

PANYC

Professional Archaeologists of New York City, Inc.

NEWSLETTER

Number 120, September 2005

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01 OCT 2005 PM 5 T



Joel I. Klein
118 Old Port Road North
Croton-on-Hudson, NY 10520

ATTENTION: PANYC MEMBER AND NEWSLETTER SUBSCRIBERS.

THERE ARE NO MINUTES IN THIS ISSUE OF THE NEWSLETTER DUE TO A CHANGE IN POLICY REGARDING MINUTES CORRECTIONS AND DISTRIBUTION. THE MINUTES OF THE MAY 2005 MEETING WILL APPEAR IN THE NEXT ISSUE OF THE PANYC NEWSLETTER.

THANK YOU,

PATIENCE FREEMAN AND LINDA STONE
NEWSLETTER EDITORS, SEPTEMBER ISSUE

FROM : JOAN H. REISMAR, PH.D.

FAX NO. : 212 6501521

Sep. 13 2005 05:03PM P4

Professional Archaeologists of New York City (PANYC)



DEPARTMENT OF HOUSING PRESERVATION
AND DEVELOPMENT
SHAUN DONOVAN, Commissioner

Office of Legal Affairs
Matthew Shafit, General Counsel / Deputy Commissioner

REGULATORY AFFAIRS DIVISION
Mary-Lynne Rifenburg, Deputy General Counsel
100 Gold Street, New York, NY 10038

November 18, 2004

Lynn Rakos
Professional Archaeologists Of New York City
230 6 Avenue, #4
Brooklyn, NY 11215

Re: FOIL Request #: 450-2004

Re: Statements

Dear Mr. Rakos.

Your request for information and/or records access has been received, and assigned the above request number. Please note the response(s) checked below.

You have asked questions or requested information. Please note that FOIL does not require that agencies answer questions, nor that they compile, analyze, or transmit data. Rather, FOIL provides for "public requests for inspection and/or copying of records".

I regret to advise you that HPD does not possess or maintain records responsive to your request.

I regret to advise you that the records you requested cannot be found after diligent search.

I believe the records you seek may be in the possession of _____

_____ Please note: You may appeal this decision, in writing, within 30 days to: Joseph Fiocca, Records Appeals Officer, Room 556, 100 Gold Street, New York, NY 10038.

Very truly yours,

Donald M. Aptel
Records Access Officer - EUG



Editors' note: the requested document has since been made available to PANYC

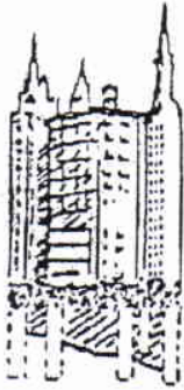
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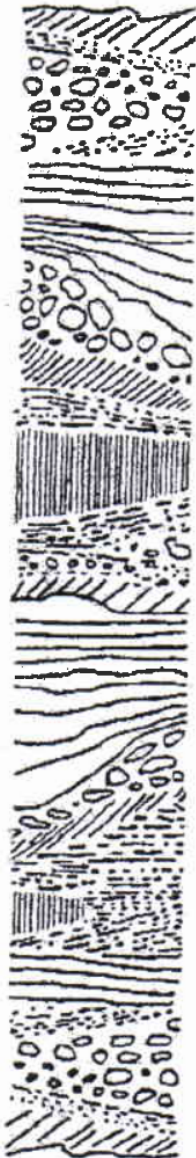
FROM : JOAN H. GEISMAR, PH.D.

FAX NO. : 212 6501521

Sep. 13 2005 03:02PM P2



PANYC



Professional Archaeologists of New York City, Inc.

May 9, 2005

The Honorable Devin Nunes, Chair
 Subcommittee on National Parks, Recreation, and Public Lands
 187 Ford HOB
 Washington, DC 20518

Dear Congressman Nunes:

Professional Archaeologists of New York City, Inc. (PANYC) is deeply concerned and dismayed by the proposal before the National Parks Subcommittee to alter Section 106 of the National Historic Preservation Act. We strongly urge that the provision changing Section 106 be removed from the bill.

PANYC is a not-for-profit organization of professional archaeologists with a membership that includes educators, regulators, and practitioners. Our mandate is to preserve and protect vulnerable archaeological resources in New York City and to educate city agencies and the general public in regard to these resources. The opportunity to preserve and/or document archaeological resources is mainly provided by city, state and federal environmental laws and processes. Key among them are the protections provided by Section 106 of the National Historic Preservation Act. While PANYC supports the reauthorization of the National Historic Preservation Act and the Advisory Council on Historic Preservation, we are opposed to the proposed change to Section 106.

As currently written, Section 106 ensures the identification, evaluation, and, if warranted, the protection or mitigation of significant historical and archaeological resources. It does so by requiring that state, federal, and tribal agencies identify and evaluate cultural resources when there will be a public undertaking. This process allows for the protection or documentation of significant data that might otherwise be lost through development. Identification of previously unrecognized cultural resources as currently mandated by the 106 Process is a key element of the federal government's responsibility to protect our national heritage. Members of PANYC have been professionally involved with archaeological sites determined eligible for listing in the National Register of Historic Places through the 106 Process, among them the African Burial Ground in Manhattan.

Rather than streamlining the 106 Process, the proposed amendment will reduce protections currently afforded to highly vulnerable resources. By no longer requiring that the issue of potentially significant but as yet unidentified resources be addressed during planning, irreplaceable resources will be destroyed without appropriate evaluation. This is a blatant abrogation of the federal government's responsibility to protect our cultural heritage. PANYC strongly urges elimination of the change proposed in Section 4.

Sincerely,

Joan H. Geismar, Ph.D., PANYC President

40 East 83 Street
 New York, NY 10028
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jgeis@aol.com

CC: The Honorable Charles E. Schumer
 The Honorable Hillary Rodham Clinton

FROM : JOAN H GEISMAR, PH. D.

FAX NO. : 212 6501521

Sep. 15 2005 03:19AM P2

GOVERNORS ISLAND
PRESERVATION & EDUCATION
CORPORATION

August 3, 2005

Joan Geismar
PANY
40 E 83rd Street
NY, NY 10023

Dear Ms. Joan Geismar:

On behalf of the Governors Island Preservation and Education Corporation I would like to thank you again for your submission to the Request for Expressions of Interest and to update you on our current planning initiatives.

We received over 90 responses to the RFEI from a mix of developers, investors, and both commercial and non-profits. Responses addressed uses for the northern National Historic Landmark District (which includes the 22-acre National Monument, administered by the National Park Services); for the 80-acre southern portion of the Island, which represents a near blank-slate for development opportunities and would include the majority of the new 40-acre park outlined in the deed transfer, as well as for the Battery Maritime Building, the current gateway to Governors Island for Lower Manhattan.

Responses were a mix of whole Island plans, as well as plans that took into account specific districts, buildings and open spaces.

Over the ensuing weeks, GIPEC and its evaluation team - consisting of representatives from New York State and New York City agencies - will continue to review the responses, paying special attention to financing and complementary uses that take into account the extraordinary opportunity afforded by the unique New York property. Please note that along with the RFEI submissions, GIPEC's planning analysis will encompass previously submitted ideas and recommendations as well as analysis performed by the staff and the pre-planning consultants.

It is the intention of GIPEC to present three conceptual options for the Island in Fall 2005. These options will be used to help us draft the General Project Plan and Environmental Impact Statement, planning documents required by Empire State Development Corporation (of which GIPEC is a subsidiary) before any development Request for Proposals can be issued.

Again, we appreciate your interest in Governors Island and look forward to keeping you apprised of developments as they occur.

Sincerely,



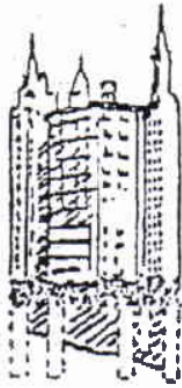
Peter B. Fleischer
Senior Vice President
GIPEC

10 South Street, Slip 7 • New York, NY 10004 • Phone: (212) 480-4650 • Fax: (212) 480-4320

FROM : JOAN H GEISMAR, PH.D.

FAX NO. : 212 6501521

Sep. 13 2005 05:03PM P3



PANYC



Professional Archaeologists of New York City, Inc.

August 8, 2005

Dr. Sarah Henry
Deputy Directory of Programs
Museum of the City of New York
Fifth Avenue and 103 Street
New York, NY 10029

Re: PANYC Proposal for an Artifact Repository
[Response to Governor's Island Request for Expressions of Interest (REI)]

Dear Sarah:

I did so enjoy our recent conversation, and thank you for your time on the phone as well as your interest in our quest for an artifact repository.

As we discussed, enclosed please find a copy of the response to the Governor's Island Request for Expressions of Interest (REI) developed by the Professional Archaeologists of New York City (PANYC). While it responds to a particular request, please regard it as a starting point that addresses most of the basic issues. We would be so pleased if you would consider it with some thought to involving the Museum of the City of New York in filling the need for a facility to house the City's historic material culture recovered through archaeological investigations. The goal is not only to find a permanent home for these materials, but also to make them available to students, researchers, and all interested parties, including those who will use them for exhibits.

