

Mount Zion Cemetery/ Female Union Band Cemetery
(Old Methodist Burying Ground)
Bounded by 27th Street right-of-way N.W. (formerly Lyons Mill Road),
Q Street N.W., & Mill Road N.W.
Washington
District of Columbia

HALS DC-15
DC-15

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN LANDSCAPES SURVEY

MOUNT ZION CEMETERY/ FEMALE UNION BAND CEMETERY (Old Methodist Burying Ground)

HALS No. DC-15

Location: Bounded by 27th St. right-of-way N.W. (formerly Lyons Mill Road), Q St. N.W., & Mill Road N.W., Georgetown, Washington, District of Columbia

The Mount Zion Cemetery/Female Union Band Cemetery is comprised of two adjacent and visually connected cemetery tracts. Together these cemeteries occupy approximately three acres of land behind townhouses and apartments in the 2500 and 2600 blocks of Q Street, N.W. The property fronts Mill Road and overlooks Rock Creek Park to the rear.¹ Mount Zion Cemetery, positioned to the east, is about 67,300 square feet in area; the Female Union Band Cemetery, situated to the west, contains approximately 66,500 square feet.²

Present Owner,
Occupant and Use:

The current ownership of Mount Zion Cemetery/Female Union Band Cemetery is partitioned between parties representing the Mount Zion Cemetery and Female Union Band Cemetery areas. The current owners of the Mount Zion Cemetery portion of land are Mount Zion United Methodist Church, Dumbarton United Methodist Church, National Park Service (acquired the northern tip of the site as part of the creation of Rock Creek Park), and the District of Columbia government(no active burials). Owners of the Female Union Band Cemetery consist of the heirs of the Female Union Band Society:³ Sylvia Alexander, Ellen Hayes, William Barnes, Gertrude Waters, Mabel Andres, Russell Turner, Hilda Turner, Fletcher Turner, James Turner, Lucile Turner, Alonzo Turner, Milton Brown, Margaret Taylor, John Herbert, Barrington Herbert, Celest Herbert, Charlotte Jones, Madison Jones, Charlotte Dorsey, Trevanion Guy, Catherine Smith, William George, and

¹ Pauline Gaskins Mitchell, "The History of Mt. Zion United Methodist Church and Mt. Zion Cemetery," in *Records of the Columbia Historical Society of Washington, D.C.*, vol. 51 (Charlottesville: The University Press of Virginia, 1989), 111.

² Paul E. Sluby, Sr. and Stanton L. Wormley, *Mt. Zion Cemetery, Washington, DC: Brief History and Interments* (Washington, D.C.: Columbian Harmony Society, 1984), 6-7.

³ Formally known as the Female Union Band Society, but also referred to informally as the Ladies Union Band Society.

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Collins George.⁴ Over the past few years the Female Union Band Society has also had trustee representation from Vincent deForest and Maurita Coley. The estate of Charles Norris is also a part-owner of Female Union Band Cemetery, compensation given to the late attorney for representing the Society in a lawsuit during the 1960s.

Present Use: Cemetery

Significance: The Mount Zion Cemetery/ Female Union Band Cemetery is one of the oldest remaining African American cemeteries in Georgetown and greater Washington, D.C. The Joint Committee on Landmarks designated the cemetery a Category II Landmark of importance that contributes to the cultural and visual beauty of the District. It was officially listed in the Register on August 6, 1975 in the areas of Archeology-Historic and Social/Humanitarian with a 1809-1950 period of significance.⁵ The cemetery is located within the Georgetown Historic District, but its historical significance is sufficiently different to merit individual registration. The cemetery's historical importance dates to both the pre and post-Civil War eras, and includes a possible connection with the Underground Railroad. Moreover, Mount Zion Cemetery/ Female Union Band Cemetery is a physical reminder of the city's significant black culture. This aspect of the site's significance is also revealed through its strong association with local African American religious activism and the cooperative role of benevolent societies, both of which remain in place today through the Mount Zion United Methodist Church and the trustees of the Female Union Band Society.

Historian: Wende Nichols, HALS Summer Historian, 2008

PART I. HISTORICAL INFORMATION

A. Physical History

1. Dates of Ownership

⁴Female Union Band Ass'n v. Unknown Heirs at Law, 403 F. Supp. 540 (D. D.C. 1975).

