

Alexandria Archaeology

VOLUNTEER NEWS

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CITY ARCHAEOLOGIST RETIRES AFTER 36 YEARS OF SERVICE



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ECO-CITY ALEXANDRIA



only 2 years before I started—had many ideas! Formulated with a broad and progressive resolution to search, study, save and share, the AAC had many years of experience among its members with community and heritage issues. Thanks to thousands of people, my enthusiasm for the task and community commitment has been consistent since the first day. My perspective has grown from a person trained to be an academic archaeologist with multiple-year research designs implemented by students, to a public archaeologist with an ear (not just a trowel) to the ground to respond to community values and needs. What a great combination—the rigor of archaeology with the public's heritage values and big ideas! I couldn't have thought of the projects, much less completed them without the creativity, will,

See Message from Pam page 14

MESSAGE FROM PAM

by Dr. Pamela J. Cressey

As I write this farewell as City Archaeologist to readers of the newsletter, I sit home with the eagles on Mason Neck. I am grateful to no longer have the daily commute, but my sense of loss from not interacting with colleagues, volunteers, and the public is poignant. Thirty-six years ago in May, I started this job with the strange title—City Archaeologist. What was this job? Thankfully, the Archaeological Commission—established by the City Council

SALUTE TO PAM

by Francine Bromberg, Acting City Archaeologist

It's hard for most of us to imagine Alexandria Archaeology without Pam at its helm. That is certainly the case for me. After almost 22 years of working with Pam, I can attest to her energy, dedication, intelligence, and most of all, vision. For 36 years, she poured her heart and soul into the creation of the most acclaimed program in urban and community archaeology in the country. I know that Pam will say that she got more than she gave, that working with all the members of the community and being a part of building the archaeology program were gifts to her, not from her. However, we all know that there are two perspectives to that assertion and that the program and indeed the City of Alexandria would not be the same without her.

When Pam arrived in 1977, urban renewal fever gripped the city, and thousands of artifacts had been rescued from Market Square as the City Hall parking lot was constructed. Plans called for continuation of redevelopment at the Courthouse site, and Pam led the newly-assembled team of city archaeologists in picturing the courthouse block as part of a larger city-site. This research framework allowed for the development of historical contexts for the accurate identification, evaluation and interpretation of sites across the city against the backdrop of the full continuum of human occupation. The next decade focused on exploring significant themes of Alexandria's history: the waterfront (Yes, even back then, Pam was studying the



See Salute to Pam, page 13

Friends of Alexandria Archaeology: FOAA in Focus...

FOAA MEMBERSHIP DRIVE

The Friends of Alexandria Archaeology--FOAA--is very excited to announce our current membership drive!

FOAA offers its members the opportunity to support archaeology and the Alexandria Archaeology Museum with behind-the-scene tours, notices of special events, lectures, school programs, and field and lab work. Membership in FOAA is very affordable, beginning at \$20 per year for an individual to \$500 for a corporate sponsorship.

As a member, you are not obliged to do anything beyond paying your dues, but if you'd like to volunteer, there are a lot of opportunities available and it's a great way to meet other people who value archaeology as much as you do.

FOAA would also welcome both old and new members to join one of our committees such as the Activities Committee to help us plan exciting events for our members.

To join FOAA, complete the membership form on the last page, include your dues, and mail to FOAA at the address below.

Thank you for your support of FOAA!



FROM THE FOAA PRESIDENT

Liz Kelley

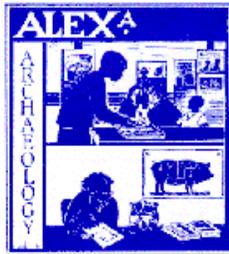
Dear Friends,

It is my pleasure to introduce the Spring 2013 edition of *Volunteer News*. I hope you enjoy reading about FOAA's recent activities and learning what FOAA and Alexandria Archaeology have in store for

the future. Our volunteers have done amazing work in upholding our mission to "develop a common movement for the appreciation and conservation of Alexandria Archaeology." I particularly want to acknowledge the FOAA Board of Directors and the strong contributions they make as they manage FOAA's operations and help shape FOAA's future. This past fall, the Board approved a strategic plan that outlines specific steps to continue the growth of our organization, with the goal of providing additional opportunities and benefits for our members and Alexandria Archaeology. FOAA continues to fulfill its

See *FOAA President*, page 3

BE SURE TO VISIT THE ALEXANDRIA ARCHAEOLOGY MUSEUM ON FACEBOOK



Alexandria Archaeology Volunteer News

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FRIENDS OF ALEXANDRIA ARCHAEOLOGY is a volunteer, not-for-profit organization supporting archaeology in the City of Alexandria. Complete membership form on back cover, include dues, and mail to:

FOAA
P.O. Box 320721
Alexandria, VA 22320

Individual - \$20 Family/Groups - \$25 Sponsor - \$50 Benefactor - \$100 Corporate - \$500

2012-2013 FOAA Board of Directors

Liz Kelley, president; Margarete Holubar, vice-president; Katie Wagenblass, treasurer; Laura Heaton, secretary; Mary Jane Nugent, AAC representative; Joan Amico, Marya Fitzgerald, Indy McCall, Kathy Scheibelhoffer, members of the Board; Ruth Reeder, liaison from the Museum; Alison "Hoosey" Hughes, friend of the Board,

FOAA President, *continued from page 2*

mission through the efforts of those willing to volunteer and to conduct its business. Over the past 27 years, we have been fortunate to have an active and loyal group of volunteers who serve on the Board of Directors, plan and run activities such as the Java Jolt lectures, handle finances and FOAA merchandise, work daily at the Museum, teach schoolchildren there, and publish our newsletter, among other activities. We sincerely appreciate their donation of valuable time and expertise.

I would like to take this opportunity to appeal to our members for help in additional areas, especially in electronic communications, which will help maintain visibility for our members and other friends of archaeology. We need volunteers to assist us in creating a new website for FOAA and organizing additional activities to bring to our members and the community. Some activities may include fundraising for small projects, behind-the-scenes tours, and visits to local museums to study collections. We would also welcome

members to join our new Cemetery Preservation Committee, which is working on a strategy to survey and preserve Alexandria cemeteries, starting with the Wilkes Street Cemetery complex. A new Friends group is being planned for this last project, but FOAA members will help with the preservation planning and the survey and documentation of the site. If you feel you can help with any of these activities or want more information, please contact me at FOAA2013@gmail.com or call the Alexandria Archaeology Museum.

Our goal remains to bring our members the best in archaeology and the opportunity to learn and grow with FOAA. We welcome your talents and energy; our members are the foundation on which we can build. Thank you for your support in promoting and protecting the history of Alexandria!

Best regards,
Liz Kelley, FOAA president

FOAA MARCHES IN ANNUAL GEORGE WASHINGTON BIRTHDAY PARADE



FOAA and AAC members gathered with Alexandria Archaeology staff, family and friends to march through Old Town in the annual George Washington Birthday parade on February 18. It was a cold day, but the sun was bright and spirits were high as the 20 hardy diggers stepped into parade formation. The youngest participant is not yet two years old, and slept through much of the parade, cannon blast and all. Hope Morrow traveled the furthest, flying in from Los Angeles. And let's not forget Nellie, Margaret Holubar's little wonder dog with colossal crowd appeal.

After the parade the group gathered at the Museum for a well-deserved feast of cherry cobbler, pizza, and sparkling wine--a tradition made possible by the generosity of Bryan Watson of Bugsy's Pizza Restaurant and the Lindseys of The Creamery on King Street. Huzzah to both institutions for feeding hungry FOAA paraders since 1995!



ARCHAEOLOGY LOSES DEAR FRIEND

by Barbara Magid

We sadly mark the passing of long-time Alexandria volunteer and member of the Alexandria Archaeological Commission, Vivienne Mitchell. Vivienne passed away on December 14, 2012, at the age of 94.

Vivienne grew up on a farm in Westchester County, NY. In 1938, she married the late Colonel Joseph B. Mitchell. Joe was a noted historian, and served as director of Fort Ward Museum and Historic Site. A resident of Alexandria since 1948, she was a long-time member of Christ Church, where she served for many years as a docent. Vivienne loved research and genealogy, and as family historian, she traced her family's history back to the 1700s.