I look forward to hearing from you, and, again, thank you for your interest.

Sincerely,

Joan H. Geismar, Ph.D.
President, PANYC 2005-2006

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enc.

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Seeking Help on Upkeep, Seaport Museum Offers Antique Ships for Adoption

NY Times JUNE 28, 2005

By ABEER ALLAM

In recent years, as it has battled to stay alive after Sept. 11, the South Street Seaport Museum has eliminated jobs, closed its library and, mostly recently, given away an unusual collection of two million artifacts dug up in Lower Manhattan.

Now, the maritime museum, in downtown Manhattan, has come up with a novel idea to pay for the upkeep of its antique ships, which are the last of their kind and which make up the biggest privately owned fleet of such ships in the country. The museum has offered them for adoption, asking New Yorkers to pay for maintenance of a favorite ship.

A philanthropist took the lead and paid \$300,000 to adopt the W.Q. Decker, a 75-year-old steam-powered wooden tugboat. But the museum does not expect many others to come forward with such large amounts, so it is making it possible to adopt a hull, a mast or even a rope. Anything.



The museum has cut jobs, closed its library and given away its collection of two million artifacts.

"People adopt animals; people can adopt ships as well," said Paula M. Mayo, the museum's executive director.

Now, a year after several veteran staff members were let go in what was perhaps the museum's most painful cost-cutting episode, all these measures have helped strengthen the museum's financial health, officials say. It broke even this year, in a far cry from the \$700,000 budget deficit it sustained in 2003.

"We have turned the finances around," said Lawrence Huntington, chairman of the board of trustees. "We have a long way to go; we have to continue to raise money. We have pretty well got the ships stabilized; they are not going to get any worse."

The ships up for adoption have been docked at Pier 16 for so long that their spindly masts have almost become part of the skyline of Lower Manhattan. Along with the remaining cobblestone alleys and the aroma of the fish market, the ships provide one of the few direct links to the once-bustling seaport's storied past.

Some are stationary, while others are working ships used mainly for entertainment or educational programs for schoolchildren. Mr. Huntington also said that he wanted to turn one ship, the Peking, into a space for weddings and parties, complete with a handicapped entrance and heating.

But the destruction of the World Trade Center dealt the museum a financial blow. The number of visitors dropped to 95,892 in 2001 from 362,959 in 2000. Last year, the number of visitors increased to 161,745, but that is still far from the 700,000 who visited the museum a decade ago, according to the museum's officials. That was about a decade after the seaport area was developed into a maritime-themed shopping mall with the museum at its core.

After Sept. 11, insurance premiums went up by 30 percent. The museum, which has a small endowment that generates \$25,000 to \$30,000 a year, relies mainly on donations from individuals and corporations —

marbles and toys, corals, plus buttons, spoons and water pipes. Some local archaeologists said the museum never asked for help. Museum officials, however, said they sought help from other New York cultural and government institutions to keep the collection, but got no response. They added that they took the drastic action because they wanted to focus on preserving the museum's ship collection. It costs \$300,000 a year just to maintain the ships in safe condition, cleaning and replacing ropes and hiring security.

"We are not the navy," Ms. Mayo said. "This is just one small museum, and ships in salt water cost a lot of money."

ogists are glad that the collection found a home, they maintained that sending it away was better than New York City's history and that the trip to Albany was a hurdle for students of archaeology and anthropology.

"New York City is the center of the world," said Chris Ricciardi, past President of Professional Archaeologists of New York City, a watchdog group. "The center of the world should have a world-class museum that covers all aspects of our city's history. The fact that they chose to close that one particular aspect down just wipes out a whole piece of our history."

The collection includes pieces of china, cups, glass bottles, children's

The two million artifacts excavated in the last two decades represent different stages of New York City history, starting from American Indian settlements, to Dutch New Amsterdam, to the English colonial and the early American republic periods. They were being kept at the museum even after the curator was let go last year, since Sept. 11, the museum has cut its staff to 33 from 53.

Ms. Mayo said that the archaeological program, New York Unearthed, used to receive \$130,000 in a yearly grant from a company that owned the repository, but that that ended when the building was sold five years ago.

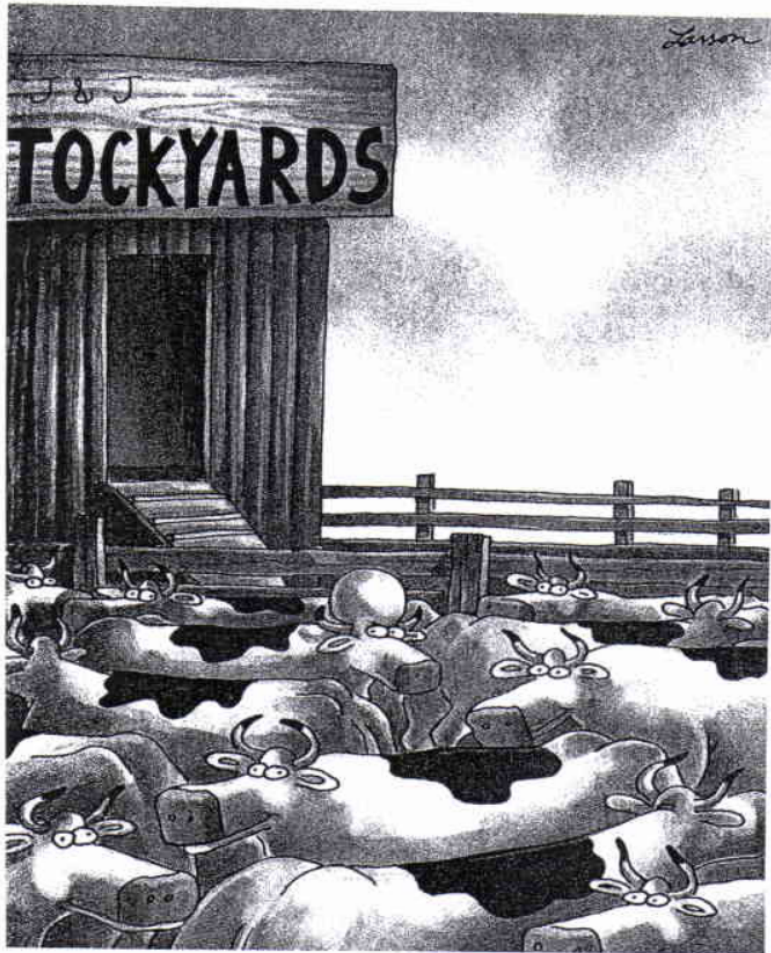
Though researchers and archaeol-

SOUTH STREET (CONT)

'People adopt animals; people can adopt ships as well,' a museum official says.

which can fluctuate wildly — for its operating budget of \$5.9 million. The city helps, with a subsidy of \$200,000 this year.

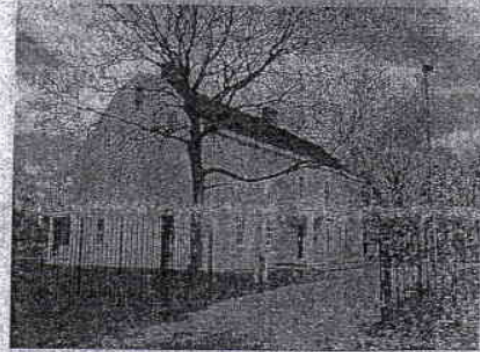
The seaport's decision to give away its archaeological collection, to the New York State Museum in Albany, has stirred anger among New York archaeology experts.



Only Claire, with her oversized brain, wore an expression of concern.

SUFFOLK COUNTY
ARCHAEOLOGICAL
ASSOCIATION

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Winter 2005



King Manor, Jamaica, L.I.

2004 HOFSTRA UNIVERSITY ARCHAEOLOGY FIELD SCHOOL AT KING MANOR

The 2004 Hofstra Archaeology field school at King Manor ran from July 6 to August 6. Directed by Prof. Chris Matthews, the project team included Jenna Coplin, Adjunct Assistant Professor of Anthropology at Hofstra, nine field school students, and a handful of volunteers. The excavations were based on recovering data related to understanding the contrasts between slavery and freedom at the site. In the late 18th century, the King Manor house was occupied by the Colgan-Smith family who were slave owners. In 1805 Rufus King purchased the property and instituted a system of free workers that materialized his own political beliefs — which he later pronounced in his opposition to the expansion of slavery during the Missouri Compromise in 1820.

The excavations were focused on areas surrounding the standing King Manor House where outbuilding structures once stood. Specifically, we are investigating the privy pit in the northwest yard and working around the remains of an outbuilding on the east side of the house designated as a Building K in an earlier survey. Building K was most likely used as a dairy or stable, but may have been a residential location for household servants at some point.