⁵ National Register of Historic Places Inventory--Nomination Form: Mount Zion Cemetery [Methodist Episcopal Burying Grounds; Female Union Band Society Graveyard] (DC SHPO/NCPC, 1975).

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On October 13, 1808, Ebenezer and Ann Elliason sold three-quarters of an acre of land in eastern Georgetown to the trustees of the Montgomery Street Methodist Church for \$500.⁶ The deed stated “the land be used as a burying ground and subdivided into ‘lots, lanes or alleys of such dimension as they (the trustees) or the majority of them, in their judgment and discretion, shall think best and most convenient for the aforesaid purpose.’”⁷ The graveyard, later known as the Old Methodist Burying Ground, was surveyed in October, 1808, and divided into plots, with the first \$500 collected from the sale of these plots used to recoup the purchase price of the cemetery. The only known record of the initial survey indicates that three-quarters of the cemetery was reserved for white burials and the remainder for African Americans, predominately slaves. Of the 358 burial spaces in the original land transfer, 265 were in the white section and 93 in the black section. In the white section, 209 spaces sold quickly and four were held aside for the use of church pastors; thirty-nine black plots were sold.⁸ In 1814, a group of black members of the Montgomery Street Methodist Church broke off to establish their own congregation, which later took the name Mount Zion Episcopal Church (now known as Mount Zion United Methodist Church). By early 1822, Montgomery Street Methodist Church had acquired more land, increasing the cemetery to one and one-half acres, approximately double its original size.

On October 19, 1842, Joseph E. Whithall of New Orleans sold a tract of land along the western border of the Old Methodist Burying Ground for the “sum of \$250 current money.”⁹ Joseph Mason purchased the land “in trust for the coloured Female society called the Female Union Band Society of the County of Washington in the District of Columbia.”¹⁰ The deed formally granted Mason “all that piece or parcel of ground lying in said County and District being part of a tract called the Rock of Dumbarton and lying and being on the east side of Mill Road or Street and binding on the west line of the Methodist grave yard.”¹¹

In 1849, the creation of the all-white Oak Hill Cemetery immediately west of the Female Union Band Cemetery led to numerous disinterments of white burials in the Old Methodist Burying Ground. After thirty years of increasingly infrequent use, Montgomery Street Methodist Church (known as the Dumbarton Street Methodist Church after 1850)¹² granted a ninety-nine year lease of the Methodist grounds to Mount Zion Church. This lease, dated May 25, 1879, was set forth between John T. Mitchell (secretary and treasurer of Dumbarton Street Methodist Episcopal

⁶ Jane Donovan, "The Meaning of Death," in *Many Witnesses: A History of Dumbarton United Methodist Church 1772-1990*, ed. Jane Donovan (Washington, D.C: Dumbarton United Methodist Church, 1998), 287.

⁷ National Register of Historic Places Inventory--Nomination Form (DC SHPO/NCPC, 1975).

⁸ Donovan, 286-87.

⁹ Recorder of Deeds, *Deed of Trust: Exhibit A Joseph E Whittall to Joseph Mason*, (Louisiana, 1843), w18-62.

¹⁰ Ibid.

¹¹ Ibid.

¹² Paul E. Sluby, Sr., *The Old Methodist Burying Ground* (Washington, 1975), 8.

Church) and Alfred Pope (trustee of the Mount Zion Methodist Episcopal Church), and stipulated the terms of use for the property.

*Respect and maintain all burial sites now occupied, all tombs, monuments and land marks as far as are known . . . place a suitable fence around the property, with proper gates and roadways, and keep the same in repair at their own expense, during this lease, and they shall have the right to bury the dead within the said property, and occupying any part of the said ground for burial purposes.*¹³

In an oral history interview conducted by ethnography student Andre' Love ca. 1980, Michael K. Beard, historian of Dumbarton United Methodist Church, stated that his church probably viewed the lease as a convenient means of managing an increasingly unnecessary parcel of land.