Vivienne was a founding member of the Alexandria Archaeological Commission in 1975. She spent nearly 30 years volunteering in the Archaeology lab, processing and cataloguing artifacts. With fellow volunteer Gene Luckman, she helped to develop the ceramic study collection, for which the Friends of Alexandria Archaeology (FOAA) awarded her the John S. Glaser Award in 1991. Vivienne was instrumental in the

discovery of the Alexandria Canal Tide Lock #1. This discovery led to the full excavation of the lock, its reconstruction and its listing on the National Register of Historic Places, and subsequent creation of the Tide Lock Park in Alexandria. In October 2009 Vivienne received the Brenman Award for Archaeology in Alexandria, in recognition of her knowledge of, commitment to, and love of archaeology.

Vivienne conducted excavations on her property on Virginia's Northern Neck, the site of the 18th-century Nomini Plantation. Friends and family helped to excavate this important site. The resulting exhibit can be seen at the Westmoreland County Historical Society in Montross, Virginia. Vivienne was also a long-time member of the Archaeological Society of Virginia.

Vivienne is survived by her son Brad and daughter-in-law Sue, three grandchildren, and three great-grandchildren. She was preceded in death by her daughter Sherwood and by her special friend, Paul Smith.

2012 Volunteer Appreciation Party: 114 Volunteers = 6,717.75 Hours

The Alexandria Archaeological Commission and Friends of Alexandria Archaeology hosted the 35th annual Volunteer Appreciation and Holiday Party at the Museum on Saturday, November 10, 2012. The entire staff of the Museum thank the volunteers for all their contributions during the year with this very special annual event. This year about 60 people enjoyed this marvelous shindig, with its fabulous food prepared by **Fran Bromberg**, with help from the rest of staff.

At the party FOAA President **Liz Kelley** presented **Pam Cressey** with a \$2,000 check to fund conservation of the "Peace and Plenty" pitcher that will be featured in a new War of 1812 exhibit. This English cameo Jasper, refined-stoneware pitcher was excavated from the Gadsby's block during the 1960s urban renewal of Old Town. Probably made about 1815, the pitcher celebrates the Treaty of Ghent, which was signed in December 1814 and ended the war.

Margarete Holubar, FOAA Vice President, presented a surprised **Suzanne Schaubel** with the **John S. Glaser Award** and a silver trowel pin. The award is presented each year "for contributions to the appreciation and conservation of Alexandria Archaeology and its place in the continuity of the human experience." Suzanne was recognized for her dedicated help with Summer Camp 2012 and for the Museum programs she has researched and developed that are currently enjoyed by Museum visitors. John Glaser was present as the award named in his honor was presented for the 23rd year.

Education volunteers **Anna Lynch**, **Marya Fitzgerald**, **Hoosey Hughes**, and **Philippa Harrap** received red apples from **Ruth Reeder**, the Museum education specialist. These volunteers



From the top: Volunteer of the Year recipient Anna Lynch with Councilwoman Del Pepper. Pam Cressey with Liz Kelley with the Peace and Plenty pitcher and FOAA check for \$2,000. Liz Kelley with John S. Glaser Awardee Suzanne Schaubel. Councilwoman Del Pepper about to break a plate with Paul Nasca, and lab volunteers at the ready to assist. The cake. John Glaser, first recipient of the John S. Glaser Award, awarded to and named after him



presented Adventure Lessons to 1,262 area students during FY12.

Anna Lynch was declared the **Volunteer of the Year** for her 888 volunteer hours. **Councilwoman Del Pepper** was on hand to present a 100-hours-plus certificate to **Anna Lynch** for her hours, and to **Joan Amico** (629 hrs.), **Anatoly Policastro** (447.5 hrs.), **Marya Fitzgerald** (320 hrs.), **James McCall** (284 hrs.), **Kira Beam** (267 hrs.), **Stephanie Allen** (207.5 hrs.), **Paula Whitacre** (205 hrs.), **Catherine Cartwright** (177 hrs.), **Jill Grinstead** (158 hrs.), **Jonathan Ross** (150.75 hrs.), **Sam Desrochers** (149.25 hrs.), **Robert Colton** (133.75 hrs.), **John Gentry** (127.25 hrs.), **Miranda Spurley** (124 hrs.), **Mary Jane Nugent** (108.75), **Laura Little** (108.5 hrs.), **Andrew Flora** (102 hrs.), and **Peggy Harlow** (100 hrs.). From July 1, 2011, to June 30, 2012, the Museum benefited from 6,717.75 volunteer hours from 114 volunteers. Since 1979, when hours were first recorded, volunteers have contributed a total of 234,048.32 hours to Alexandria Archaeology!

By her own report, Del Pepper's favorite part of the party is smashing the plate for our popular cross-mending activity, which she did again this year with great aplomb.

Pam Cressey thanked all present for their dedication and hard work, remembering the many volunteers she has worked with over the years.

This was the last Volunteer Appreciation Party she would host, as she retired from her position as City Archaeologist on December 29--a job she had held since 1977.

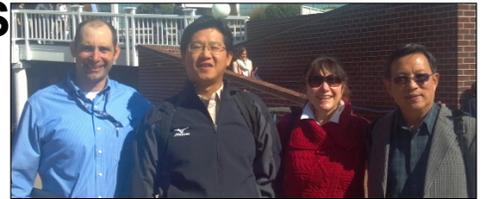


KELSEY REED, WINTER INTERN

I am currently a student at Nazareth College in Rochester, New York, where I am a history major with a minor in religious studies. I became interested in doing museum work before entering college. Last year I took a museum studies class, which gave me a good background in the working and running of museums. I hope to do museum work after college and during the summer will intern at a local museum where I do collections work. This semester

I am at Alexandria Archaeology through my school and have been doing archival work. I have been researching the artifacts from Fort Ward and gathering more background research to improve the exhibiting of artifacts at the museum. My research on the Bayer Aspirin bottle is on page 12. Currently I am working on updating the informational binder that is part of the Fort Ward exhibit.

VISITORS FROM TAIWAN



Pam and Paul spent October 13 with Professors Tsang and Chiu of National University in Taipei, Taiwan. The professors were here studying American methods at national, state and local levels for curating artifacts and collection management methods, as well as understanding how our local code works.

Alexandria was selected by them after researching archaeology across the U.S.—they wanted a local program and picked Alexandria Archaeology. Since it was near D.C. where they visited the National Parks Service, that helped. Pam and Paul spent all day with them discussing philosophy and methods, visiting the City’s collections facility and excavation site. They are going around the world examining the same issues in order to develop methods for Taiwan on which they can build, using the best from what they find. They are becoming world experts on these subjects!



From The City Of Alexandria Archaeology Collections:

BREWING (& DRINKING) BEER IN HISTORIC WEST END VILLAGE

by Rose McCarthy

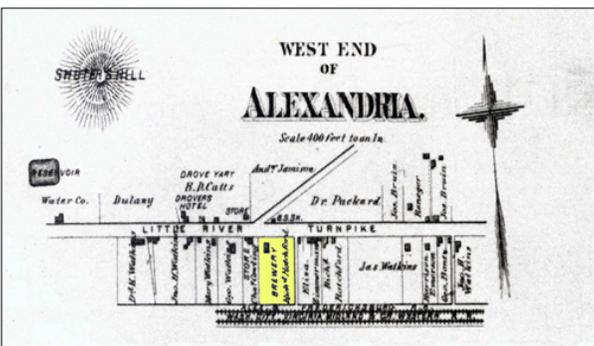
In 1979, earthmoving during development of the Carlyle neighborhood in historic West End Village—Alexandria’s first suburb—revealed the ventilation shaft of the lager vault of Shuter’s Hill/Englehardt’s Brewery, which opened in 1858. Archaeologists unearthed additional brewery and tavern remains and nearly 7,000 artifacts. Many related to the tavern: bottles bearing brewery names, such as “Robert Portner Brewing Company” (1868–1916), stoneware bottles for ginger ale or mineral water, and glass beer mugs and tumblers. This brewery was probably the earliest lager-beer brewery in Virginia and the largest VA brewery of the Civil War period. Shuter’s is one of a few American breweries with an intact mason beer cellar studied by archaeologists, the best preserved brewery site in Alexandria or even the region, and one of a few brewery sites in the country from pre-Civil War lager-brewing days.