We are working with the premise that slavery and freedom, as regimes of household labor, will produce distinct archaeological signatures related to the expression of master authority and ostentation in architecture and artifact types and the manner in which work areas were spatially organized in relationship to

Continues

Continued - Suffolk County-AA Winter 2005

the manor house and to each other. We also propose that the remains will reveal signs of worker resistance in terms of how laborers used their work routines as an opportunity to create spaces of independent activity by working outside the master's line of sight to claim work spaces as their own.

The results of the 2004 excavations are very suggestive thus far. The fieldwork included a shovel testing regimen in the west yard of the house and the complete and partial excavation of 13.1 x 1 meter units in four areas of the site. Shovel tests revealed intact archaeological deposits in the west yard productive of 18th-century materials, but in low quantities not warranting further investigation at this point. The unit excavations were determined by previous archaeological and archival research.

Two units were placed directly in front of the house where previous excavations abutting the house suggested a bluestone pathway that would predate the current circular drive would be found. Unfortunately, the area was significantly disturbed by the construction of a flagpole monument in the early 20th century. However, the lack of any 18th-century material amidst the disturbed deposits suggests that this is not a likely area for recovering early deposits associated with the house.

Working in the east yard, three units were opened associated with Building K. One was placed where historic map overlays showed the southeast corner of the structure to have been located. Excavation revealed that the foundation of the building was robbed at the time of demolition and the builder's trench backfilled. Fortunately, this demolition only minimally disturbed the surrounding deposits, which indicate a likely buried surface associated with the use of this building.

Historic materials including creamware and pearlware ceramics and dark olive wine bottle fragments were recovered. One highly suggestive artifact is a wine bottle base that has an inscribed 'X' cut into it near the pontil mark on the kick-up. This sort of inscribed mark has been associated at other sites with artifacts of African religious belief; however, this particular artifact requires further analysis before any connection can be securely made between it and the enslaved Africans at King Manor.

After discovering that the remains of Building K were likely identifiable and productive, two additional units were placed on the north side of the Building. This would have been the side facing away from the street front of the property. This location would have been hidden from the public face of the house and equally would have been out of the line of sight of the manor house. Such out-of-the-way locations are typically areas of high artifact counts, and potentially also areas where workers could have escaped the surveillance of the master, thus finding the space to act in ways challenging their subordinate status. Neither of the two units opened were completely excavated, yet the artifact counts were indeed very high and the materials indicative of the late 18th-century occupation. We will

be returning next summer to complete these excavations and likely open additional units in the area more to collect a large sample of materials to work with in our analysis.

The most exciting excavations were in the north-west yard where the remains of the household privy were identified. Rufus King declared in 1805 in a letter to his sons describing the new property in Jamaica that "the house is not fashionable, but convenient, the outhouse good, and the grounds consisting of about 50 acres..." Otherwise there is no record of the privy for the house in the documents. Historic maps do not show any structure on the property that likely would have served as a privy until the early 20th-century.

Post-1900 Hyde and Samborn insurance maps suggestively show a roughly 10 foot square timber structure in the north-west yard. However, without being evident on earlier maps, the possibility exists that this structure was built by the Parks Department for tool storage after they acquired the property in 1900. Nevertheless, with King's letter we can see that the privy was in place before he purchased the property, suggesting that the privy shaft may be a productive record of the property in terms of artifacts that would have accumulated during its use.

The first archaeological investigation of the site in 1988 remains undocumented except in a later follow-up report by Grossman and Associates. Grossman records that the first shovel testing program identified the possible location of the privy in the north-west yard roughly where the 10-foot timber structure would have stood. What remains were recovered are not listed, thus our investigation was guided at first with hopes of recovering the evidence of this shovel testing to determine exactly where they believed the privy remains would be.

A 2 x 2 meter excavation area was laid out and initiated. In the process it was discovered that after 1991 a significant amount of fill (more than 6 inches) was deposited in a landscaping project that buried the ground surface at the time of the earlier excavations. Once we had this figured out we began to find the remains of an earlier chain link fence line and the initial shovel tests done in advance of its construction. These were the previously undocumented tests that suggested the presence of a privy, and they were right!



Figure 1 - Privy Pit

As we proceeded to expand the excavation from the original four units to open up a total of seven we defined the southwest quadrant of a dry-laid stone privy shaft (Figure 1). This was a very substantial round privy pit feature, probably 8 or more feet in diameter that has proven very rich in terms of artifact quantities, but to date has only revealed late 18th and early 20th-century materials (Figure 2). We were unable to complete any of the excavations in the privy pit interior due to its substantial depth and our limited field time. It is our first intention to return next summer to continue the suspended excavations in this area of the site by opening more of the surface area of the pit and digging deeper into it.

The privy was constructed by excavating a large hole, laying the stone perimeter wall within the hole, and backfilling the builder's trench on the exterior of the stones with relatively clean sand, likely brought into the site from off-site, though this could be the deeply buried subsoil. The artifacts recovered are presumably related to the occupation of the site by a caretaker in the early museum era and consist of consumer products like tin cans, liquor and water bottles, tabeware ceramics, animal bones and even a purple glass bead.



Figure 2 - wine bottle and whiskey bottle

Also recovered were household materials like door hardware and nails suggestive of possible renovations. It may be that the pit was closed when the caretaker's quarters were renovated at some point, perhaps in the 1920s, making the privy closing part of such a renovation. Our excavations appeared to reach the end of this large artifact deposit but this seemed not to be the end of the privy fill itself, leaving open the likelihood that more will be found in next summer's work. It is our hope that this will be the case and that we will be fortunate enough to recover materials from the pit reaching back to the earliest occupations of the site in the 18th century.

Dr. Chris Matthews

DR. GAYNELL STONE NAMED FIRST COUNTY LEGISLATIVE DISTRICT 2005 WOMAN OF DISTINCTION

County Legislator Michael Carracciolo has named SCAA's Museum Director, Gaynell Stone, Ph.D., as his nominee for the County's Woman of Distinction award "as an accomplished woman with a history of volunteerism." Each County legislator nominates a



Legislator Carracciolo and Dr. Stone

candidate; these nominees will be reviewed by the Suffolk County Women's Advisory Commission and a Suffolk County Woman of Distinction will be chosen.

Dr. Stone was chosen for her history of participation with the Riverhead Preservation & Landmarks Committee, for the saving of Hallowville, the production of reference volumes and films for the S.C. Archaeological Assn., pro bono advice to government on behalf of Long Island archaeology, etc. She has received awards for distinguished publication of archival materials by the L.I. Archives Conference, a certificate of services to the social studies profession by the L.I. Council for the Social Studies, a N.Y. State certificate of achievement in historic preservation from Governor Carey, a Suffolk County Heritage Award, a founder's award from the Suffolk Early Childhood Education Council, and a National Science Foundation Doctoral Dissertation Research Grant.

May 12, 2005

Dear Chris,

On the other side of this sheet is a news item that might interest readers of the DAWYC Newsletter. It concerns what I was up to in the last millennium, during high school days.

I just had my second hip replacement done April 19th. I am home now, and much more mobile than I had been. I'll try to attend the meetings - up & down subway stairs was a daunting challenge heretofore.

With best wishes,

Sincerely,

Ralph Pollock

THE NEW YORK TIMES, SUNDAY, MAY 8, 2005

A National Landmark Nobody Knows About

By JOHN RATHER

FORT MASSAPEAG, the only Indian fort ever found on western Long Island and a National Historic Landmark since 1993, does not appear on most maps of Massapequa.

And many archaeologists say that is just as well.

The National Park Service bestows the historic-landmark designation only on what it deems the most important links to the nation's past. In Fort Massapeag's case, the listing commemorates a 100-foot-square log stockade, now long vanished.

Archaeologists are not sure who built it — whether the Massapeag Indians, the Dutch, the two together or perhaps even the English — but they believe it was used intensively in the mid-1600's during the turbulent period when the native Indians first encountered Europeans.

The site of the fort, a lightly contoured grassy swale on an unprotected three-eighths of an acre in the Harbor Green neighborhood on Fort Neck, is almost entirely unknown to the public and is hard to find. And it is unclear what artifacts may remain buried there.

"Most people are totally unaware it is a national historic site," said Kathryn Natale, the curator and supervisor of the Nassau County Garvies Point Museum and Preserve in Glen Cove. "People think everything national is out west."

In Massapequa, residents living only blocks from the landmark stared blankly when asked how to get to the fort. At the local public library, the reference librarian

had never heard of the place. The National Park Service intentionally withholds directions. "Because of its archaeological sensitivity, it is 'location protected,'" said Beth Savage, a historian for the National Register of Historic Places.

