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SPRING 2020 • VOLUME 11, NUMBER 1

Cabell Foundation Challenge

Major Projects Advance with Generous Support

Friends of Hollywood Cemetery recently received a grant supporting two projects that add beautification and create new burial opportunities. In November, the Cabell Foundation awarded the cemetery a \$150,000 grant, which comes with a 2:1 challenge.

“This means that, if we can raise \$300,000, we will receive their grant of \$150,000,” said Kelly Wilbanks, Executive Director of Friends of Hollywood Cemetery. “It is an incredibly generous offer from the Cabell Foundation, and one that we think will inspire our other supporters to get involved and donate as well—especially when they learn about what we have planned.”

Here are some of the details of the two projects:

James River Overlook III

The funds will allow for the completion of the third and final James River Overlook, located near the Davis Circle. Hollywood has already completed the two other overlooks, which are located to the east of this project.

“Hollywood has some of the best views of the James River in the city. This will add one more space for the spectacular views of the river and downtown skyline,”



An architect's rendering of Overlook III with the Richmond skyline in the background

said David Gilliam, Hollywood Cemetery General Manager.

“The overlooks provide a tranquil place for visitors to the cemetery to sit and reflect and a space for friends and family to gather before and after funerals,” added Wilbanks.

Overlook III will create a defined area with plantings, a walkway and benches. Native plantings will enhance the natural setting while also addressing erosion, run-off, drainage and storm water management. Additionally, the overlook at Davis Circle will be the only one with cremation niches. “Adding inventory

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Challenge Grant (continued)

to the cemetery is important in prolonging the life of Hollywood as an active cemetery,” said Gilliam.

The Glade

As you come down the hill from the entrance to the cemetery, there is a meadow-like area to the right. This area is known as The Glade, a scattering garden. Once a lake extended from here through adjacent Long Bottom. Swans would often glide through the calm waters of the lake, and there was an island with a birdbath. Hollywood also had a series of fountains throughout its rolling acres. Water features were an important part of the rural cemetery movement. “Several factors played into the cemetery’s decision



As fund raising continues, construction is underway on the Glade scattering garden at the entrance of Hollywood

to remove the lakes and fountains. Liability was the primary factor,” said David Gilliam.

Donations will support the revitalization of The Glade, including memorial walls to commemorate those buried in the scattering garden, including 10 individuals already buried there. There will be benches, landscaping including trees, cobblestone paving, and, to connect with its historic past, a birdbath and fountain.

“More and more people are selecting cremation as their final disposition. The Glade adds another option to those who select cremation,” said Gilliam. “The area is already used as a scattering garden for cremated remains and this will formalize the use of the area and provide a place for memorialization.”

December 2020 deadline

Wilbanks appreciates the boost in fundraising support provided by the Cabell Foundation. “They’ve been so supportive of the work we’ve done in the past. Through other challenge grants, they were important partners in our Presidents Circle and digital genealogy projects.”

The projects will hold special appeal to all who love the cemetery, she said. “The Glade is the first thing you see when you come down the hill in Hollywood. And to complete the final overlook—that’s huge.”

Friends has until December 2020 to raise the \$300,000 necessary to secure the challenge grant. If you are interested in donating, please contact Kelly Wilbanks at (804) 648-8501 or kwilbanks@HollywoodCemetery.org.

Saturday, March 7, 2020 Rose Day Volunteers



Clydeine Adamchick	Grace LeRose
Barbara Brancoli	Kathleen Maitland
Joe Brancoli	Suzanne Miladin
Dennis Bussey	Sharon Pajka
Carol Fox	Lynn Pappas
Alesa Hemenway	Elizabeth Ricart
Laurie Hevel	Caroline Tisdale
Kathy Hewins	Richard Whitt
Connie Hilker	Nanette Whitt
Jennifer King	

Thank You

A Place for Scholars and Presidents

In between Cedar and Western Avenues is a plot that holds a special place in the hearts of friends and family of the University of Richmond.

Lots 143, 144 and 144 A of Section B in Hollywood Cemetery is known as the University of Richmond section, which is marked by borders that include the university's name.

"In July 1857, trustees of what was then Richmond College purchased a 606 square foot section in the cemetery. An additional 256 square feet were purchased in September, 1983," said Cheryl Knaut, Administrative Assistant at Hollywood Cemetery.

In the section, three of the University's past presidents are buried—Dr. Robert Ryland, Dr. Frederic Boatwright and Dr. George Matthews Modlin—along with family members. Sixteen individuals are buried in the plot, including teachers and ministers affiliated throughout the years with the institution.

According to Knaut, the Baptist General Association of Virginia founded the school in 1830 as a manual labor institute for men wishing to become ministers. In 1832, the school moved to Grace and Lombardy in downtown Richmond, and was renamed the Virginia Baptist Seminary.

In 1840, the seminary underwent a significant change and was transformed into a liberal arts college known as Richmond College. Ryland, the former chaplain of the University of Virginia, was named the college's first president, serving from 1841 to 1866.