Left: Archaeological remnants of the brewery and tavern.

Lower left: Shuter’s Hill Brewery highlighted on 1879 map of West End.

Above: “Robert Portner Brewing Company” beer bottle and ginger ale bottle, glass and stoneware, mid- to late-19th century, excavated from Shuter’s Hill/Englehardt’s Brewery, 2016 Duke Street..



By May of 1868, German immigrants Henry Englehardt and Gottlieb Kaercher had opened a “biergarten” on King Street at the foot of Shuter’s Hill. Beer gardens functioned as open-air taverns; patrons often brought their own food and purchased beverages. Some beer gardens served food, frequently offering salty fare intended to inspire the purchase of another round of drinks. While some beer gardens attracted gamblers and prostitutes, it is unknown what sort of clientele favored the Englehardt and Kaercher establishment. The beer garden did not last, but Englehardt is listed in the 1870 and 1871 Alexandria directories as having a tavern on Duke Street. His tavern and brewery closed in 1892. The vault, filled with concrete slurry, remains intact under the eastbound lanes of Duke Street.

ORAL HISTORY UPDATE: From Schools and Floods to Artists' Studios

Compiled by Jen Hembree, Oral History Coordinator

Leonard Dimond Collins

Len Collins moved to Alexandria as a toddler, growing up in various neighborhoods, including Dominion Gardens, Del Ray and Parkfairfax. He briefly attended George Washington High School until transferring to the new Francis Hammond High School.



WALKING TO ELEMENTARY SCHOOL

LC: I was only at [George] Mason for maybe a year and then they built the new Charles Barrett elementary school and I started going there. ... To Barrett I walked. Walked down Glebe Road to Martha Custis Drive. That was when the old Richmond, Fredericksburg & Potomac railroad was still operating, and the train would come along. It paralleled Glebe Road and went behind the elementary school. And I remember we'd always take pennies and stick them on the tracks on the way home and we'd stop to see if we could find the pennies again *[laughing]*.

INTERVIEWER: That was near Four Mile Run, also, right? What was down there?

LC: Unkempt woods. I remember there was an island, right where present-day Glebe Road crosses over Four Mile Run. There was an island there, and there was an old house that was in the process of falling down. I remember we would go down and look around the house and play around in there. I remember during one of the floods, the island and the house disappeared! So, it was just washed away!

INTERVIEWER: That area flooded quite a lot at that time.

LC: Yeah, it did, until they opened the underpass under Potomac Yards, widened the access for the creek going under Potomac Yards. It would always back up there. All the way up to Mount Vernon Avenue. That whole Arlandria area would flood. I remember as a Boy Scout we would get rowboats and we would row around assisting people who were having a problem with flooding.



Mount Vernon Avenue at Bruce Street
Alexandria, Virginia 1975

HIGH SCHOOL AND SOCIAL LIFE

LC: I was in the Cadet Corps then, which I enjoyed. I remember they had a rifle range downstairs in the basement of George Washington High School. And that was the first time I'd ever fired a rifle. They had a shooting range down there, and targets and all of that. We were shooting .22. Yeah, .22 rifles. A lot of fun. *[laughing]*

I went to GW for two years, and then they were building the new Francis Hammond High School up off Seminary Road, so we all transferred up to Hammond. We transferred in as juniors, so we had two senior years, which was great! We were juniors -- the senior class at the time. Then we were seniors...

INTERVIEWER: Do you remember social activities you did with your friends at that time?

LC: It was mostly parties and dances at houses, and dates... going to the movies, the old, what was it, Mount Vernon Theatre down where Ernie's Crab House is now. I was active at that time in Boy Scouts, and we had a very active troop. Did a lot of camping on weekends and that type of stuff. Movies were real popular. I know some of the churches had socials that we'd go to. There was the old Alexandria Roller Skating Rink, which was down where the Crowne Plaza is now, I think. Then it became an R&B venue. So you could go down there.

Remember, at that time, though, Alexandria was dry. There just wasn't a whole lot of social activity on the restaurant scene in Alexandria. So there wasn't a whole lot of impetus in going downtown. And I could probably go half a year without going down to Old Town Alexandria. I mean, you just didn't go down to Old Town Alexandria.

I remember a lot of the activity revolved around meeting your friends over at the old Shirlington Hot Shoppes. The Shirlington Circle-- there was a Hot Shoppes right in the middle of it and, yeah, you'd meet up there after a football or basketball game. So that was about it. Another place was Top's Drive-in on Glebe Road in Arlington...



Phyllis Goody Cohen

Phyllis Cohen is an artist who started as a painter and later moved into printmaking, developing her own style of woodcut prints. She is one of the founding members of the Torpedo Factory as an art center in Alexandria in the 1970s. She also founded Printmakers, Inc., starting with meetings of 11 artists in her backyard and moving into the Torpedo Factory when it opened as an art center. Printmakers, Inc. remains in the Torpedo Factory to this day, and Ms. Cohen worked and showed her art there from its inception until spring of 2012, when she retired.



Top: Phyllis holding wood pieces used for one of her woodcuts for Alexandria Archaeology. Above: The jigsawed wooden shapes, the final printed artwork, and the artifact that inspired it all, a whiteware pitcher excavated from AX1, the Courthouse site.

THE 1970s ART SCENE

INTERVIEWER: What do you remember about the art scene at that time [1970s] in Alexandria?

P C: What happened was the Art League. It used to be at Hecht's, and we would submit there. They had a big open place and you would show your stuff. Then it moved to a big old store on Cameron Street. And it had a basement, and we could store stuff there, and, if you were selected, you had individual shows, which I did.

And [Marian Van Landingham] talked them into turning this building [The Torpedo Factory] over to the Art League. This building, it was a mess. An absolute mess! And the artists cleaned it all out. There was pigeon stuff all over. The windows in our studio were covered with white paint because the Nuremberg records were kept there. There were two buildings. The building across the street was also part of this group and that was all a big junky building too. And there was a walkway between the two on, I guess, on the third floor. This is a long time ago I'm remembering! And it had government storage in it, U.S. Government storage. And our particular studio was the Nuremberg Trials [transcripts].

INTERVIEWER: Let's turn to talk about your art and your studio.

P C: Nancy Reinke [d. 2009] was a big influence in my life — she did woodcuts. I eventually used a jigsaw method: I would make a jigsaw puzzle out of wood so that I could take each piece

and ink it separately, put it back in. I could ink it again if I wanted to change a color, or if I wanted to make a stripe, or whatever.

I use Baltic birch wood. It's just a piece, just a beautiful piece of wood. I have a jigsaw downstairs in the laundry room. [Laughing] And I draw it on there and I cut it out. Then I put the paper on top. Put the paper on, and run it through the presses at the studio. And then I can take out any piece. Say I want stripes. I would put in a piece that I had cut out, so that [it] doesn't print; cut it lower, so it doesn't print. And then if I wanted the stripes, I would put the stripe color in the next one that I did. So I'd have a block that I have raised pieces on that I can ink stripes. You'll see when you see the prints, how intricate they are.

INTERVIEWER: And why do you do art?

P C: I was using my hands with a jigsaw, and little knives that I cut out with. And it was just the perfect combination for me.

INTERVIEWER: You like to work in series.

P C: When the kids were little I wrote limericks for them. Funny little limericks. And my latest series was making big woodcut prints out of the limericks. And then I did a series like that—a very long series with apples, some of them, onions, oranges, on a background. And they were all Japanese print backgrounds. And lemons. What other series did I do? Oh, I did a book of animals, animal limericks that I had written.

INTERVIEWER: Is color important to you, your art?

P C: Oh, very. I have downstairs loads of cards of color. So I would take these cards and I would just decide what colors I would use, what would work, and then just mix the [ink] accordingly. And if you don't match it exactly, you add the color that will make it work.

INTERVIEWER: What are some pieces that you are most proud of, of your work?

P C: Well, I love the limerick series... I've done a lot of books... This was for Alexandria Archaeology [see photo left.]

ORAL HISTORY ORIENTATION SCHEDULED FOR APRIL 22

Greetings! Over the past few years Jen Hembree has done an incredible job organizing and running the Oral History program. It is those very organized shoes I will now try to fill as we continue Alexandria's Oral History Program.