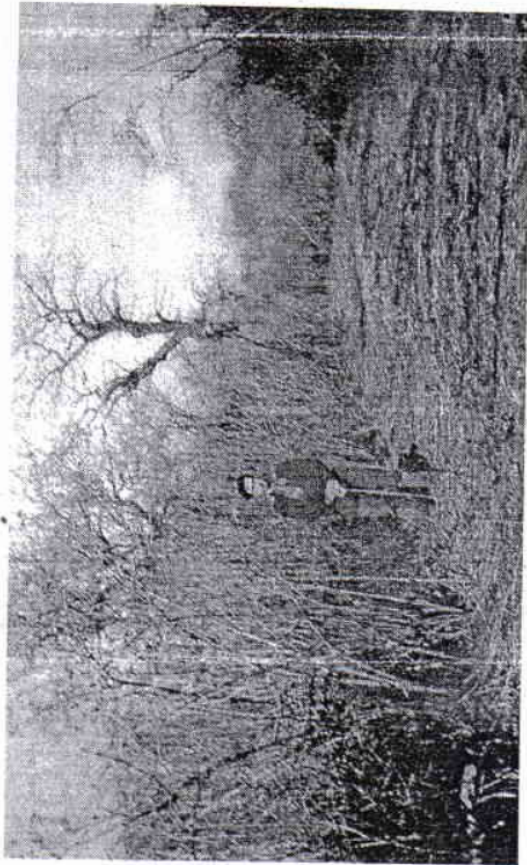
Some archaeologists said this was for good reason. "It's nice to educate people about the past, but once they find out where the past is, they want to go out and dig it up," said Jo-Ann McLean, an archaeologist for the Garvies Point Museum. Its collection includes a wooden mortar and other artifacts from the fort and surrounding area.

Donors included amateur archaeologists who had been drawn to the fort, beginning in the early 1930's by newspaper reports that excavation for the Harbor Green subdivision was turning up skeletons and troves of Indian artifacts. Many of the artifacts were lost to pillagers. More than 20 skeletons, buried in the fetal position and facing east, disappeared, too.

"They did excavate a lot of skeletons, but nobody knows what happened to them," said Gaynell Stone of Wading River, an archaeologist and anthropologist.

In just days, the archaeologists said, the Harbor Green development destroyed not just burial grounds but also evidence of habitation by native people predating the arrival of Europeans by at least 6,000 years. Efforts led by a local historian persuaded the developers to spare the fort area, although whatever remains of its north wall are now beneath a road.

The Town of Oyster Bay, which acquired the fort site in 1958 and maintains it as a park, makes less of a secret of the location but rarely receives inquiries for directions. "There is nothing secret about it at all," said



Ralph S. Solecki, who retired as an anthropology professor at Columbia, visited Fort Massapeag in the 1930's, above. He is shown holding a European pipe he found there.

John Hammond, the town historian.

He said that Nassau County considered an archaeological dig on the site about 10 years ago but concluded that almost nothing of significance remained. Mr. Hammond shares the view that nearly all of the artifacts were removed in the 1930's.

In an article in *The Journal of the New York State Archaeological Association*, Ralph S. Solecki and Robert S. Grumet said that the landmark designation was based in large measure on limited archaeological digs in the late 1930's. But they said that the fort site may still yield information of major scientific importance and remained largely intact underground.

Dr. Solecki, a retired professor of anthropology at Columbia who first visited the site in the 1930's and sponsored the landmark listing nearly six decades later, has called the site "a historic gem of the first magnitude" that was all the more remarkable for having survived the housing development.

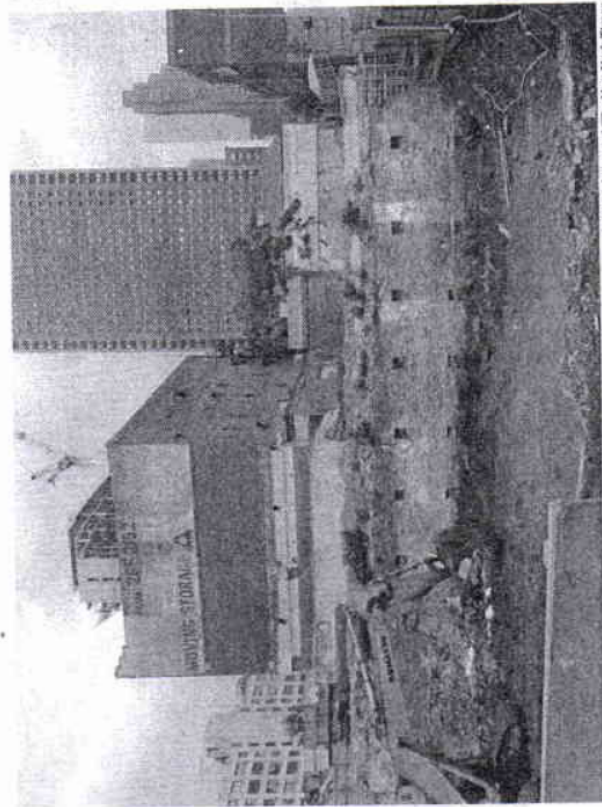
It is one of two Indian forts on Long Island that are national landmarks. The other, Fort Corchaug in Cutchogue, was designated in 1999.

Fort Massapeag was surrounded by a protective ditch and perched on the edge of a broad salt marsh. It was near a creek leading to Great South Bay, the Long Island Expressway of its time and an abundant source of food and shells. The marsh was filled beginning in the 1930's and is now covered by streets and houses.

Archaeologists say the fort was probably used as a refuge in time of attack, as a trading post and possibly as a place to store or make wampum, the small shell beads that were used for money. A shell dump heap along its southern wall yielded Indian and European artifacts, including white clay smoking pipes made in Amsterdam.

The site now gives little visual evidence of its past. A slight rise on the southern perimeter suggests where a stockade wall ran.

Archaeologists Trace Mystery Wall Not to War, but to Beer



Oster Muhammad/The New York Times

By DAVID W. DUNLAP

Not enough to have fired a shot, but quite enough to have fired a few imaginations, a fortresslike 19th-century wall came to light briefly in recent weeks under a construction site at West End Avenue and 59th Street. Old foundations are exposed all the time as New York perpetually rebuilds itself. But this was something different. About 30 feet deep and 100 feet long, the wall was composed of stones laid with evident care and skill. Most intriguingly, its rough-hewn face was punctuated by two straight rows of seven large square openings.

For cannons, perhaps? Was this some extraordinary vestige of the War of 1812? A reminder of the time when the Hudson River shoreline was only 100 yards away?

To Kevan Cleary, a lawyer who lives nearby and has been playing sidewalk superintendent with his 12- and 15-year-old sons, the mystery wall recalled somewhat the Castle Williams fortification on Governors Island. "I could see it chasing off ships that were unfriendly," he said. So could his boys.

Clearly, this was a case for the historical detective squad. "Who would have built a fort like that, that no historian has ever talked about?" asked Joan H. Geismar, one of several urban archaeologists in New York — Amanda Sutphin, Mary Habstritt and Diana Dize-rega Wall were others — who looked into the mystery.

They traced the wall to the Clausen & Price ale and porter brewery, which stood on the spot from 1871 (when the company was known as

Construction workers unearthed a mysterious foundation wall at West End Avenue and 59th Street. Neighbors thought the wall, most of which has since been torn down, might be a portion of a fort. Archaeologists determined that it had an entirely different origin.

in Philadelphia where wall openings had served as delivery chutes for blocks of natural ice. "To interpret such openings in that way makes sense to me," she wrote, particularly since the nearby Hudson "would have made acquiring ice fairly easy during the winter."

Today, there is not much left of the wall. And while he was interested to learn of the Clausen & Price connection, Mr. Cleary sounded a bit disappointed, too.

"Even though I'm of Irish-German background," he said, "I don't think a brewery rises to the level of an 1812 fort."

breweries. "It seems to me clear that the wall in question was part of the Clausen & Price brewery," Dr. Appel wrote in a five-page report, "and that it was likely built more or less when the brewery was established."

What about those openings, though?

Dr. Appel did not think they were windows, which allow heat inside. "Heat is not welcome in a beer storage cellar," she wrote. And they seemed too small to have served as ice-storage compartments, she said.

Consulting with another brewery historian, Dr. Appel learned of vaults

Clausen & Bauer) until 1910. At the turn of the 20th century, Clausen & Price's neighbors included railyards, stockyards, gas tanks and the Interborough Rapid Transit subway power house, which still was on the property, where a 31-story condominium apartment tower is to rise in coming months.

Finally, the puzzle made its way from Ms. Sutphin, the director of archaeology at the Landmarks Preservation Commission, to Susan K. Appel, an art history professor at Illinois State University in Normal, Ill., whose expertise is in pre-Prohibition

Continued on LI 7 NYTimes 5/18/05



Marko Georgiev for The New York Times

A sign posted by Oyster Bay identifies the property as a Massapequa Indian fort, circa 1640, but does not mention that it is a National Historic Landmark. It says that Sachem Tackapausha sold the site to townsmen in 1658 or 1659 and that around 1697, it was owned by Thomas and Freelove Jones, the first resident colonists.