"Dr. Ryland left in 1866 to head up girls' schools in Kentucky for the next 33 years, but then he was brought back to Richmond to be buried," said Dr. Edward Ayers, a University of Richmond history professor and President Emeritus, who once did a radio show about the special burial section (see below).

Boatwright, a professor of modern languages, became President of Richmond College in 1895, at age 26. He served in this position until 1946, for a total of 51 years. Then, he became Chancellor from 1946 until his death in 1951. During his tenure, in 1920, the institution was renamed the University of Richmond.

"He had the vision of creating a college for young, Baptist white women, and traveled around other parts of the country to visit co-called coordinate systems, like Harvard and Radcliffe, and decided that was going to be our model," said Ayers. Boatright led the building of UR's current site in the west end "The young men and women were separated by a big lake."

Modlin, the fourth president of the University of Richmond, is buried in the section in an above-ground crypt with his wife. "He created Richmond's School for Professional and Continuing Studies. So, all three of those men played major roles in advancing the University of Richmond," said Ayers.

In addition to the presidents, others buried in the Hollywood plot include educators such as John W. Tippet, whose grave marker was erected by his students.

"What's touching is that there are more beloved faculty buried there than anybody else," said Ayers.

A Broadcast Visit by Dr. Edward Ayers to Hollywood

In 2007, when Dr. Edward Ayers was selected as the ninth president of the University of Richmond, he learned that the job came with an unusual perk: he could be buried in the university's section at Hollywood Cemetery.

"Dr. Bruce Heilman told me Congratulations. You've got the only job in the world where you start in Richmond and end up in Hollywood," he recalled, with a laugh.

He first visited the university's section while on a tour with fellow historian, the late Dr. Hunter McGuire, Jr. "I was struck by the favorable location. It's on top of a hill; it's got a good view. There were people there whose names I recognized from earlier in the University's history," he said, though admitting "it was kind of spooky" to look at his own potential gravesite. The tour was taped and later broadcast on BackStory on National Public Radio.

Ayers, the Tucker-Boatwright Professor of the Humanities and a historian who has written numerous books on the

Civil War, had visited Hollywood many times before his trip with McGuire. "My favorite part is where you can stand on the hillside and see the James," he said. He is also drawn to the stone pyramid, which marks the grave of 18,000 Civil War soldiers buried in the Cemetery.

"I've often said that the pyramid is the most powerful war memorial that I know. It conveys the sense of mourning and loss that I think these memorials should display."

On the tour with McGuire, he was struck by McGuire's "obvious love and knowledge of the place and his deep connections over generations to it all," he said, adding, "Hollywood is such a beautiful place and so interesting. You see something different every time you go there."

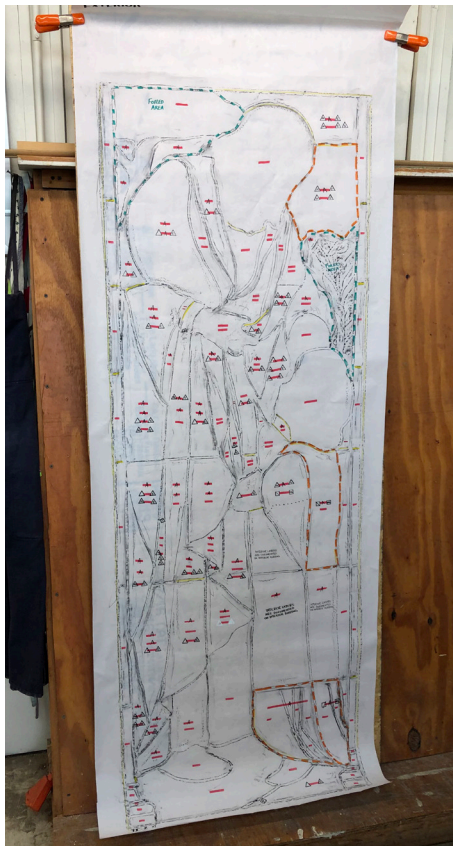
The tour is captured on two episodes, "A Walk in the Park" and "A Place of His Own," which can be heard on <https://www.backstoryradio.org/shows/grave-matters/#transcript>

Saving Hollywood's Tiffany Windows

The golden-red locks of the Archangel Gabriel shone brilliantly under the studio lights.

"It's beautiful," said one visitor. Others in the tour group murmured their admirations for the stained-glass window laid out on one of large worktables in the studio. The window, which features the angel wearing a robe with rose draping and holding two long-stemmed lilies, is one of three works of art designed by Louis Comfort Tiffany for the Lewis Ginter mausoleum.

For generations, the windows in the mausoleum had suffered neglect, collecting dirt and grime. Now, their brilliance is starting to shine again thanks to the restorative care of Scott Taylor and his staff.



A first step in the conservation process – an exact rubbing to facilitate piece by piece re-assembly

removed the window. "Of course," he said, with a laugh.