*A training on oral history techniques will be conducted **Saturday, April 27, from 11 a.m. to 1 p.m.** at the Alexandria Archaeology Museum. The session is free, but reservations are required. Please contact the Museum at **703.746.4399** or archaeology@alexandriava.gov to secure your slot. Currently we are seeking volunteers to transcribe previously recorded interviews and to contact former oral history participants to finalize transcriptions of their interviews.*

In the future, we plan on conducting new interviews, but at this point the emphasis is on working with the interesting transcriptions of descendants of the Contrabands and Freedmen's Cemetery and residents of the "The Fort" neighborhood.

*If interested, please contact **Terilee Edwards-Hewitt** at terilee.hewitt@alexandriava.gov or you can call me at the Museum on most Saturdays.*

***** Winter's Work In The Lab *****

by Paul Nasca



Over the past months, Old Man Winter's chill did not dampen the work in the Alexandria Archaeology Laboratory. In fact, things were mighty warm in the lab with the dozens of volunteers, 100s of hours logged, lots of laughter, and plenty of hard work completed by all.

By early December, the team of laboratory volunteers finished washing, photographing, and sorting the last of the Fort Ward artifacts – that's more than 25,000 artifacts! All of their hard work paved the way for staff members Rose McCarthy and Kira Beam to begin cataloging the assemblage. To date, Rose has completed cataloging all of the artifacts excavated from the 636 positive shovel tests (a tidy sum of 11,833 artifacts), and Kira has finished cataloging half of the 61 test units (more than 9,600 artifacts, and counting). Data, data, data...it is all so important for analysis. Some of the Fort Ward artifacts are now on display in the Alexandria Archaeology Museum, thanks to interns **Kory Potzler** and **Kelsey Reed**. Intern **Ben Kirby** is actively working on identifying and documenting the Fort Ward artifacts that will need conservation to help stabilize and preserve them for the future.

As the lab volunteers finished processing the last of the Fort Ward artifacts, the lab transitioned to processing artifacts recovered from the 2012 excavations at Shuter's Hill and the artifacts recovered from a small survey at the Stevens Site, located at the

corner of Fairfax and S. Franklin Streets (see Garrett Fesler's article on the dig). To mark the transition from working with artifacts of mostly 20th-century origin, a laboratory orientation class was held to reacquaint seasoned lab volunteers with 18th- and 19th-century artifacts and to welcome and introduce new volunteers to the lab process. The class was a success, and all in attendance had a chance to handle and learn about ceramics, glass, bone, and metal artifacts, as well as proper laboratory procedures.



Most recently, work on the Stevens Site artifacts has taken priority in the lab. Despite the small number of test units excavated at the site (just five), a tremendous amount of material has been recovered. The site is truly a multi-component site with evidence of Native American Indians, the early 19th century, the Civil War, and later 19th and 20th-century occupations. The work on the Stevens Site and the Shuter's Hill artifacts is ongoing and will last into the late spring. So stop in at the Alexandria Archaeology Museum for a look.

All of the laboratory work is made possible only by the diligence and dedication of the Alexandria Archaeology laboratory volunteers. A special thanks to all who have helped so far: **Sayonara Aguilera, Shan Allen, Marianne Ballantyne, Felicia Birnbaum, Chrissy Boyd, Shirley Brott, Deanne Canieso, Jenny Caniglia, Nathan Clark, Bridgette Degan, Hannah Fitzmaurice, Peter Fitzmaurice, Kristen Foss, Mary Furlong, Susan Gagner, Thomas Geheren, Rebecca Stone Gordon, Katie Graff, Anne Hardy, Philippa Harrap, DeAnn Hughes, Tommy Kester, Anna Lynch, Nikki Mason, Jessi McCarthy, Mary Jane Nugent, Tory Paronish, Becca Peixotto, Karen Price, Shanna Roth, Suzanne Schaubel, Rebecca Siegal, Julia Simon, Cindy Slaton, Joyce Stevens, Whitney Stohr, Sheila Wexler, and Christina Wingate.** Special thanks also to interns **Ben Kirby, Kory Potzler, and Kelsey Reed,** as well as to my fellow staff members **Kira Beam, Terilee Edwards-Hewitt, and Rose McCarthy.**



ASV PARTNERSHIP

On February 9, 2013 Alexandria Archaeology hosted a day of classes for the Northern Virginia Chapter of the Archaeological Society of Virginia (ASV). The classes were taught as part of the ASV's rigorous Certification Program--a program that teaches avocational archaeologists the practical knowledge and skills necessary to make a valuable contribution to the field of archaeology in Virginia and beyond. Fifteen certification candidates and ASV coordinators crammed the archaeology lab for the day of learning.

In the morning Alexandria archaeologist, Paul Nasca, taught a survey of historic ceramics. The class focused on ceramic identification, dating, and manufacturing techniques. Students got the opportunity to discuss, view, and handle numerous examples of historic ceramics from Alexandria's extensive collections.

After breaking for lunch, students returned for an afternoon session taught by Acting City Archaeologist Fran Bromberg and staff archaeologist Garrett Fesler. The session demonstrated some of the methods by which archaeologists make sense of all the artifacts they dig up. Class participants worked in teams to examine excavation maps and drawings, assign functions to artifacts, and apply statistical analysis to assemblages of artifacts excavated from the on-going research dig at Shuter's Hill.

The day was indeed a great success for all involved. Alexandria Archaeology is excited to be working with the ASV and its enthusiastic Certification students, and looks forward to future opportunities to partner again.

Here's what some of the ASV participants had to say about the day:

"[The] class on ceramics was superb. In two and a half hours, we not only got a good understanding of how to identify different ceramics but got a lot of historical and technological context that made the subject more understandable and interesting."--John Kelsey

"The afternoon class was an enrichment class, going beyond the certification requirements... I found it fascinating."--Ann Wood

"Fran Bromberg really got us to thinking about how to date a site and plot the finds -- very helpful in a hands-on way."--Mary Beth Policastro

HEMBREE'S "ALEXANDRIA LEGACIES" LEGACY

Jen Hembree has managed the City's Oral History Programs for the past seven years. She has conducted oral history orientations, trained a corps of volunteers in the fine art of conducting interviews and transcribing tapes. Over the years *Volunteer*



Born to Jen and Scott Harlan on March 6 at 4:37 a.m., Finneas Scott Harlan, who weighed in at 7 lbs. 13 oz.



News has highlighted excerpts from the Program, introducing readers to first-person accounts of bygone times in Alexandria, and this issue is no exception (see pages 6 and 7).

Jen did all this while holding down a full-time job! She dedicated her Saturdays to the program and accomplished a great deal during a very limited number of hours.

With the birth of her first child, she retired from the program in February to focus her time on little Finneas. She leaves us with the following: "I have had a wonderful time over the past seven(!) years formalizing and coordinating the City's Oral History Program -- Alexandria Legacies. The vast number and generosity of local volunteers I have trained and worked with to maintain the program has amazed me, and the long-time Alexandrians I have met and interviewed as part of the program have shown time and again how special both Alexandria's history and its community members truly are. Alexandria Legacies proves that everyone's life experience is important and does play a role in a community's history.

I have enjoyed the work immensely and therefore am looking forward to contributing in some way in the future once my new life schedule settles down!"

More than 75 completed oral histories have been posted on the Archaeology website and are available at: <http://alexandriava.gov/historic/info/default.aspx?id=29562>

ORAL HISTORY ORIENTATION
Saturday, April 22 in the Museum
11 a.m. - 1 p.m.
Reservations Required: 703.746.4399

POINTS OF INTEREST

> Field Notes <

by Garrett Fesler and Becca Siegal

Throughout these past winter months the dirt has continued to fly at several archaeological projects in the City of Alexandria. Alexandria Archaeology staff members have taken an active role at two particular projects: a lot at the corner of South Fairfax and Franklin streets, and at a site at Jefferson-Houston Elementary School.

FAIRFAX & FRANKLIN STREETS LOT

In the fall of 2012, Alexandria Archaeology assisted with the archaeological study of the lot at the corner of 632 South Fairfax at Franklin Street. The Stevens family owns the historic house at 630 S. Fairfax with the adjacent corner lot and hopes to transform the now vacant parcel into a formal garden. Over the years Joyce Stevens has come across artifacts in some of her garden beds. In fact, the lot was filled with what Joyce described as “numerous buttons, clay marbles, slate pencils, clay pipes, nails, oyster shells, broken china doll parts, pieces of household items, salt-glazed pottery sherds, and broken crockery.” She has even found prehistoric artifacts—several stone arrowheads or spear points and pieces of American Indian pottery.