Most archaeologists and historians discount legends that Capt. John Underhill, an Englishman working for the Dutch, massacréd Massapegas at or near the fort in 1643 or 1653, depending on the account. The Jones family apparently left the site undisturbed for some 230 years, until they sold it to developers in the 1930's.

On a recent weekend, boys with shovels dug up dirt just beyond the site's southern boundary to make a bicycle jump. A father coaching his son at batting, said he did not know this was National Historic Landmark. "You're telling me we shouldn't play here?" he asked.

NY Times

Haven for Blacks in Civil War Riots Now Safeguards History

By ANTHONY RAMIREZ

During the draft riots of the Civil War, the deadliest in American history, white people rioted in Lower Manhattan. They turned their fury on blacks, who fled in terror to a safe haven in faraway Brooklyn.

Weeksville, in what is now Bedford-Stuyvesant, was the name of that safe haven, once a largely forgotten redoubt of African-American independence. Now, after three years and \$3 million, three of the surviving cottages of the free-black settlement of carpenters, tailors and schoolteachers have been restored.

Weeksville was discovered in 1968 by a black subway engineer, Joseph Haynes, using old maps and an airplane, and is now listed on the National Register of Historic Places. The four wooden cottages unearthed in an archaeological dig, known as the Hunterfly Road Houses, are all that remains of the settlement. They will be opened to the public as the Weeksville Heritage Center at a ceremony today.

Speakers will include Senator Hillary Rodham Clinton, who, as first lady, helped obtain a \$400,000 federal grant for the project, as well as private money.

Weeksville is different from similar historic sites, said Pamela Green, executive director of the Society for the Preservation of Weeksville and Bedford-Stuyvesant History, the group that owns the buildings at 1698 Bergen Street.

Any African-American historic



An archaeological dig unearthed the Hunterfly Road Houses.

A black settlement is restored and ready for visitors.

site will teach visitors about slavery, Ms. Green said. "But you don't go to very many sites where the people there were self-sufficient, people who have built institutions."

In Weeksville, there were schools, churches, even an orphanage and a home for the elderly. Susan Smith McKinney-Steward, who became the first black female physician in New York State in 1870, lived there. And the community published a newspaper in the 1900's, the Freedman's Torchlight, to help teach blacks to read.

One surprise for Ms. Green was that a Weeksville resident was a member of the 54th Massachusetts Volunteer Infantry, the black unit celebrated in the film "Glory," starring Denzel Washington and Morgan Freeman.

Although the houses were excavated in the 1960's, decades passed before enough money could be raised to begin restoration. Workers used galvanized steel to keep the houses from falling down.

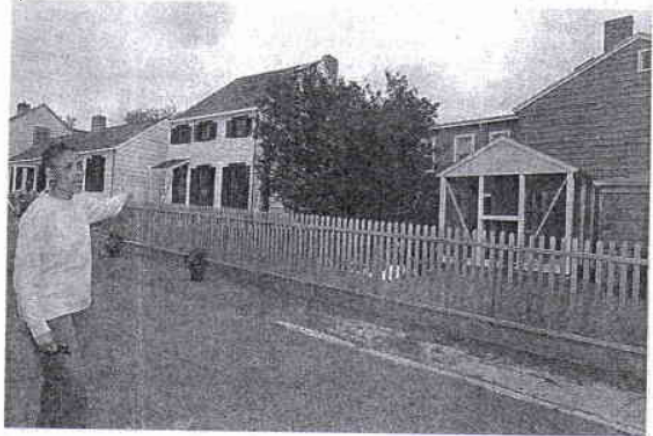
Ground was broken for the current project in October 2002. So far, about \$3 million has been spent for landscaping, restoration and furnishings, Ms. Green said. A remaining \$10 million has been promised by the city and private interests, like Goldman Sachs, for an education and cultural center, scheduled to break ground next year.

Weeksville was named for James Weeks, a black longshoreman from Virginia, thought to be a former slave, who bought Brooklyn farmland in 1838. Slavery in New York was outlawed in 1827.

The remaining three Weeksville houses (the fourth almost burned down, apparently in an accident) have been restored to represent the 1860's, the 1900's and the 1930's.

The 1863 draft riots were dramatized in the film "Gangs of New York," directed by Martin Scorsese. More than 100 people died in the riots, many of them black. They drew the fury of whites because, although blacks were not slaves, they were not yet citizens and not subject to the draft.

Blacks of the 1860's regarded



Photographs by Ruby Washington/The New York Times

Top, Pamela Green, leader of the group that owns the Hunterfly Road Houses, the remains of a black enclave in Brooklyn dating to the 1800's.

Weeksville as one of New York City's few safe refuges, historians say. The house furnishings for that period, when Weeksville was still largely farmland, are represented as being modest.

By the 1900's, however, Weeksville had reached its peak, covering seven blocks with enough houses for perhaps 500 families headed by carpenters, milkmen, tailors, seamstresses, wagon drivers and schoolteachers.

The furnishings for that period are surprisingly sumptuous, fitting for another Martin Scorsese film, "The Age of Innocence," adapted from the Edith Wharton novel.

"We're not necessarily saying that residents bought this furniture," Ms.

Green said, "but it's likely that employers gave furniture like this to residents."

The final house, representing the 1930's, looks like a typical middle-class white home of the period. From the second floor of that house, visitors can see the Kingsborough Houses, a public housing project across the street.

Tony Parker, 13, who lives there, said he does not know much about Weeksville. "I've been inside," said Tony, an eighth grader, while waiting for a bus. "I know the Weeksville Lady." He means a tintype unearthed during the excavation. It shows a prosperous black woman from the 19th century, a slight smile on her face.

STREETSCAPES/Reader's Question

A Town House's Past, and Its Missing Neighbor(s)

By CHRISTOPHER GRAY

Q. My family has owned the town house at 254 West 93rd Street since 1970. In February, demolition began on the adjacent one-story commercial building at the corner of Broadway and 93rd, exposing an old brick party wall, which hinted of a historical neighbor before the commercial building went up. Would it be possible to trace the history and possible photos of our building and our former neighbor? ... Helen Chung, Manhattan.

A. Although only Nos. 254, 256 and 258 survive, the original row of seven houses ran from 252 to 264 West 93rd, designed in 1893 by the architect C. P. H. Gilbert (whose buildings include the former Warburg mansion at 92nd and Fifth, now the Tweed Museum) for William C. Hill, an engineer and

builder. In the designs for these row houses, Gilbert moved beyond the somber brick and brownstone of the 1880's row house to a lighter, more sophisticated palette, with limestone on the ground floor and lacy terra cotta work in a field of white-gray brick. The ribbonlike detailing in the keystones above the second-floor windows and the paneled window surrounds ringing the fourth-floor windows are particularly deft. The Landmarks Preservation Commission, which included the building in its Riverside-West End Historic District in 1989, describes the style as Beaux-Arts. But architectural style was not the most important thing about Gilbert's row,

and Guide first published "a new descriptive title ... the American basement house," apparently a coinage by True or Platt; the journal said that of the first 27 houses using the new plan, 25 had been sold before completion.

Gilbert's other 1880's West Side buildings include the suite of town houses at 72nd Street and Riverside Drive, including 311 West 72nd, Riverside Drive and 3 Riverside Drive. The first two were more conventional limestone town houses — elegant but hardly memorable — but the Philip Kleeberg house at 3 Riverside Drive, designed in 1896, is a lacy froth of French Gothic curlicues, moldings and other details.

The earliest identifiable resident of 254 West 93rd was Hugo S. Mack, a lawyer listed in the 1900 census along with his wife, Ida, two young children, a cook and a nurse. This tally was typical for the other houses in the row.

The 1910 census listed a lawyer, Frederick J. Stone, at 254 West 93rd, with his wife, Margaret, a 26-year-old son and a servant. In 1916, Mr. and Mrs. Stone went to the French Line pier at West 13th Street to await the arrival of the steamship Rochambeau, which had sailed from Bordeaux. They were there to meet their married daughter, Margaret

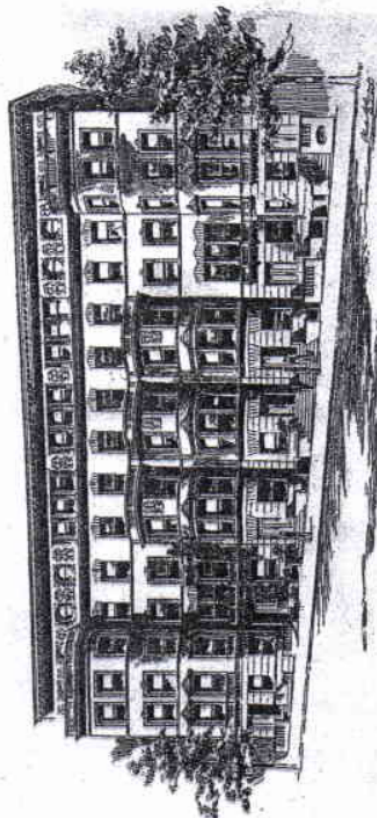
Corrigan. Four years earlier, she had tended her ill 3-year-old son for three months until he died; afterward, she became profoundly depressed.