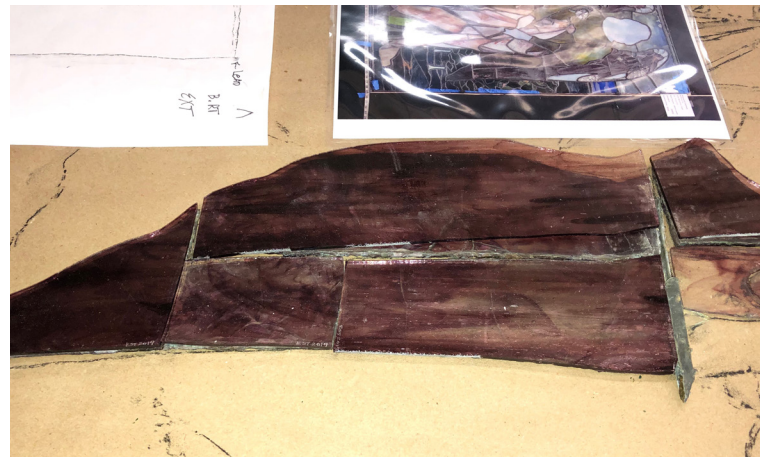
But for Taylor, who has over 30 years of experience in the conservation of historic windows, "it was just another day in glass conservation—a tedious but carefully thought-out day," he said.

After its removal, Taylor brought the 30" wide by 52" high window to his Manchester studio. There, the master conservator photographed the piece, front and back, in both transmitted and surface light. Next, he placed vellum paper over the window and did a full-size rubbing of it, using black hard wax crayons. The rubbing provided a diagram for the reconstruction. The window was then partially disassembled, with each piece carefully documented and then cleaned.

While most stained-glass windows are made of just one layer of glass, Louis Comfort Tiffany and his designers often stacked several pieces of glass together to create depth and a multi-hued effect. Some of the areas of the angel window range from one piece of glass to layers of 2 or 3. "His idea was to produce a stained-glass window without painting it," said Taylor. He noted that the Ginter angel's face was most likely created by Frederick Wilson, one of Tiffany's most prominent designers.

The layers of glass had an accumulation of dirt and grime between them. The initial cleaning process began with a surprisingly simple step: sponges dampened with a mixture of alcohol and water. The meticulous process means the angel will last another several decades before another major restoration will be required, he said.

The angel window presented numerous challenges. "Some of the confetti glass was completely failing due to a chemical imbalance in the basic constituents of the glass in conjunction with the long-term presence of moisture on



Pieces of matching replacement glass hand crafted by the conservator

(continued on page 5)

Tiffany Windows (continued)

these specific pieces,” he said, noting that he had to tape the glass to remove it in one solid piece.

Confetti glass, which is made up of tiny pieces of different colored glass, is often used for landscapes and flowers. Since replacement Tiffany confetti glass is impossible to find, Taylor had to create his own.

“We lay the shards and bits of colored glass on a clear, textured glass following the patterns and colors in the original piece as best we can. Then, the sheet of glass with



Conservator Scott Taylor and Friends Executive Director, Kelly Wilbanks in Taylor's Manchester studio

fragments laid upon it is taken to the kiln and fired to the fusing point—in this case 1300 degrees Fahrenheit. The entire process is referred to as the fusing process,” he said.

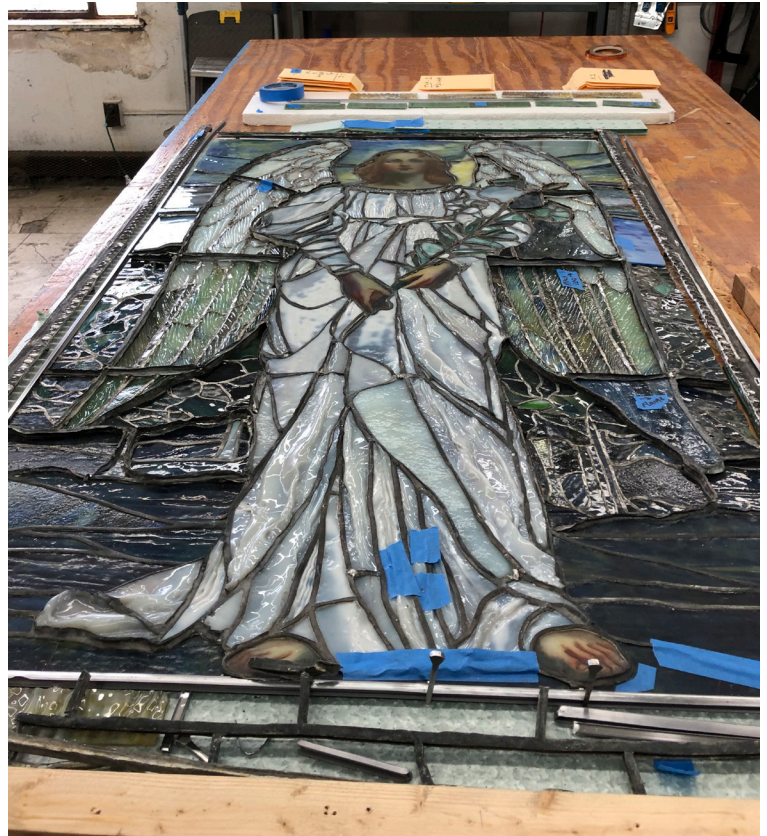
Each piece of recreated glass is signed by the conservator, providing a historical documentation for the future. About 20% of the glass had to be recreated due to the extreme deterioration.