Growing ever more curious, Joyce began to dig into the historical records, deeds, and documents pertaining to the property. She found that William and Samuel Harper owned the property in the early nineteenth century, after which it passed through several short-term owners until John D. Roach acquired it in 1827. The Roach family sold the corner lot to Anthony Boarman in 1883, and Boarman’s daughter Mary Ann subsequently sold it to George Nalls in 1928. Soon thereafter, Nalls built two garages with cement slab foundations on the 39 ft. by 97 ft. corner lot. Rather remarkably, Joyce’s research indicated that the corner lot had remained vacant throughout the nineteenth century and into the early twentieth century until the garages were built. For instance, in 1813 a tax assessor described the lot with one simple word, “Grass.” But what was the origin of all these artifacts Joyce was finding? Did the residents dump their trash there? Or perhaps it had functioned as a vegetable garden or maybe an animal pen at some point?

Last summer as the Stevenses submitted plans for the formal garden and prepared to have the old garages demolished and the cement slabs removed, Joyce contacted Alexandria Archaeology. She shared with us her research and her collection of artifacts from the property, and asked whether we were interested in doing some formal excavation on the lot. At the time we were busy focusing our efforts at Shuter’s Hill and Fort Ward, and reluctantly declined, but encouraged her to seek out an available professional archaeologist to conduct some testing. Joyce enthusiastically agreed, and quickly hired Karen Price, currently serving as the Laboratory Manager within the Historic Preservation & Archaeology Department at Mount Vernon. With the help of members



Joyce Stevens helps wash some of the many artifacts excavated from her property.

of our core group of archaeology volunteers (and you know who you are!) and Mount Vernon colleagues she recruited, Karen conducted a full week’s worth of excavation on the lot and later came back and dug on weekends throughout the fall season.

Karen and her volunteers didn’t make any jaw-dropping discoveries, but they did uncover a ditch feature that dates to the nineteenth century—possibly an early drainage system on the lot or maybe a boundary ditch. Perhaps most importantly, they confirmed that the soil layers immediately underneath the slab foundations contained well-preserved archaeological information dating to the nineteenth century. The slabs literally had sealed the underlying soil layers in place, almost like a time capsule. Thus, nearly all the hundreds of artifacts recovered by Karen and her crew dated to the nineteenth century (perhaps in a few cases even earlier than that) and represented the activities that took place there over a century ago. But exactly what happened on this small lot? To whom can we attribute the artifacts?

Paul Nasca’s laboratory volunteers currently are washing, sorting, and preparing the artifacts from the corner lot for cataloging into a computer database. Once the laboratory process is completed, Karen will sit down, write the report, and try to figure out what the artifacts are telling us about the past. That is the trick of archaeological interpretation—to make sense of these inanimate objects, these scraps of the past, and to say something informative about history, culture, and the people that put them in the ground. Let us take a first stab at it.

Based on Joyce’s research, we are fairly certain that our site was a vacant, open lot throughout the nineteenth century. What’s more, most of the folks who owned the property over the years—the Harpers, Roaches, and Boarmans—did not reside on this property but elsewhere in the City. Therefore, most of the people

living at 630 S. Fairfax were tenants who did not have a vested interest in shooing people off the lot. What did they care if people trespassed on the corner? It is entirely possible that this 39 ft. by 97 ft. piece of land functioned as a public space, a place where neighbors hung out, chatted, gossiped, bartered, passed around a bottle, gambled, smoked, perhaps even had spats and fought; where children played hide-and-seek and marbles, wrestled, built forts, played with dolls. We will soon have a formal list of the artifacts from the site; however, a noticeable amount of the material seems to pertain to leisure activities and enjoyable pastimes: a bone domino, handfuls of clay marbles, pieces of clay tobacco pipes, and porcelain doll parts.

For many years now, sociologists have studied contemporary urban populations that gather in public places as “street corner societies.” A classic example of this study is William Whyte’s 1943 study, *Street Corner Society: The Social Structure of an Italian Slum*. Maybe the findings from the Fairfax and Franklin corner provide us with a glimpse of a street corner society in early Alexandria. The average person at that time did not spend nearly as much time inside their homes as we do today, meaning the corner at Fairfax and Franklin may give us a deeper, more encompassing perspective of life in nineteenth-century Alexandria than if we were to excavate people’s dwellings. At the very least, depending on the outcome of the analysis of this site, we may want to refocus our archaeological attention on the nooks and crannies of Old Town, the alleys and bare patches, the places where people might have congregated and done a fair share of their living.

POSSIBLE SLAUGHTERHOUSE AT JEFFERSON-HOUSTON SCHOOL

Archaeologists at URS Corporation have uncovered what could be a late-nineteenth-century slaughterhouse located at the Jefferson-Houston School in Alexandria. URS is doing archaeological work at the school in order for the project to satisfy the requirements of the City of Alexandria Archaeological Protection Code prior to construction of a new school facility. The possible slaughterhouse site consists of the foundations of a building with a brick-lined basement that dates to the second half of the nineteenth century. The foundation is quite unusual, consisting of a roughly circular hole approximately 23 ft. in diameter, within which is a brick basement some 17 ft. square. A series of brick “piers” or “sills” extend from the edge of the brick basement to the edge of the ovoid hole. This type of architecture has not been observed before in Alexandria, and research is ongoing to find comparable examples.

Background research suggests the building may have been a slaughterhouse built by Benjamin Baggett on the property of his father, Townsend Baggett, prior to Benjamin’s obtaining ownership of the 0.21-acre parcel in 1875 (the 1875 deed indicates that Benjamin already owned the improvements and was just purchasing the land from his father). The Baggetts were butchers who maintained a stall in the Alexandria Market and residences along King Street and at the intersection of Peyton and Duke Streets. In 1884 Benjamin Baggett sold the 0.21-acre parcel and its improvements to William and Charles Hellmuth. An 1887 transaction between Edward Baggett and the Hellmuth brothers mentions the slaughterhouse. No mention of the resource appears after that

date, and the building is not shown on the 1891 Sanborn Insurance Map, an indication that it was no longer standing at that point.

Testing within the basement by URS revealed that secondary fill deposits (soils not associated with the use of the building) overlaid the entire basement and potentially extend to a depth of 3.0 ft. or more in some places. This fill was sampled during the Phase II study and is not considered to have any further historic or archaeological value.

With construction of the new school expected to move forward soon, Alexandria Archaeology has been assisting URS with the final phase of excavation during March and April. After several weeks of excavation, we have exposed all four walls and have reached the bottom of the cellar, see photo below. There are three metal doors and a wagon wheel that were recovered from the cellar. A circular brick well was uncovered in the NW corner of the cellar. URS has mapped and recorded all the details of this unique structure.



If indeed the basement can be verified as a slaughterhouse, this type of use may help to explain the curious plan of the building—the square basement built inside a round hole. Contemporary thinking on the most efficient method for moving animals through the slaughtering process has been heavily influenced by the ideas of animal scientist Dr. Temple Grandin. She advocates the use of chutes and pens that employ curvilinear architecture instead of the standard boxy design. Grandin believes that this type of architecture helps to calm the animals, making the process less stressful on the livestock and more manageable for the workers. Could it be that Benjamin Baggett and his fellow butchers implicitly understood the soothing effect on the animals that a more spherical environment provided, and were applying Dr. Grandin’s theories in their small slaughtering operation? We don’t know the answer to this question yet, but we certainly feel that this is a worthwhile and interesting line of research to pursue on this project. Stay tuned!

THE COMPLEX HISTORY OF A BAYER ASPIRIN BOTTLE

By Kelsey Reed

When you are in need of a pain relief medicine, one of the many options is Bayer aspirin. This was the case for members of the Ashby Family at Fort Ward in Alexandria, Virginia. Among the artifacts from the site was a glass Bayer aspirin bottle with the label, Bayer Co. Inc., along the side. With this label it was not hard at all to find information about the bottle. Within a few minutes I was able to know that, at one point in time, there were Bayer aspirin tablets in the bottle. With more searching, I was able to pinpoint where this bottle was made and in what year. What I was surprised to learn is that at the time the bottle was made, Bayer had ties to Nazi Germany.