*Dumbarton had run into considerable difficulty maintaining the cemetery. The wooden fence that divided the white section from the black section had been steadily deteriorating. By leasing the cemetery to Mt. Zion, with provisions for improvements, Dumbarton could rid itself of the burdens and not loose [sic] its property. Nevertheless, Mount Zion had acquired its cemetery.*¹⁴

On June 15, 1972, Mount Zion Church transferred the remaining portion of the lease to the Afro-American Bicentennial Corporation to help with restoration and preservation of the cemetery as a possible memorial area.¹⁵

2. Mount Zion United Methodist Church

Mount Zion United Methodist Church, located at 1334 29th St., N. W., is the oldest black congregation in the District of Columbia and the first black Methodist church in the area. Its origins can be traced to the Montgomery Street Methodist Church, in which nearly half of the early nineteenth-century members were former slaves and free blacks. On June 3, 1814, 125 black members of the Montgomery Street Methodist Church, reacting to the segregationist practices of the times, formed a new congregation, Mount Zion, supervised by the parent church. Some of the members responsible for the creation of the new church were Lucy Neal, Polly Hill, William Crusor, William Trumwell, Shadrack Nugent, Thomas Mason, and Tamar Green.¹⁶ In 1816, they purchased a lot at 27th and P streets and built a small church known as "The Meeting House" or "The Ark."¹⁷ However, in 1849 dissension broke out among the 549 members of

¹³ Recorder of Deeds, *Dumbarton St. M.E. Church to Mount Zion M. E. Church*, (Washington, 1893), 2.

¹⁴ Michael K. Beard quoted in Andre' Love, *Mt. Zion Cemetery: The Old Methodist Burying Grounds* (unpublished document, ca. 1980), 15-16.

¹⁵ The preceding section is intended merely to indicate the prior owners of the property and to show the leasehold interest recorded by Mt. Zion. The D.C. Land Records go back only to 1792. Before that time the property was located in Montgomery County, Maryland. For full source of chronicling Mt. Zion's ownership consult Eric Dirulnick to Peggy Rolnick and Karen Schneiderman, electronic message, "Title Search- Gravediggers," n.d.

¹⁶ Mitchell, 104.

¹⁷ Kathleen M. Lesko et al., *Black Georgetown Remembered: A History of Its Black Community from the Founding*

Mount Zion Church, resulting in the splitting of the congregation and the formation of a second church, the African Methodist Episcopal Church in Washington. White pastors from Montgomery Street Methodist Church served Mount Zion until 1864, when the Reverend John H. Brice became the first black minister.¹⁸

Throughout its history Mount Zion Church has sponsored educational and artistic activities for its congregation. In 1920, the church purchased the building at 2906 O Street N.W., adjacent to the parsonage, and designated it the Community House. It became a principal center for the social and religious life of the African American youth of Georgetown. In 1974, the Mount Zion Church building was itself designated a category II Historic Landmark and the following year was listed on the National Register of Historic Places.

3. Female Union Band Society

In 1842, a group of African American women under the leadership of Mary Turner, originally from St. Mary's County, Maryland, founded the Female Union Band Society.¹⁹ Although little is known about these women, "history identifies them as 'freedmen,' former slaves who had saved their pennies and nickels – stashed them away as was the custom then – for the three-acre burial plot on a wooded Georgetown hill."²⁰ A later copy of the society's constitution, dated 1859, identifies the group as a cooperative benevolent association of free black women whose members were pledged to assist one another in sickness and in death. The organization provided each member \$2 per week when she was ill, and a grave and \$20 for burial expenses upon death. The society also possessed all power to make such rules and regulations concerning the Burial Ground as may, from time to time, be thought best to promote the interests of the same.²¹ The document further indicates that membership was restricted to women of "good moral character" who were "recommended by two members of the society." Provisions were made to expel any member "convicted of immoral or disgraceful practices," as well as those who did not pay their dues or who were "disagreeable to a majority of the society, either by words or actions."²²

The society's constitution also stated that "this society shall not be dissolved as long as there are five members willing to continue the same. And all business translated by them, of whatever nature, shall be of binding force."²³ Though its membership was restricted to women, and

of *"The town of George" in 1751 to the Present Day* (Washington, D.C.: Georgetown University Press, 1999), 138-39.

¹⁸ Mitchell, 106.

¹⁹ Andre' Love, *Mt. Zion Cemetery: The Old Methodist Burying Grounds* (unpublished document, n.d.), 15.

²⁰ Winston Groom, "Legacy of a Graveyard," *The Washington Star*, 26 October 1969, local section.

²¹ Donovan, 289.