Prior to completing the angel window, which is stationed at the center of the mausoleum, Taylor restored the window to its right which features a crown and a tree filled with blossoms, believed to symbolize the tree of life. Next up will be the cross window, which contains the most severely deteriorated glass. Friends of Hollywood Cemetery needs to raise an additional \$42,500 to complete the restoration of all three Tiffany windows said Executive Director, Kelly Wilbanks.

At the end of the visit, David Gilliam, General Manager of Hollywood Cemetery, reflected on the project as one of many being fulfilled over the past few years. “It’s exciting to see all the projects happening at Hollywood Cemetery. Twenty years ago, we had a vision and I never dreamed we’d have the funding and support to be able to accomplish all of this. We’re very grateful for all the support.”

Dr. Steve Fink, who first brought the plight of the Tiffany windows to Hollywood’s attention, snapped a photo of the angel window lying flat on the studio worktable. “It won’t require restoration like this for another 100 years,” he said.

Scott Taylor and studio staff completed the restoration of the angel window in late February and installed it in March. The conservation will have required approximately 400 hours by the time the window is installed, he said, adding, “We were very pleased with the results of the conservation treatments, especially the recreation of the deteriorated glass. The window has now regained its original translucency and full spectrum of beauty.”



The Angel Gabriel window in the process of being reassembled after cleaning and repair

A Sculptor from Boston

Katharine Lane Weems (1899-1989)

Soon after the animal sculptor, Katharine Lane Weems, was buried, at her request, next to her husband, Fontaine Carrington Weems, in his family's lot, an elegant whippet, cast in bronze with jet-black patina, appeared at the grave-site. It was a replica of her masterpiece, *Narcisse Noir*, at the Museum of Fine Arts, Boston.

On a crisp autumn day in the 1990s, a delegation of fellow artists came out from VCU to admire the sculpture. But they were soon followed by thieves, who came in at night with crowbars and saws to pry the work loose from its state-of-the-art moorings. Fortunately, daylight came before they had finished the job. And after a futile attempt to strengthen the moorings with thicker titanium rods and buried cement, with the same sad result, the family removed *Narcisse Noir*.



Katherine Weems stands beneath her three ton rhinoceros sculpture (one of two) in Harvard Yard, Boston

So Richmonders will now have to go north to study the work of this foremost 20th Century realistic sculptor. In Boston, they will find at the New England Aquarium, six life-sized dolphins cavorting in waves of bronze; at the Museum of Science, an intimate gallery devoted to rotating exhibits of 47 small animal sculptures and 35 drawings; on the Esplanade, a granite fountain topped

with a stylized dog offering water to any animals brave enough to cross Storrow Drive. Across the Charles River in Cambridge, there is an amazing achievement in architectural sculpture resulting from three very different commissions that stretched the artist's imagination and tested the limits of her endurance through most of the 1930s.

You may have to resort to GPS to find your way across Harvard Yard to Katharine Lane's work on the mid-century buildings of the Biological Laboratories (now called the Department of Molecular and Cellular Biology.) But it is well worth the effort. First, you will see two enormous 3-ton bronze rhinoceroses flanking the principal entrance, and then, eye-catching door panels displaying twenty-four delicate Art Deco designs, cast in gilt-bronze, representing life in "The Air," "The Land" and "The Sea."

At this point, you will need to step back onto the grass of the courtyard and crane your neck to see the procession of animals from all over the world, carved into the wide, brick cornices five stories above you. If those engravings seem to jump out from the flat background, this is due to the hours their creator spent at Boston's Museum of Fine Arts poring over Egyptian, Japanese and Chinese bas reliefs before she developed a method of cutting into the brick with broad, deep cuts, (more like elongated "checks" than the usual "V") which she adapted from carvings on a later Han Dynasty tomb.

Katharine Ward Lane, later Weems, was born and raised in Massachusetts, dividing her time between a town house in Boston and summer house in Manchester-by-the-Sea. In fact, she spent her whole life in the north, doing most of her work in, or near,

Boston but after her marriage, at age 48, to a long-time suitor and supporter, F. Carrington Weems, she moved to New York City and an apartment overlooking the Central Park Zoo. There, for the next twenty years she would enjoy a happy, companionable marriage, tend to new wifely duties and increasingly focus her talent

(continued on page 7)

Weems (continued)



The sculptor pats her creation named “Dolphins of the Sea” at Boston’s New England Aquarium

on drawings and medals, rather the arduous demands of sculpture, particularly during the years of her husband’s declining health before his death in 1968. By the early seventies, the sculptor was back in Manchester, full-time, hard at work in her carriage house studio, modeling new works in clay, including the six life-sized *Dolphins of the Sea*.