The Bayer Aspirin Company was founded by Friedrich Bayer and Johann Friedrich Wescott in 1863 in Barmen, Germany. The company began as a simple chemistry company focused on the making of dyes. Felix Hoffmann was working for the company, and in 1897 he produced a stable form of ASA powder, which provided pain relief for his father. This powder was then marketed as the main ingredient in what would be called aspirin. Bayer was first sold as a powder and went on the market in 1899. Within the following years Bayer expanded on the international market, and before the outbreak of World War I they had a presence in Russia, the United Kingdom, France, Belgium, and the United States. With the signing of the Treaty of Versailles in 1917, the Bayer Company took a tremendous hit. The United States confiscated the company's assets and patents for making aspirin.

However, Bayer grew within the United States because of the patents the U.S. had taken at the end of World War I. This allowed the U.S. and the Allies to have access to this pain medication, something not available during World War I, when the pain medicine could not be exported from Germany.

The glass Bayer bottle found at the Ashby House was made in Clarksburg, West Virginia, in 1936. It was possible to date this glass bottle exactly with the use of bottleinfo.historicbottles.com.

The first step in identifying glass bottles is to distinguish whether it is a blown glass bottle or a machine made bottle. Blown glass bottles will have no seam along the sides. Machine-made bottles come from molds, resulting in a seam along a vertical sides of the bottle. The seam can be seen on this glass bottle, running from the bottom all the way up the neck of the bottle. From here the next step is to identify the marker used on the bottom of the bottle. Every glass making company has its own distinct marker, molded on the bottom of its bottles. On this bottle it is possible to make out what is best described as a Saturn symbol (a vertical circle imposed on a horizontal oval) in the center with an IO underneath. This is the trademark of the Owens-Illinois Glass Company (whose bottles Bayer used from 1929 to the mid-

1950s). The company places a number to the left and right of the Saturn symbol in order to identify where the bottle was made and in what year. The number to the right is used to date the bottle. Before the 1940s there was just a single number to stand for the last number of the year. The company realized that this process would be unreliable in the 1940s, and as a result the bottles made from the 1940s have two digits, for example "44" for 1944. The bottle found at the Ashby house has only "6" to the right of the Saturn symbol, thus dating manufacture to 1936.



The number to the left of the Saturn symbol can identify the manufacturing plant where the bottle was made. Locating the plant where this bottle was made became a simple task, as a book called *The Dating Game* by Bill Lockhart focuses on the Owens-Illinois Glass Company. Lockhart researched the different manufacturing companies and was able to compile the numbers that were assigned to each company and where these companies were located. The number on the left of the Saturn symbol is "4." This

was the number assigned to the manufacturing plant in Clarksburg, West Virginia, which was in operation from 1930 to 1944. The plant number remained unused after the plant in Clarksburg closed, but was reassigned again in 1962.

Meanwhile in Germany after World War I, the German Bayer Company managed to stay afloat into the 1920s when it merged, along with four other chemistry companies, to form I.G. Farben. I.G. Farben used the chemistry research done by the Bayer Company, along with its other assets, to become a major power in gas production during World War II, along with synthetic rubber. A notorious product I.G. Farben was responsible for was the Zyklon B gas used in the gas chambers of the concentration camps. The company established a plant at Auschwitz III (Monowitz) for the making of synthetic rubber in 1942. The end of the war saw twenty-three executives of I.G. Farben placed on trial at Nuremberg. Only thirteen were sentenced to prison; sentences spanned from one and a half years to eight years. (On a personal note, the Nuremberg Trial records were moved to the Torpedo Factory from the Pentagon in 1950 to make room in the Pentagon. Some of these included the transcripts from I.G. Farben's trial and can be viewed with the link in the endnotes. The records were removed to the National Archives in 1968.)

The entire process of dating this Bayer aspirin bottle was truly an adventure. From Europe to America, the Bayer Company has an intriguing history, including I.G. Farben Company. Also, this glass bottle itself has a history right here in the United States, having been made by workers 249 miles away in Clarksburg, West Virginia, in 1936. All this history is right here in this small bottle, which many of us would simply overlook as trash.

Tribute to Pam, continued from page 1.....

waterfront!), cemeteries, a sugar refinery, taverns and potteries, the evolution of neighborhoods, and the African American community. With the need to display the artifacts and interpret the City's history, Pam's vision helped to create the Museum, where more than 30,000 visitors per year can now engage with archaeologists and volunteers as they work in the laboratory. A state-of-the-art storage facility was developed to curate the more-than-two-million artifacts from sites around the city.

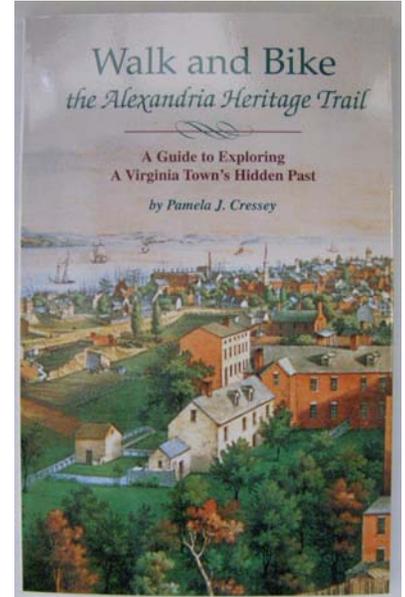
The tenor of the program changed somewhat with the rapid development of the 1980s, which raised concerns for threatened sites across the city. Working with the Archaeological Commission, developers, and lawyers, Pam helped to craft the local archaeological protection ordinance that was passed by City Council in November 1989. The code set out a process whereby the private sector would pay to preserve resources through excavation and analysis before starting construction, or hopefully, through protection of some sites in situ. Implementation of the code involves review of all City development projects by staff archaeologists and coordination with planners and developers to ensure that requirements to preserve information about the past are in place. To facilitate review, city archaeologists under Pam's direction, wrote a preservation chapter for the City's Master Plan that included over 4,000 potential site locations. Results of the code, now in its 23rd year, have added immensely to the understanding of Alexandria's past through coordinated efforts with numerous consulting firms.

As planners and developers interacted with archaeologists, implementation of the code led to increased sensitivity to preservation needs and to how the integration of historical character and archaeological finds can enhance development projects and benefit the community. Efforts increased to preserve sites, create more parks with historic meaning, and integrate art that reflects historical themes into development projects. Interpretive markers, erected in parks and as part of development projects, highlight the history and archaeological significance of historical places. Thus, knowledge of the past has made its way

into the very fabric of the community. While many contributed to this trend, anyone who knows Pam knows the great role played by her determination to bring the words, artifacts, and features of the past into the public domain. Her authorship of *Walk and Bike the Alexandria Heritage Trail, A Guide to Exploring A Virginia Town's Hidden Past* testifies to her commitment to share her knowledge of Alexandria's history with residents and tourists.

When I first met Pam at my job interview in 1991, I remember being impressed by her warmth, her devotion to public service and the community, and her expertise. As we brainstormed over courses of action or interpretations of sites over the last 20-plus years, she became my mentor and friend. I feel fortunate to have worked with her on the staff for so many years, learning from her and with her as we tackled the sometimes overwhelming task of saving the past for the future.

Pam, I just want to say thank you for your friendship and guidance, thank you for having the vision to develop such an incredible archaeology program, and thank you for all the contributions that you have made to the City of Alexandria. Here's to the past and the future!



Signed copies of Walk and Bike the Alexandria Heritage Trail are available in the Alexandria Archaeology Museum for \$12.55 each.



ON TARGET IN THE MUSEUM

On Target: Stories Of The Torpedo Factory Art Center's First 25 Years by Marian Van Landingham is now available for sale in the Museum for \$10. Though the book was published in 1999, it contains a wealth of information about the history of the building and its transformation into an art center.

"The Records of War" on pages 5 and 6 of the book details how WWII military records were housed here on the second floor, next door to what is now the Alexandria Archaeology Museum! The records included U.S., German, and Italian material, including the Nuremberg trial transcripts from 1946-1949. The microfilmed records are currently stored at the National Archives, catalogued as "Guides to German Records Microfilmed at Alexandria, Va.," and are available online.

