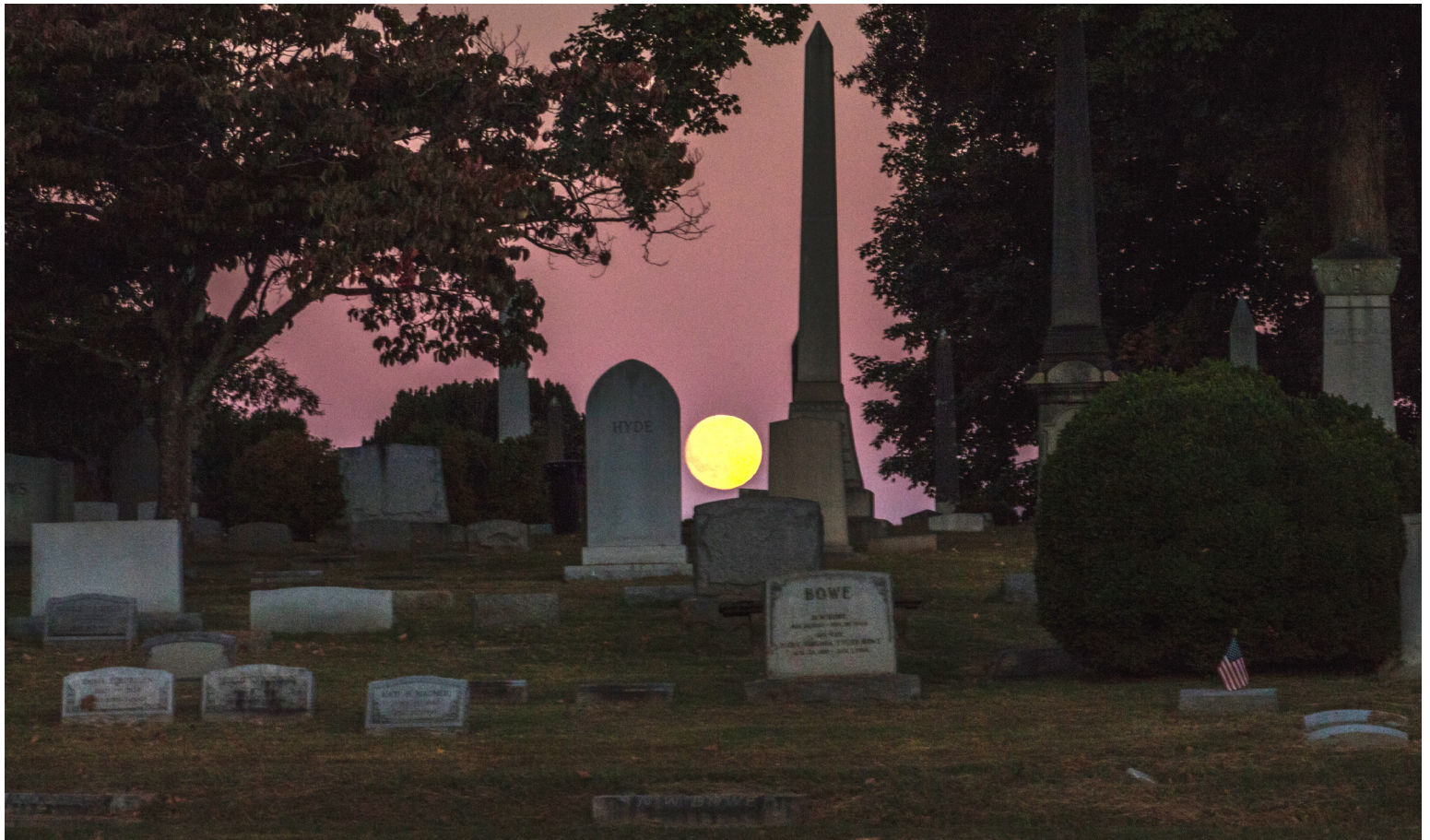
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A full moon rising over Hollywood Cemetery.

Photograph by Jonathan Citron