An honors graduate of Barnard, fluent in French and an accomplished musician, she had gone to France in July 1914 to recover, just before war broke out. She threw herself into hospital work for wounded soldiers, but sank deeper into melancholy. En route home, she jumped into the ocean, leaving a note in her room asking the company to notify her parents.

But Mr. and Mrs. Stone had not been told, and found out only in an accidental encounter with a reporter. Mr. Stone bitterly denounced the French Line, but it responded that wartime restrictions had prohibited radio messages.

By 1936, that year's census indicated, No. 254 had been converted to six apartments, Nos. 260, 262 and 264 were demolished in 1925 when 670 West End Avenue was built. No. 252 was demolished in 1936 and replaced by the one-story commercial building that was torn down this year.

According to records at the Department of Buildings, the letter writer's new neighbor will be a 20-story apartment house, designed by Costas Kondylis & Partners.



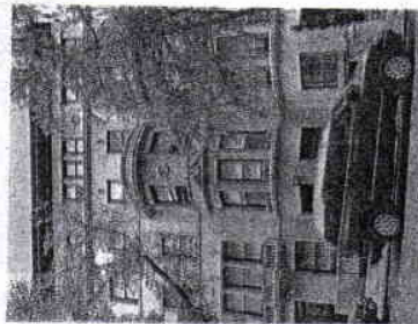
www.Melothology.com

AND NOW THERE ARE THREE
A rendering, above, of the seven row houses at 252-64 West 93rd Street in 1898, and Nos. 254 (far left), 256 and 258, the only survivors, today. The houses were designed by C. P. H. Gilbert.

of the lugubrious brown stone, but for functional reasons. The front room on the ground floor — perhaps the best real estate in the house — was never considered as having a logical use. It was often referred to as a family dining room, or a servants' sitting room, or a billiard room.

In addition, a narrow vestibule just inside the front door at the top of the stoop narrowed the width of the porch by at least five feet. In a 16- or 18-foot-wide house, this was a dramatic reduction in size for the principal room.

Around 1896, for the developer Richard G. Platt, the architect Clarence True developed the American basement house in his design for three dwellings on West End Avenue.



Frances Roberts for The New York Times

NY Sun. 6/8/05

PAST & PRESENT

The Towers of Central Park West

By WILLIAM BRYK

Movies of the 1930s made Central Park West's great apartment towers exemplify urban glamour. The city had improved the avenue only within the previous decade by widening its roadbed, removing its streetcar tracks, and building a subway beneath it. A soaring stock market created surplus capital for real-estate investment. The effective exclusion of Jews from many East Side luxury buildings redirected demand toward more welcoming neighborhoods. A final touch, the 1929 Multiple Dwelling Act, permitted the construction of very tall apartment buildings. These factors enabled architect Emory Roth and builder Irwin S. Chamin to create a majestic skyline dominated by their twin-towered high-rises — the Century, Majestic, Beresford, San Remo, and El Dorado — within four years.

history. They combined beauty, comfort, and — because he instinctively understood building costs and operating expenses — efficiency. His final masterpieces were designed and built between 1928 and 1931. The San Remo (1930), between West 74th and West 75th streets, exemplifies Beaux-Arts ornamented elegance, right up to its water tanks concealed within twin Greek temples, modeled after the Choragic Monument of Lycrates in Athens.

The Beresford (1928-29), at 81st Street, becomes more heavily ornamented as it rises, culminating in the exuberance of its triple towers, crowned with oeil-de-boeuf windows surrounded by tall, copper lanterns illuminated at night. From opening day, its tenants — drawn by large apartments, spacious rooms, exten-

Roth designed more than 500 apartment buildings, perhaps more than any other man in history.

sive storage facilities, and elegant appointments — were as distinguished as its appearance. Nonetheless, the banks foreclosed on both the San Remo and the Beresford in 1940.

Yet Roth, the Beaux-Arts conservative, was simultaneously designing the El Dorado, Art Deco incarnate, between 90th and 91st streets. Insistently vertical, embellished by bronze relief work, its subtly illuminated towers are among Manhattan's most romantic nighttime views. Moreover, sentimental reasons draw one to the building. Within hours of the September 11 attacks, some skilful patriot slung a cable between the towers to fly the Stars and Stripes; a gesture so moving that its photograph appeared even in the New York Times.

Irwin S. Chamin studied engineering at Cooper Union. After returning

from World War I with \$200, he started by building two one-bedroom frame houses in Bensenhurst. Within a decade, Chamin was building Broadway theaters, such as the Billmore, the Majestic, and the legendary Roxy, the world's largest movie house, with more than 6,000 seats. In 1929, after completing the modestly named Chamin Building, a 56-story Art Deco skyscraper at Lexington Avenue and 42nd Street, he announced two more Deco buildings on Central Park West: the Palais de France, a 65-story office building between 62nd and 63rd Streets, and the Majestic, a 45-story apartment hotel between 71st and 72nd streets. Excavations were dug, foundations constructed, and steel erected. Then financing evaporated with the Dow Jones Index.

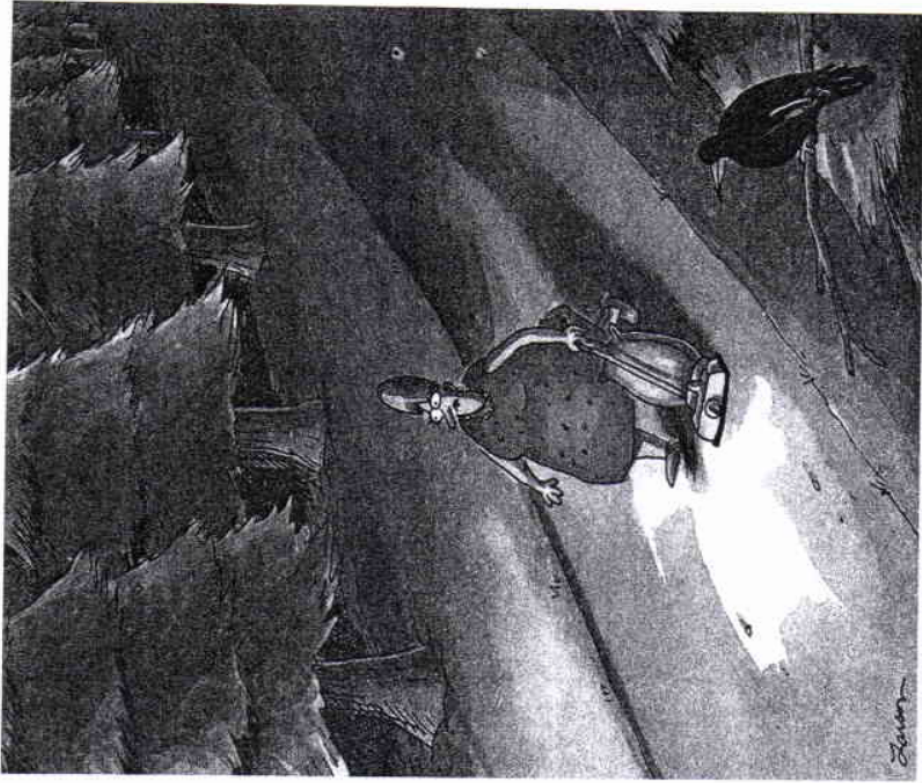
Chamin's audacity shines through his immediate changes of plan. The Palais became the 32-story Century Apartments, and the 45-story single tower became 29-story twin towers. Chamin had the courage of his construction materials and methods. Concrete construction obliterated ceiling beam-drops. Cantilevered floor slabs eliminated corner columns, permitting wraparound windows and wider terraces. Additional space let him preserve a certain richness: He even designed one-bedroom duplex apartments that create a sense of space within three rooms.

But even courage has to make money. Chamin completed the Majestic in 1931 and lost it through foreclosure within 18 months.

♦ ♦ ♦

After years of depression and world war, expensive apartments would again be built in Manhattan. But the newer apartments' lowered standards (and ceiling heights) made them, as Andrew Alpern wrote, "bleak, mean, ungracious, cramped ... you [had] to look ... at the size of the monthly payments to [be sure one was] not in some municipal housing project." Perhaps we had lost luxury's first requirement: discernment.

wmbryk@nyc.rr.com



The woods were dark and foreboding, and Alice sensed that sinister eyes were watching her every step. Worst of all, she knew that Nature abhorred a vacuum.

THE (RE-)BIRTH OF A NATION

URBAN ARCHAEOLOGY, ETHICS, AND THE HERITAGE TOURISM INDUSTRY

Kelly M. Britt and Christine Chen

Kelly M. Britt and Christine Chen are both Ph.D. candidates in Anthropology, Columbia University, New York.