A very special thank you to the author for her generous donation to Alexandria Archaeology of 50 copies of **On Target**.

and dedication of so many. And oh yes—the curiosity, excitement, pleasure and sheer fun of those involved!

I am very proud of what the City of Alexandria has accomplished over the decades and feel particularly fortunate to have been told in 1976 about that mimeographed job advertisement posted on a bulletin board at a university which I did not attend. Mmmm...City Archaeologist: What could that mean? It was intriguing, and I was hooked when the interview in Gadsby's Tavern included the statement from an AAC member, "We are the most historic community in the nation!" I am fortunate too that the City continues to have residents who value heritage—and actually recognize that archaeology is a big part of the preservation and storytelling of the past--and who put it to work in their lives. Together we have learned and grown so that archaeology means more than cool finds in holes. Over the years, I have been asked some interesting questions—here are some of my thoughts:

1. WHAT IS YOUR FAVORITE PLACE IN ALEXANDRIA? I have several based primarily on my memories and wonderment about the past I can only imagine. Here are some that come to mind: 1) Standing at the top of Masonic Memorial looking out over the Potomac River—the waterway that encouraged both our American Indian predecessors as well as those who came in the 17th century and after; 2) Walking north of the power plant on the Potomac—the last bay that looks as it might have when John Smith came up the river 400+ years ago; 3) Walking west on the south side of Holmes Run under the streets toward the Nature Center—a secret place in a way where I can imagine the mill race leading to Cloud's Mill; 4) Driving down Wheeler Avenue and always being surprised by the survival of the last mill in Alexandria; 5) Walking in the cemeteries at the west end of Wilkes Street including Alexandria National Cemetery—so many lives, so many stories—and how will we save all those gravestones eroding daily; 6) Walking in Penny Hill Cemetery on South Payne Street, seeing one lone gravestone, which prompts my memory of what I was told--all the other grave markers were thrown down a well early in the 20th century; 7) The corner of Gibbon and S. Alfred Street—1980s townhouses now, but where Harry Burke enthusiastically came running over to me while we were digging The Bottoms neighborhood, introduced himself, and said to come quick to do an oral history—my first; 8) The library part of the Black History Museum—saved by Harry Burke, Roger Anderson, Annie B. Rose and other founders of the Society for the Preservation of Black Heritage; 9) The Winkler Botanical Preserve with its geological layers and critical work sponsored by the Winklers, the first archaeological project in the West End with its near-perfect cabin site; 10) Walking through Ivy Hill Cemetery and snaking down into Rosemont and seeing bits of Hooff's Run. 11) Standing in the African American Heritage Park on Holland Lane and looking across Hooff's Run to Alexandria National Cemetery and remembering how the park looked before—just overgrown vegetation hiding fallen gravestones of a burial ground long forgotten; 12) The 400 Block of

S. Royal Street—the heart of Hay-ti, the first free black neighborhood, discovered through historical research, especially by Ted McCord; 13) And the 500 Block of King Street, the Courthouse—and the memory of the parking lot Kathy Beidleman and I were told was our first job in 1977—just dig $\frac{3}{4}$ of a city block in 3 months -- and the 150 people who volunteered the first week we asked for help.

2. WHAT ACCOMPLISHMENTS MEAN THE MOST? 1) The urban archaeological survey we conducted through NEH funding in the early 1980s, which perfected historical techniques for gathering information about where different groups lived 1790-1910 in Old Town, based upon earlier preservation survey funding from the State Archaeologist, Bill Kelso. This project brought an understanding of the cultural geography of Old Town, but we have not been able to continue with the work, which could be coupled with architectural information and more documentation. I particularly want to thank John Stephens, Sue Henry Renaud, and Terry Klein for their pioneering efforts. Fortunately, more of this information will be used by Don Debats, American Studies professor in Australia through his NEH grant. 2) The Alexandria Heritage Trail, the brain-child of Chan Mohney and Ruth Reeder, with publication support from Dave Chisman, Viviane Silverman, Laura Heaton, Jen Hembree, and The Friends of Alexandria Archaeology. Don Briggs of the National Park Service has said that this was the first such urban biking trail he had encountered and made sure that the AHT was adopted as a segment of the Potomac Heritage National Scenic Trail. Originally conceived by Ben Brenman and AAC, the AHT is a framework in which to continually add interpretive signs, web materials and podcasts for everything we know about the City, for the broadest appreciation and enjoyment of historic places. 3) The Museum, our education programs, web site, and more recently, Facebook and other networking opportunities. Credit goes to Joanna Moyar, Nancy Hayward, Ruth Reeder, Terilee Hewitt-Edwards, Tim Dennee, Barbara Magid and our educators/docents for these evolving forums for public education. 4) The 1989 Archaeology Code. The first of its kind in the U.S., the Code was developed through the insights of Bud Hart and Ignacio Pessoa and has been administered by Steven Shepard, Francine Bromberg, Garrett Fesler and Rose McCarthy, with initial work by Don Crevelling and Keith Barr. Thanks to the Code, hundreds of archaeological reports have been placed on our web site through the sponsorship of developers and outstanding work of private archaeological firms. 5) The Alexandria Archaeology Collection with a vast array of historical research files, photos, oral history tapes, and artifacts. Again, thanks to Steve, Barbara, Tim, Jen, Bernard Means, Elizabeth Field, Karen Wilkens, and Paul Nasca. 6) The archaeological sites which have been protected and have led to the memory of places, events and issues of the past: the Alexandria Canal, Fort Ward Historic Site including African American sites, the Alexandria African American Heritage Park, the Stonegate Preserve, and the Freedmen's Cemetery Memorial. I am

very pleased that art and design also now connect historic places with the public at sites, such as the Edmondson sculpture at the Bruin Slave Pen and Potomac Yard. I am particularly happy to have been a part of the rediscovery of the descendants of those buried at Freedmen's Cemetery, by working with Char Bah. The identification of the families, oral histories, and now the development of a Descendant-Family Marker for the Memorial names are so important.

7) The oral history program, "Alexandria Legacies," started back in 1979. With the help of many—and especially Jen Hembree for many years—we have a large collection of memories, well organized and mostly on the web site. Jen has developed a training program and the collection's organization and web development with big support from Jeanne Springmann and Laura Little. We are delighted that Jen is "retiring" from the coordinator role with the birth of her first child. The memories are precious and have given us so many perspectives to the past.

All of these accomplishments continue: all conceived and supported in one way or another by the Archaeological Commission, thousands of volunteers, hardworking interns, and the Friends of Alexandria Archaeology. Most importantly, the staff is doing a wonderful job going into the future decades as the AAC and FOAA evolve to meet changing needs. Tremendous credit goes to Jennifer Barker for more than a decade of administrative support, as well as to Barbara Ballentine for her more than 30 years of research and support for our department and division. Working with Lance Mallamo, Director of the Office of Historic Alexandria, has been a pleasure, and I look forward to seeing how his ideas propel the historic museums and places to new heights. Madeline Shaw and Amy Bersch have added so much to my experience of being in the department. Thank you so much.

3. WHAT HAVE I LEARNED THAT SURPRISED ME THE MOST? First, the public here is often more interested in saving sites than just digging them up. Trained that digging was the only way in which to conduct archaeology, the protection of sites and site stewardship did not enter my mind. I have been retrained by Alexandrians and visitors from my earliest years that keeping sites, enhancing historic places so they are cultural amenities, and using history to inspire street names, planning, and art and building design means so much to people and contributes to the making of a vibrant community. A second surprising thing—the right person always shows up at the right time for the task at hand and you don't have to do everything alone! Third, within a slave-based city, free black neighborhoods and churches grew through private ownership and the efforts of both men and women of African descent and the support of some

whites. And fourth, most of the historic buildings and sites of the waterfront no longer exist, but its history is quite preserved elsewhere in the buildings associated with those who made the waterfront and primed its economy. Fifth, archaeological resources are almost everywhere—under people's backyards, basements and driveways, parking lots, school playgrounds, picnic tables, woodlands, and parks. You just have to look through maps, documents, and the

ground while asking people about what they remember. Even if the resource is gone, the story is still available and can be told.