²² Female Union Band Society of Georgetown, D.C., Constitution (Washington, D.C., 1859), Art. 7, sec. 1.

²³ *Ibid.*

preference given to female descendents of the original founders, it has been shown that men were allowed to serve as trustees or agents. A good example of a male trustee is Joseph Mason, who initially purchased the cemetery on behalf of the society. Regarding the cemetery, the constitution stated:

*The price of a grave three feet long, shall be two dollars and fifty cents, and all over that size four dollars. The price of a lot of first quality, shall be twelve dollars, and of second quality, ten dollars . . . the agent of the Burial Ground shall not allow a longer credit than thirty days, and no sales shall be made without cash or good and sufficient security. The agent shall also report all sales and monies to the society every month, and he shall be allowed six per cent commission on all monies collected.*²⁴

4. Cemetery Use; End of Interments

It is impossible to ascertain, with any degree of accuracy, the complete number of interments made in Mount Zion Cemetery/Female Union Band Cemetery since the establishment of the two original burying grounds in the nineteenth century. Unofficial estimates place the number of interments at 500 to 1,500 on the Mount Zion side alone.²⁵ Cemetery experts who made a study of the present Mount Zion property several years ago estimated 1,050 interments, based upon “the customary ratio of memorization to total interments,” with a range up to 1,800, considering the numerous unmarked slave graves, other unidentified interments, and illegal or so-called “bootleg” burials – a common practice within communities whose members could not afford the costs associated with official burials.²⁶

A persistent, but thus far unsubstantiated, legend holds that several Hessian (German) mercenaries are interred at Mount Zion Cemetery. According to Andre’ Love, a total of eight soldiers, killed during the British attack on Washington in 1814, are buried in a common grave near the former location of the northern retaining wall. In an apparent effort to explain this rather ignominious burial, Love contends that the Hessians “were looked down upon,” but offers no supporting evidence.²⁷ Similar accounts, often with even less details than those given by Love, appear in various publications, but are also extremely lacking in verifiable facts. However, in 1975, research genealogist Paul Sluby, Sr. reported that as late as 1967 a local resident remembered a flat stone engraved in German located just inside the old entrance gate as the path curved to the right.²⁸ This stone was most likely a grave marker, and may have indicated the location of the Hessian burials.

²⁴ Ibid.

²⁵ Paul E. Sluby Sr., research genealogist on Mt. Zion Cemetery, states it is not known exactly how many persons are buried at Mt. Zion. Records are few and incomplete with no distinction of burials in either side. It is estimated that there could be 500 to 1,000 burials in the entire 2 acre area. There were 315 monuments on the Mt. Zion side with an estimated 25% believed to have been covered when the ground sank. See Love, 16.

²⁶ Sluby, Sr. and Wormley, 15.

²⁷ Love, 17.

²⁸ Sluby, Sr., 14-15.

Likewise, several sources have made various implications that Mount Zion Cemetery is linked with the Underground Railroad. One such inference is that the meeting house on Mill Street served as a station on the Underground Railroad, possibly for over thirty-five years. Slaves are said to have come to the meeting house to wait until safe passage could be made to the cemetery, where they were kept in the brick retaining vault ordinarily used to temporarily store bodies when the ground was either too cold and hard or loose and wet to permit immediate burial. Once safe passage could be secured, the slaves would pass to the bottom of the hill at Rock Creek and follow it to the fall line. From there they would travel north and across the Mason-Dixon Line.²⁹

Unfortunately, these sources lack substantial written and physical evidence, although, given the inherently clandestine nature of the Underground Railroad, this absence is not surprising. Personal narratives written or dictated by former slaves, however, provide tangible evidence of escapees passing through Georgetown.³⁰ Due to this possible link, references to Mount Zion Cemetery have appeared in several fictional and non-fictional sources pertaining to the Underground Railroad and documented slave escapes.³¹

Hundreds of children, both black and white, are buried in Mount Zion Cemetery/Female Union Band Cemetery. At least 546 children were buried in the Old Methodist Burying Grounds by Georgetown undertakers William King and Joseph F. Birch.³² During the first half of the nineteenth century, white burials seem to have predominated. By mid-century, however, the racial composition of the cemetery began to change. Beginning in 1850, the remains of at least forty-five whites were disinterred from the Old Methodist Burying Grounds and moved to other locations, most notably Oak Hill Cemetery. At least seven sets of remains were also moved to Rock Creek Cemetery on North Capitol Street.³³ White burials continued in the cemetery until at least 1869, but, by the end of the Civil War, they were very rare. The records of the Joseph F. Birch & Sons funeral home of 3034 M. Street, N.W. show only twenty-five white interments after the war's end in April 1865, five of whom were unidentified drowning victims pulled from the Potomac River. The last documented white burial was an unnamed child on September 17, 1869.