In the tourism industry, heritage is increasingly something that can be acquired as well as objectified, and it is here that archaeologists play a role, providing material evidence of heritage. As a consequence, issues of ownership, curation, stewardship, and representation have become heavily contested among the various stakeholders involved, including academics. Though archaeological investigation provides empirical data that may be used for validating specific narratives, it can also be subjectively interpreted and used to support competing narratives. Within the context of heritage tourism, it becomes necessary to identify and market an "official narrative." Indeed, narrative has become the key vehicle through which contesting stakeholders have found expression, with archaeologists at times composing these narratives or authenticating them and then coping with the necessity for other experts and consultants to authenticate them.

Heritage tourism and urban archaeology have become unconventional bedfellows. As cities, particularly small historic cities in need of economic revitalization, become more dependent upon heritage tourism, archaeology *in and of* the urban landscape has become both an asset and a product for heritage tourism in these cities. The reasons for this partnership are twofold. First, historic districts and restoration areas provide cultural destinations in which residents may take pride and for visitors to experience, but they are generally costly. If done within state and federal guidelines, projects may require archaeology to be conducted, but tax benefits and grants may accrue to the owners as incentives. Second, archaeology can provide the authenticity needed for historic preservation and renewal projects to take shape and succeed. These projects use, and are at times dependent upon, archaeology to validate their successes. Sites are both cultural resources and cultural heritage assets with a use value and an intrinsic value that are consumed during the tourism process (McKercher and du Cros 2002). Heritage tourism projects produce a complex network of negotiations between multiple stakeholders who are variously involved in processes of validation, and archaeologists are only one of these stakeholders.

Case Study: Lancaster, Pennsylvania

Like many small American cities, Lancaster in the 1960s and 1970s executed an urban renewal project in its center city. A number of historic structures were bulldozed and replaced with an austere, concrete-and-brick shopping center known as Lancaster Square. This development, however, failed to return retail shoppers to the central business district. In the late 1990s, a new redevelopment project was conceived, this time concerning the rehabilitation of the city's landmark Watt and Shand department store. A group of local businesses purchased the vacant building with the intention of rehabilitating it as a hotel, hoping both to save the historic landscape of the city and to revitalize the economy of downtown Lancaster. For this to work, the city needed to create a reason for people to come and stay. Thus was born the idea of the Lancaster County Convention Center, which from the beginning has been the center of conflict in the county.

The Lancaster historic preservation community initially opposed the Convention Center because the plans called for the demolition of a number of important historic structures. Prompted by these concerns—and partly because they had easements on portions of the proposed Convention Center site—the Historic Preservation Trust of Lancaster County sponsored a small salvage excavation in a targeted area of the site, specifically behind the homes of Thaddeus Stevens and Lydia Hamilton Smith, leading nineteenth-century opponents of slavery (Figure 1). Franklin and Marshall College and Kutztown University jointly undertook the excavation in 2002–2003 with volunteers and students as academic fieldworkers.

Although the site is part of a historic district listed on the National Register and, thus, technically qualified for review under Section 106, the site review process was overlooked. Part of this was due to the fact that no archaeology had been undertaken in Lancaster City until the Thaddeus Stevens and Lydia Hamilton Smith Historic Site excavation was initiated, but also because there was no effective policing among the various agencies to ensure that Section 106 was properly enacted. Moreover, Pennsylvania's preservation laws, which were

ARCHAEOLOGY AND HERITAGE TOURISM



Figure 1: Thaddeus Stevens House and the Kleiss Saloon, Lancaster, Pennsylvania. Photograph by Kelly M. Britt.

amended in the late 1980s, shifted the mitigation-funding burden from the municipal authority undertaking the development action to the State Historic Preservation Office. These factors and others regarding the complex regulatory processes of this site have been discussed in more detail elsewhere (Bennett-Gaieski 2004), but, ultimately, no compliance archaeology was funded by the Convention Center developers.

The excavation uncovered a modified cistern. Evidence provocatively suggested that this feature was modified in the 1850s so that individuals could enter it through an opening in the adjacent tavern owned by Stevens. This supported the proposition that Stevens and Smith directly aided fugitives escaping from slavery. The cistern has become part of a wider discussion about how the Convention Center can be integrated as a heritage tourism attraction that interprets the lives of Stevens and Smith. The use of the Underground Railroad (UGRR) as a narrative for this site has provided much controversy. The historic Bethel AME church in Lancaster has already incorporated the UGRR narrative into their reenactment entitled *Living the Experience*. Located in ChurchTowne, another historic section of the city, the church recently applied for city and state funds to economically and socially redevelop the neighborhood by establishing businesses and residences owned and operated by the predominantly African American population that lives there. The ChurchTowne project hopes to build a UGRR wax and interactive museum, gift shop, and theater. Only blocks away from the Stevens and Smith site, ChurchTowne was at first seen by some as competition for the UGRR narrative and the tourist dollar. Moreover, whereas the ChurchTowne UGRR narrative has been entirely defined by the African American community, the issue still remains of

how to reconcile the participation of the disparate stakeholders in the interpretation of this archaeological site.

In the heart of downtown Lancaster, the Stevens and Smith site has turned into a place of contention. Some are skeptical that the Convention Center will revitalize the downtown or attract new visitors. A group of county hoteliers fear that the new hotel and Convention Center will cost them business, and they have already engaged in a series of costly and unsuccessful lawsuits. In addition, there are individuals in the county who do not want to see the legacy of the pro-black, antislavery Stevens commemorated. Still others feel this Convention Center is exactly what is needed to jumpstart a new cycle of revitalization. Conservators and historic preservationists, on the other hand, are concerned with how the new project may affect the historic structures of the neighborhood.

Historic preservation is not a new concept in Lancaster, but what started as a preservation project has turned into a grand-scale endeavor involving multiple nonlocal interests including American Express, the Smithsonian, Public Broadcasting Services, and the Discovery Channel. Though the UGRR narrative has existed for over 100 years, these recent attentions have provided the impetus needed to save the Stevens and Smith buildings and created a new narrative through which the site can be promoted for heritage tourism. Originally, the Stevens and Smith properties were scheduled for demolition, but now the cistern and substantial portions of the historic buildings have been incorporated into the planned Convention Center. Furthermore, a Stevens and Smith Museum will be attached to the Convention Center, and even the Convention Center Authority now sees this archaeological site as the backbone for the Center's tourism initiative. This has provided the needed link to build the present upon the past while also addressing the long-standing issues of race and class that confront the urban landscape of Lancaster.

These issues continue to create conflict in Lancaster County, as "white flight" has created a symbolic gulf between the outlying county and the inner city. The county has increasingly become a destination for Amish-seeking tourism; many of the white middle-class residents of this sphere perceive Lancaster proper as a blight-ridden inner city inhabited primarily by Latinos and African Americans and thus as a place to be avoided. Because the Convention Center was proposed as a node for heritage tourism for the city, the UGRR narrative has been embraced as a way to bridge this gulf. Meanwhile, the archaeologists' roles have become somewhat smaller; the site interpretation is currently in the hands of a private museum-consulting firm. The archaeologists and other academics involved instead have established local community outreach initiatives, which may or may not be utilized in the final presentation of the site.

As can be seen in the Thaddeus Stevens and Lydia Hamilton

metro

TUESDAY, AUGUST 30, 2005

NYC: DID YOU KNOW?

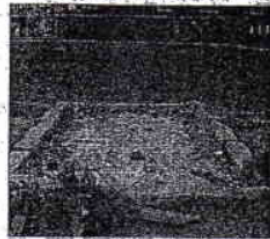
African Burial Ground

290 Broadway

Architect: Rodney Léon

FOURTEEN YEARS AGO, construction workers preparing to build a new federal office building on Duane and Reade streets in Lower Manhattan uncovered the remains of 400 16th- and 17th-century Africans. The discovery was made at 290 Broadway and, according to experts, the burial ground — which stretches more than five city blocks from Broadway beyond Lafayette Street to the east and from Chambers beyond Duane Street to the north — is the largest known intact colonial African cemetery.

Experts determined the Africans to have been mostly slaves because some had traces of physical ailments caused by arduous continuous labor like osteoarthritis. The traditional symbols that decorated their caskets as well as other artifacts indi-



AFRICAN BURIAL GROUND

cated that they hailed from Ghana and the Ivory Coast.

In October 2003, they were laid to rest for a second time after completing a tour from Washington, D.C., to Manhattan. A ceremony was held at the pier located by Wall Street, where the city's slave market once was.

Last April, the U.S. General Services Administration and the National Park Service announced they selected designer Rodney Léon's entry for the burial ground's permanent memorial. The winning design, available on africanburialground.gov, incorporates both African and African-American symbols.