Despite the fact that the reputation of “Katharine Ward Lane” or “KWL” was firmly established at the time of her marriage in 1947, she had followed the lead of her summer neighbor and beloved mentor, the pre-eminent American animal sculptor, Anna Hyatt Huntington, by changing the signature she had used on her work for the past thirty years, to that of her married name “Katherine Lane Weems” or “KLW” And that is the name that appears on her white marble grave stone in Hollywood Cemetery.

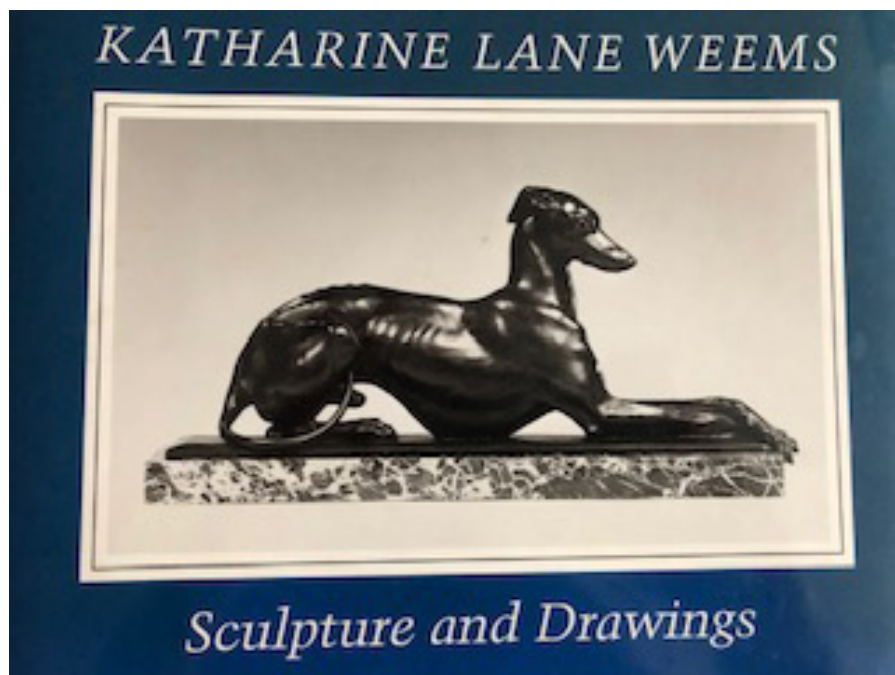
This southern grave site [in Section 15, Lot 110] is not as unsuitable for this Boston-bred sculptor as it might, at first, seem. Her mother, Emma Gildersleeve Lane, had deep roots in Virginia. Not only was she born in Charlottesville, but also she spent the first years of her life in Pavilion One at the University of Virginia. A sharp-tongued, quick-witted, ex-southern belle, and the dominant figure in her daughter’s life, Emma Gildersleeve is said to have said. “The only way to get even

with the Yankees is to marry one.” And that she did when she met Gardiner Lane, a senior partner in the Boston financial firm Lee, Higginson and, as fate would have it, a passionate supporter of the fine arts. Before his early death in 1914, he recognized and encouraged his only child’s emerging talent by constantly exposing her to the art at the Boston Museum, where he was serving as president from 1907 until his death, and she absolutely adored him.

Though Katharine’s paternal grandparents died before she could know them, she grew up very close to her southern grandparents, the classicist Basil Gildersleeve and his wife, the former Elizabeth Fisher Colston. They would have been

pleased to know that their only grandchild is now buried just a few hundred yards from Elizabeth Colston’s parents and sisters and not very far from dozens of cousins.

Contributed by writer and historian Anne Hobson Freeman



Narcisse Noir, one of Weems’ most notable works, is featured on the jacket of a book of her sculpture and drawings

Once Upon A Time: An Enchanted Richmond Life

Celebrated artist Dugald Stewart Walker's imaginative art nouveau drawings for classic fairy tales and his own original stories beguiled audiences in the early part of the 20th century. But he was also a poet, book plate and theatrical designer, and a storyteller who drew crowds young and old to his "afternoons with the fairies."