Franklin's Maxim, "Beware of little Expences, a small leak will sink a great ship." from a child's cup, ca. 1800, excavated from AX1, the Courthouse site. The cup, and other artifacts associated with Alexandria's early African Americans, is part of the "Securing the Blessings of Liberty: Freedoms Taken Liberties Lost" exhibit at the Alexandria Black History Museum, 902 Wythe Street.

4. WHAT IS MY FAVORITE ARTIFACT? How to choose? I just like touching them and watching others be excited about touching the past. One of the most evocative to me is the Franklin's Maxim child's ceramic cup found at the Courthouse Site, about where Starbuck's is today on South St. Asaph Street. The small cup with black design sported work ethic statements while depicting people working in fields and by ships. How amazing to think of a child of the enslaved woman who lived there reading those Americanisms about hard work! And knowing that ink wells were found in the same place—where did literacy take that child when emancipation and the 13th Amendment

came only a few years later?

I was moved to be an educator and to public service by President John Kennedy. As a member of the generation greatly affected by his words, I hope that I have provided some small amount of service, because I surely have been given so much. My sincere thanks—it has been my complete pleasure and good fortune to work for the City of Alexandria and the Office of Historic Alexandria! The Best is Yet to Come—stay tuned for Alexandria Archaeology 2013 and beyond!



Hats Off indeed to volunteers Joan Amico, Catherine Cartwright, Robert Colton, Marya Fitzgerald, Jill Grinstead, Laura Little, Anna Lynch, Ted Pulliam, and Becca Siegal who are off the charts with their volunteer hours and work load. Collectively the dedicated bunch logs in about 500 hours a month. Their weekly duties run the gamut from maintaining the museum, greeting visitors (Joan, Marya, and Anna), and presenting Adventure Lessons (Marya and Anna), to historical research (Robert, Jill, and Ted), transcribing oral histories (Laura), and assisting with collection management (Becca).

TRIBUTES TO PAM

Dr. Pam Cressey arrived in Alexandria in the mid-70's, a few years after I had moved here with my young family from Florida. I first met Pam as our family strolled past the future Court House site one summer night while she was giving a talk about her program. We stopped to listen. It was then that I first became aware of her natural charisma, presence, and particularly her ability to inspire others with the joy of discovery of the community's precious heritage...right below where she was standing.

That evening was the beginning of a long adventure of understanding my adopted community. Within a very short time I was washing artifacts and digging out privies, a priceless source of artifacts, many of which have been on exhibit at the archeology museum in the Torpedo Factory. From that beginning, I worked with Pam on numerous programs and projects over the years, as well as meeting with other volunteers to create the Friends of Alexandria Archaeology (FOAA).

When I was ten years old in the late 1940s, I had the unique opportunity of meeting one James A. Hard, the last surviving combat veteran of the Union Army. He was 105 years old at the time.

When I entered his room at the nursing home he called to me, "Come here, young man." As I approached him, he grabbed my right hand in both of his and said, "You are shaking the hand of the man who shook the hand of Abraham Lincoln." The record shows that along with other Civil War veterans, he had been invited to the White House by President Lincoln in appreciation for his service.

I relate the above story because a significant contribution of Pam's work has been the discovery of the everyday lives of early Alexandrians well over 100 years ago, including the customs they cherished, the clothes they wore, the household items they used, and the foods they ate...including the buying and selling of slaves. In doing so, she recognized those common elements we all share with the past including its more unsavory aspects, as well as the sense of wonder of an age gone by. Pam will always remain in the hearts and minds of those like me as surely as her legacy will inspire other generations of Alexandrians yet to come to enjoy the wonders of the past just beneath their feet.

John Glaser

Thank you for 35+ years of service to professional public archaeology and this city. Your advocacy for archaeology and citizen involvement with public history and public archaeology is...I don't even know what the word is...so very vital and exemplary. It is a privilege to learn from you how to be a public servant. With all best wishes for whatever 2013 and beyond hold.

Seth Tinkham, AAC member

To paraphrase the "Pirates of Penzance," Pam is the very model of a modern archaeologist. I started working with Pam in the early 1990s when she gave me a project to study the cultural landscape of Freedman's and Slave cemeteries in Alexandria and Fairfax County. As a former archaeology student at the University of New Mexico, that project reminded me of some of the lessons I learned studying the Pueblo and Navajo cultures. Then about 1995 we began collaborating on historical bicycle tours of Alexandria. Pam quickly produced a brochure and later wrote a book detailing the routes and sites. Eventually that trail tour became part of the National Heritage Trail along the Potomac River. Later I became a member of the Archaeology Commission and got to work with Pam on many other projects.

I enjoyed working with her over the years. We didn't always see eye to eye on a couple of issues, but her professionalism always kept those issues small and did not interfere with working with her closely on various projects. It has been my honor and pleasure to work with and know Pam, the creator of the world's premier city archaeology program. Her vision and dedication have created a program that is valued by the city it studies. I wish her well in her retirement. May God Bless You and give you many years to enjoy your retirement.

Chan Mohny, past AAC member & Bren Brenman Awardee

I wrote this tribute at my blog. http://jay.typepad.com/william_jay/2012/12/pamela-cressey-steps-down-as-city-archaeologist.html

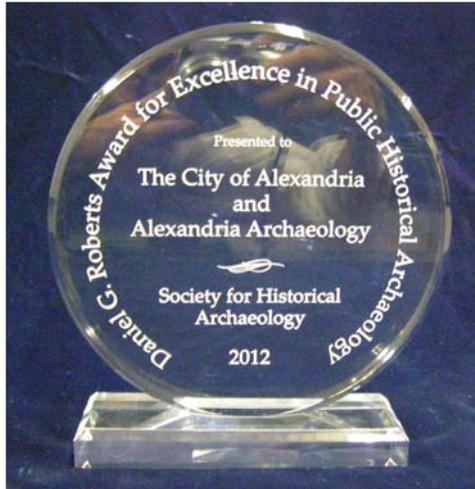
Jay Roberts

Well said, Jay. My father, Bernard Brenman, longtime head of the Alexandria Archeological Commission, attributed much of the Commission's success to Pam's professionalism and dedication.

Marc Brenman

What a fantastic person. She made urban archaeology enjoyable for so many. We will miss her, but will always cherish her friendship and the work she accomplished for the citizens of Alexandria.

Dave Cavanaugh, past FOAA Board Member



OHA Receives Accreditation

The American Alliance of Museums has announced that the Office of Historic Alexandria has earned accreditation as a museum system at the November 2012 meeting of the Accreditation Commission. Accredited status from the Alliance is the highest national recognition achievable by an American museum.

Ford Bell, President of the Alliance, recognized the City for this great achievement at an event at the Lyceum on January 24.

The Office of Historic Alexandria is only one of eight municipal organizations across the country accredited for their museum systems. Other accredited Virginia museum systems include Fairfax County and Newport News.

Accreditation recognizes high standards in individual museums and ensures that museums continue to uphold their public trust. Developed and sustained by museum professionals for more than 40 years, the Alliance's museum accreditation program is the field's primary vehicle for quality assurance, self-regulation and public accountability.

Of the nation's estimated 21,000 museums, 995 are currently accredited, as well as 69 museum systems. To earn accreditation, a museum first must conduct a year of self-study, and then undergo a site visit by a two-person team of peers. The Accreditation Commission, an autonomous body of museum professionals appointed by the Alliance Board, considers the self-study and site visit report to determine whether a museum should receive accreditation.

The Office of Historic Alexandria accreditation includes all of the museums owned and operated by the City of Alexandria. Fort Ward, Gadsby's Tavern and The Lyceum were re-accredited, while these other sites were accredited for the first time.

- Alexandria Archaeology Museum
- Alexandria Black History Museum
- African American Heritage Park
- Fort Ward
- Friendship Firehouse Museum
- Gadsby's Tavern
- The Lyceum
- Stabler-Leadbeater Apothecary Museum

The American Alliance of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community. With more than 18,000 individual, 3,000 institutional and 300 corporate members, the Alliance is dedicated to ensuring that museums remain a vital part of the American landscape, connecting people with the greatest achievements of the human experience, past, present and future.

For more information about the Alliance and the Accreditation Program, including a complete list of accredited museums, please visit www.aam-us.org.



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www.AlexandriaArchaeology.org



Sponsored by the City of Alexandria's
Office of Historic Alexandria