MONIKA FABIAN

NY Times 7/18/04

I T O R Sec. 14 : 11

Ground Zero, 1639

To the Editor:

"Ground Zero: Before the Fall" (June 27), about the history of the World Trade Center site, calls Jan Jansen Damen, the Dutchman who was the first European owner of ground zero "an early Donald Trump" with "a thirst for land and wealth." But you do not mention that Damen satisfied his desire for property not only through land grants and leases, but also through marriage.

He acquired the eastern part of his farm between Wall Street and Maiden Lane by marrying his neighbor Adrienne Cuvellier, the widow of Guleyn Vigne. Adrienne and Guleyn were among the first settlers of New Amsterdam, arriving several years before Damen.

Damen's name was indeed lost to history. He apparently had no children. But the descendants of Adrienne and Guleyn included Franklin D. Roosevelt, Eleanor Roosevelt, Theodore Roosevelt, Thomas Edison and Representative Gulian Verplanck (who narrowly lost the 1834 mayoral election to the Tammany candidate).

CAROLYN DORAIS
Stuyvesant Town

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The SAA Archaeological Record • MAY 2005

ARCHAEOLOGY AND HERITAGE TOURISM

Smith Historic Site excavation and the circumstances surrounding it, archaeological research can galvanize divergent groups in a community. Prior to the archaeological component of the Convention Center project, the UGRR narrative largely belonged to the residents of ChurchTowne, and the Convention Center was viewed solely as a commercial undertaking. Now, the debate over the *official* UGRR narrative in Lancaster involves a far larger portion of the community, and the Convention Center can be seen as having *social value* as well as economic value to the city. Ironically, archaeology now holds a rather narrow position in the presentation of Lancaster City as a heritage destination.

Conclusion

At its heart, heritage involves a community, but often one that is ill-defined or has changed dramatically. It implicates a sense of place, though often redefined or reconstructed. And it brings in a wealth of stakeholders who are often at odds with one another and with the ethical ideals of archaeologists. Taught to prioritize the acquisition of archaeological information and actively support conservation of archaeological resources, archaeologists in this case study were confined not only by the lack of a rigorous regulatory process but also because it was a volunteer-based project led by local academics. Consequently, there was a necessary compromise between the preservation of these houses on the one hand and the ability to put up the Convention Center on the other.

Archaeologists should reexamine ethical guidelines and the means to rework them in circumstances such as those encountered in this case study. After all, archaeology does not dictate the course of action within the communities where it takes place. The present nature of heritage tourism clearly produces more questions than answers. What is the role of an archaeologist in the treatment of heritage? How does an archaeologist decide it is better to tear down a historic building rather than help save it? In what context may archaeologists wisely forsake "ethical" ideals? ☐

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PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
New Tribe: New York	Exhibit	January 29, 2005-April 9, 2006	10am-5pm; open Thursdays until 8pm	George Gustav Heye Center, New York	http://www.nmai.si.edu	Free
First American Art: The Charles and Valerie Diker Collection of American Indian Art	Exhibit	April 24, 2004-April 9, 2006	10am-5pm; open Thursdays until 8pm	George Gustav Heye Center, New York	http://www.nmai.si.edu	Free
Leslie Aiello, President of Wenner Gren presents "Biology and/or Culture: What Made Us Human?"	Lecture	Monday September 26, 2005	6:00 pm reception to follow	NY Academy of Sciences-2 East 63 rd Street, New York	To make a reservation for the meeting, email: anthro@nyas.org or call 212-838-0230, Ext.322	Affiliates of other sections and nonmembers, \$20. Students, \$10.
Tolerance and Identity: Jews and Early New York	Exhibit	May 10, 2005-October 2, 2006		Museum of the City of New York, 1220 Fifth Avenue, New York	http://www.mcny.org/visit/	Suggested Donation
The Art of Medicine in Ancient Egypt	Exhibit	September 13-January 15, 2006		Metropolitan Museum of Art, 1000 Fifth Avenue, New York	http://www.metmuseum.org/	Suggested Donation
James Brady, UCLA presents Naj Tunich: The Discovery of the First Temple of the World	Lecture	Thursday, October 06, 2005	TBA	AIA National Sponsored Lecture- New York University Institute of Fine Arts, 1 East 78th Street, New York	RSVP to the Institute of Fine Arts' events hotline: (212) 992-5803, or ifa.events@nyu.edu .	Free
Howard Dodson, Chief of the Schomburg Center for Research in Black Culture presents "Slavery in the Americas, Slavery in New York"	Lecture	Tuesday October 18, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12
Christopher Moore, Curator and Research Coordinator at the Schomburg Center for Research in Black Culture presents "The African American Freedom Trail: From Slavery to Freedom in New York City"	Lecture	Saturday, October 22, 2005	11:00 am	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	\$6 adults, members, students,

PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
Authors Joel Lang, Jenifer Frank and Anne Farrow are veteran journalists for <i>The Hartford Courant</i> , the country's oldest continuously published newspaper present "Complicity: How the North Promoted, Prolonged, and Profited from Slavery in America"	Lecture	Tuesday, November 1, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	students, educators, and seniors
John McK. Camp, Randolph Mason College presents "The Athenian Agora and the Origins of Democracy"	Lecture	Tuesday, November 01, 2005	TBA	AIA National Sponsored Lecture at Alexander Onassis Foundation Cultural Center, 645 5th Avenue, New York	RSVP to: aiansys@yahoo.com	Free
James M. McPherson, Princeton University, William J. Cooper, Jr., Louisiana State University, Thavolia Glymph, Duke University, presenters and John H. McCardell, Jr., the moderator present "Why They Fought: Perspectives on the Civil War"	Lecture	Thursday, November 3, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
Jill Lepore, Professor of History, Harvard University, presents New York Burning, Slavery and Conspiracy in an Eighteenth Century City	Lecture	Tuesday, December 6, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	
James O. Horton, The George Washington University presents "Historians Remembering Slavery: Holland and the United States"	Lecture	Thursday, December 15, 2005	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	
Came Anthony Apia is Laurence S. Rockefeller University Professor of Philosophy and the University Center for Human Values at Princeton presents "What's Wrong with Slavery?"	Lecture	Tuesday, January 10, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	
Moderator: David W. Blight, Director, the Gilder Lehman Center for the Study of Slavery, Resistance, and Abolition, Yale University. Panelists: Richard F. America, Executive Professorial Lecturer, Georgetown University School of Business; Mary Frances Berry, Geraldine R. Segal Professor of American Social Thought and Professor of History at the University of Pennsylvania; John McWhorter, Senior Fellow, Manhattan Institute, Associate Professor of Linguistics, UC Berkeley; Charles Ogle tree, Jesse Clemency Professor of Law and Founding and Executive Director of the Charles Hamilton Houston Institute for Race and Justice, Harvard University "The Enduring Legacy of Slavery"	Lecture	Thursday, January 19, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	

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PANYC EVENTS COMMITTEE REPORT SEPTEMBER 2005

TITLE/SPEAKER	EVENT	DATE	TIME	LOCATION	CONTACT	FEE
Panel discussion with Ira Berlin, University Professor, Department of History, University of Maryland; Cynthia Copeland, Director, The American Revolution New Media Project, New-York Historical Society; Leslie Harris, Associate Professor of History, Emory University; Christopher Moore, Curator and Research Coordinator, Schomburg Center for Research in Black Culture "Uncovering, Discovering and Recovering: What Happened to the History of Slavery in New York?"	Lecture	Thursday, January 26, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	Program Admission \$12 adults, \$6 members, students, educators, and seniors
Howard Dodson, Chief of the Schomburg Center for Research in Black Culture; Michael Blake, Director, The Institute for Historical Biology, College of William and Mary, Director, New York African American Burial Ground; Jean How son, Anthropologist, Formerly, Senior Laboratory Director, New York African American Burial Ground. "The African Burial Ground: Studying the Early African Americans in New York"	Lecture	Tuesday, February 7, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	
Fergus M. Broderick's previous books include <i>Killing the White Man's Indian</i> and <i>My Mother's Ghost</i> presents "Bound for Canaan: The Underground Railroad and the War for the Soul of America"	Lecture	Thursday, February 9, 2006	6:30 pm	The New York Historical Society, 170 Central Park West, New York	http://www.nyhistory.org/programs.html	
David Mattingly, University of Leicester UK presents "Town and County in Roman Libya"	Lecture	Monday, April 10, 2006	TBA	AIA National Sponsored Lecture at the New York University Institute of Fine Arts, 1 East 78th Street, New York	RSVP to the Institute of Fine Arts' events hotline: (212) 992-5803, or ifa.events@nyu.edu	Free
<i>Conferences and Meetings:</i>						
Council of Northeast Historical Archaeology	Confere nce	October 21-23, 2005		Trenton, New Jersey	http://www.smcn.edu/Academics/soan/cneha/ANNMTG.HTM	varies

If any members have events that they would like listed, please contact Kelly Britt at 717.393.6425 or email at kb239@columbia.edu Or by mail 410 South West end Avenue, Lancaster, PA 17603

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