"The • Mobilization • Of • The • Fairy • Army"

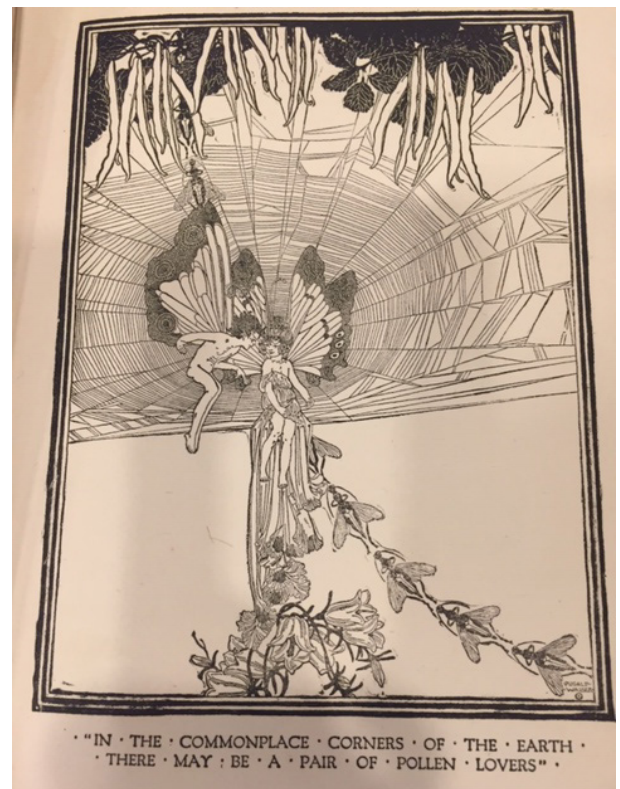
Walker was born in Richmond on January 5, 1883, to Major David and Avis (Barney) Walker. As a young man, he attended McCabe's and McGuire's Schools and grew up on first Park Avenue then Grove Avenue. He took classes at the Richmond Art Club—though called himself a failure at formal art lessons. He later won scholarships to study art at the University of Virginia and the Chase School of Art in New York City.

For a brief while, he held a traditional career as an insurance salesman. "He was not a notable success. He spent much of his time at his desk making sketches which were hastily put out of sight upon the approach of his bosses or fellow workers," according to the *Richmond Times-Dispatch*.

He finally quit his job and with \$100 in his pocket, boarded a train for New York. "I have never regretted my decision," he once told a reporter.

In New York, his first commission was for a series of ads for the Colgate Perfumery Co. Other commercial assignments included those for Chalmers Motor Co., Royal Baking Powers, and an "Army and Navy" series of stamps. His fine art was exhibited in museums throughout the world, including The British Museum in London, the Metropolitan Museum of Art in New York, and the Art Institute of Chicago. He also directed plays and created stage designs, and created ex-libris for many prominent Richmonders, including Ellen Glasgow.

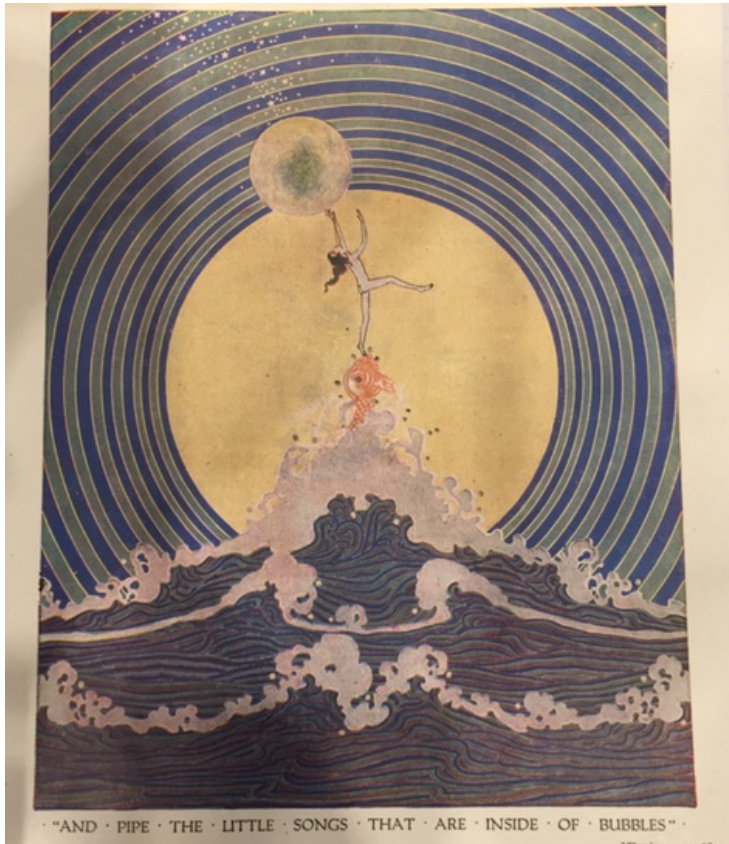
But Walker was best known for his lush, highly imaginative pen-and-ink and watercolor drawings for children's stories. In 1912, he illustrated his first book *Stories for Pictures*, then came Andersen's *Fairy Tales* in 1914, to much acclaim. He drew pictures for 18 books written by others, and three books of his own, including



*"In • The • Commonplace • Corners • Of • The • Earth •
• There • May • Be • A • Pair • Of • Pollen • Lovers"*

(continued on page 9)

Walker (continued)



“And • Pipe • The • Little • Songs • That • Are • Inside • Of • Bubbles”

Dream Boats (1918) and *Sally’s A. B. C.* (1929). He was particularly known for his ornate stippling, a technique used to create a pattern or shading using small dots.

“The same spirit moves me to create, whether I am designing an enormous back-drop for a theater or drawing the tiniest thumb-nail sketch,” he once said.

In person, he had a soft-spoken voice and was a “self-styled eccentric very much in artistic and cultural sympathy with the British aesthetes of a generation before,” according to a catalog description at the Library of Virginia, which has some of his books and ex libris in its collection.

A wonderful profile in the *Brooklyn Daily Eagle*, on January 7, 1926, captures Walker at his 46th Street studio in Manhattan. The reporter describes the room as filled with sketches and inspiring knick-knacks such as three stone birds from the tomb of King Tut, a miniature Chinese junk, a goldfish bowl, a wand, and a silk patchwork quilt. As a child in Richmond, he won a

blue ribbon for the quilt at a fair—“to the embarrassment of his family.” Each patch, he said, represented a dream, and the sleeper could choose their favorite one. “He lives in a world of his own, peopled by creatures of his fancy,” noted the reporter.

Walker was a frequent lecturer at women’s clubs and benefits and drew hundreds of children and grown-ups to his storytelling events, such as “An Afternoon with the Fairies,” held in a ballroom of the Jefferson Hotel on January 22, 1916. A large exhibit of his drawings was displayed at the Virginia House during Garden Week in the spring of 1930. He eventually moved to Richmond in 1935, to much local interest.

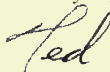
Sadly, Walker died on February 26, 1937 at Stuart Circle Hospital following an operation for a ruptured peptic ulcer. He was survived by two brother and three sisters. His funeral was held two days later at St. Paul’s Episcopal Church, and he was buried in the Walker family lot on Haxall Lane [Section C, Lot 101]. On his death certificate, his profession is listed simply as “artist.”



“She • Tied • My • Boat • To • The • North • Star • So • I • Would • Not • Grow • Up • While • She • Was • Gone”

2020 Contributors to Friends of Hollywood Cemetery

We are indeed grateful to the following donors for their generous support of Friends in 2020 through April 20, 2020. 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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• Deceased

* The Community Foundation Serving
Richmond and Central Virginia


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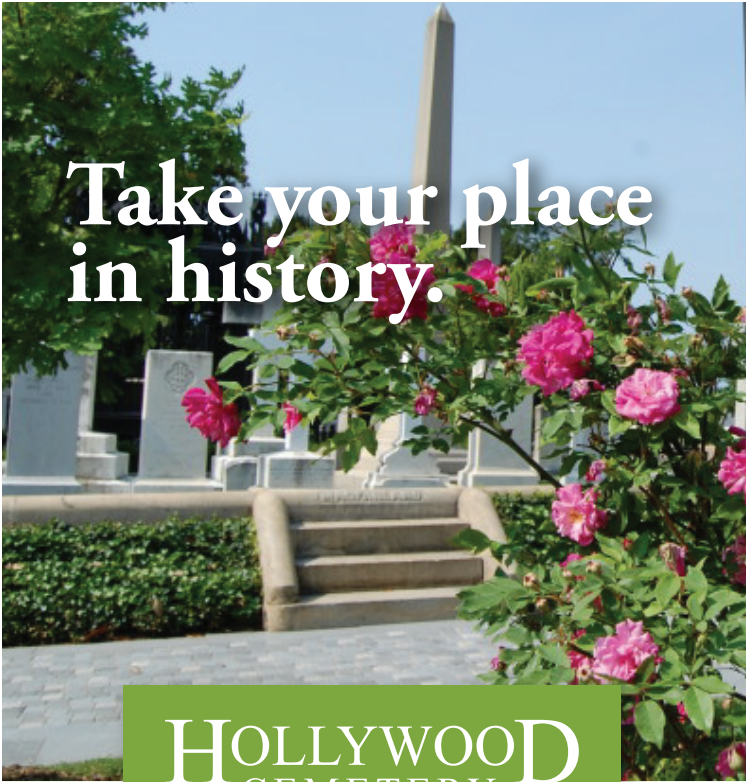
We invite you to join the **1847 Society** and continue the ongoing restoration and preservation of Hollywood Cemetery.

Due to the COVID-19 Pandemic, we are only able to include an alphabetical list of 2020 Donors. **Gifts In Kind, Gifts In Memory, Gifts In Honor and Matching Gifts** will be published in our Fall 2020 newsletter. *We are grateful for your continued support.*



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for Hollywood*

With the future in mind

HOLLYWOOD
CEMETERY

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Public Visiting Hours 8am - 6pm daily
Historic Walking Tours April-October

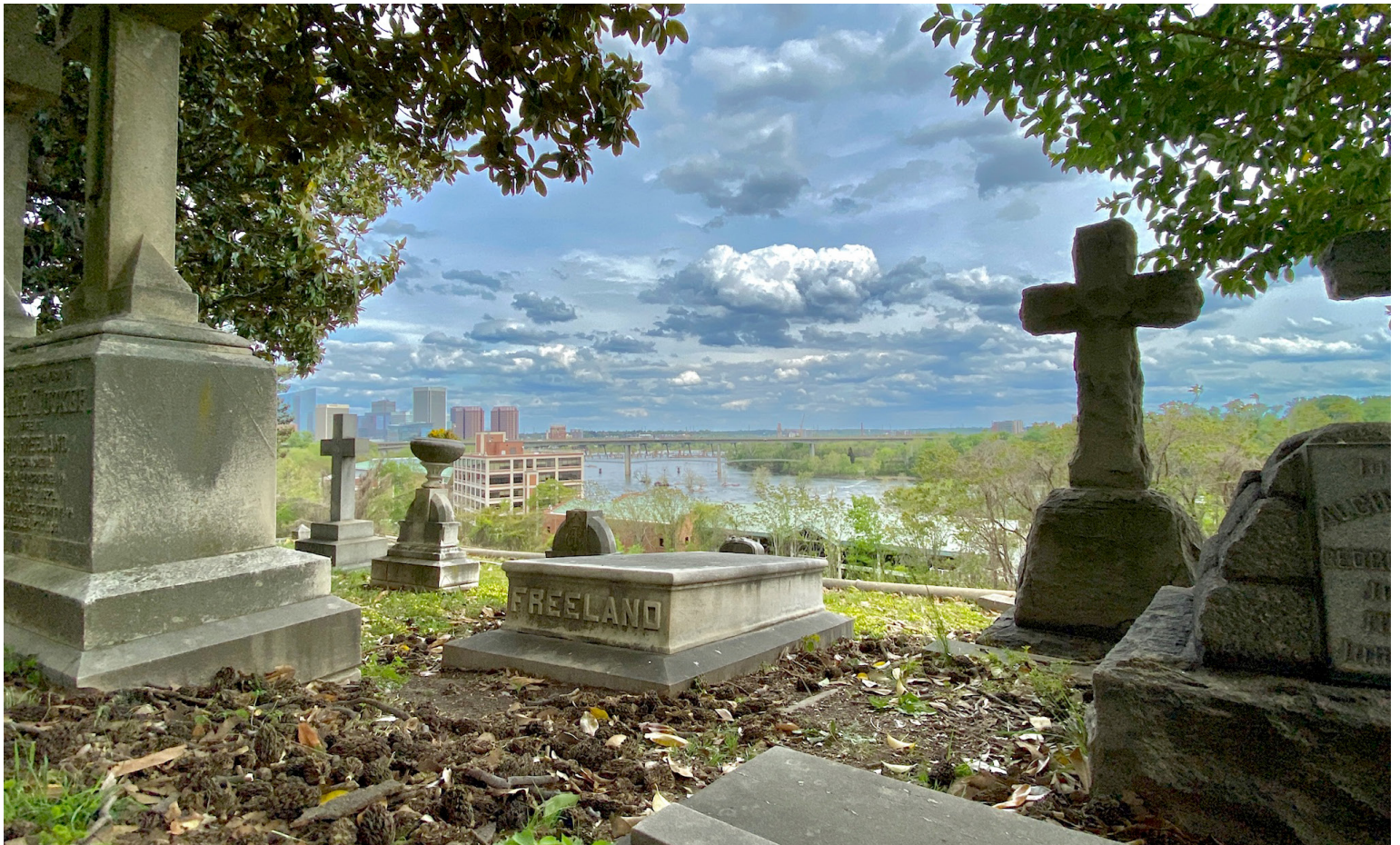
412 South Cherry Street
 Richmond, VA 23220
 804.648.8501
 info@hollywoodcemetery.org
 www.hollywoodcemetery.org

<p>2020 <i>Officers and Directors</i> <i>Friends of Hollywood Cemetery</i></p> <p>Edward M. Farley, IV – Chair David L. Gilliam – Secretary William R. Claiborne – Treasurer</p> <p>Mary Lynn Bayliss, PhD Elizabeth Rawles Cronly Joseph R. Herbert E. Bryson Powell Elizabeth W. Talley Peter C. Toms</p> <p>Kelly Jones Wilbanks, Executive Director Nancy B. Rowe, Development Associate</p>	<p>2020 <i>Officers and Directors</i> <i>Hollywood Cemetery Company</i></p> <p>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</p> <p>Edward M. Farley, IV Matthew D. Jenkins Elizabeth Cabell Jennings Nelson D. Lankford, PhD Evelina M. Scott Fred T. Tattersall E. Massie Valentine, Jr.</p>	<p><i>Administrative Staff</i> <i>Hollywood Cemetery Company</i></p> <p>David L. Gilliam – General Manager Woodrow C. Harper – Assistant General Manager Mabel E. Toney – Administrative Assistant Kristina Coonley – Assistant Cheryl Knaut – Assistant</p>
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*A View of the James River and Downtown Richmond
from Presidents Circle*

Courtesy of Bill Draper Photography