²⁹ Ibid., 14.

³⁰ William Still, "Arrival from Georgetown, D.C. 1858: Perry Clepton, Jim Banks, and Charles Nole" in *The Underground Railroad: A Record of Facts, Authentic Narratives, Letters, &C., Narrating the Hardships, Hair-Breadth Escapes and Death Struggles of the Slaves in Their Efforts for Freedom, as Related by Themselves and Others, or Witnessed by the Author* (Philadelphia: 1872), <http://www.gutenberg.org/files/15263/15263-h/15263-h.htm#lwright> (accessed July 18, 2008).

³¹ Perhaps the most sensational such tale is contained in Mary Kay Ricks, *Escape on the Pearl: The Heroic Bid for Freedom on the Underground Railroad* (New York: Harper Collins Publishers, 2007), 34-36.

³² Donovan, 288.

³³ Ibid, 289.

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According to Sluby, Mount Zion Cemetery, and presumably the Female Union Band Cemetery, had its most attractive appearance during the late nineteenth and early twentieth century. During this time, “the cemetery was well-kept and it was a place of great community activity and dedicated involvement, especially on Memorial Day, when youths would sit near the entrance to the grounds on Mill road and sell flowers, water, and lemonade.”³⁴ Based upon the recollections of older Georgetown residents, Sluby also described the appearance of the cemetery, and his depiction is worth quoting at length:

A high wooden fence, complete with entry gate, ran the length of the south side as did a low brick wall. At the gate a dirt path divided in a “Y” fashion. The right fork first curved to the right and then divided several times so that visitors might have access to the many graves on the southeastern portion of the grounds. Also, a brick retaining vault, located on sloping terrain in the northeastern portion of the cemetery . . . could be reached most conveniently by this route. The fork to the left broke slightly to the left, then continued in a northerly direction passing just behind the large Beck-Doughty monument which stands on the west-center of the site. Several branches of this path wormed throughout the area toward the north, eventually meeting with the extension of pathways from the vault side. During the early years the terrain had not eroded to the extent now visible, and the plateau area of the grounds continued north for many more feet, thus extending the level burial area. The bank then dropped in a fairly steep breakaway, but not too steep for burials which were conducted on the resulting hillside. At the bottom of the slope, on the northern end of the grounds, was a brick retaining wall, probably added for anti-erosion purposes. No longer visible, the wall must have collapsed under the relentless weight of the damp soil, and most of the hillside burials, no doubt, slid down the embankment to the creek area to become reburied in the excavation process when Rock Creek Parkway was cut through.³⁵

Black burials in Mount Zion Cemetery/Female Union Band Cemetery continued though the first half of the twentieth century. The number of burials per year, however, decreased as underbrush and weeds began to overgrow parts of the site and the burial plots, headstones, and monuments suffered from a lack of maintenance. Speaking ca. 1980, ninety-three-year-old John Atley Butler, whose ancestors are buried in Mount Zion Cemetery and who was himself an early leader in the movement to preserve the cemetery, described a grisly scene shortly after the turn of the twentieth century.³⁶ He recalled that “one could see bodies sticking out of the side of Mount Zion. Soil erosion was such a problem that corpses were often exposed and unearthed from the grounds. Often times graves were disturbed. Sam McKeever would often rob Mount Zion of its dead.”³⁷ Given that burials continued for the next fifty years, it is possible Butler may have exaggerated his account, but conditions at the cemetery were obviously far from ideal. To his brief mention of McKeever, Butler added an imposing description, that of a “huge black man,

³⁴ Sluby, Sr., 18.

³⁵ Ibid., 118-19.

³⁶ Butler’s timeline, therefore, does not completely match that laid out by Sluby, who contends that the cemetery was in good repair at the turn of the twentieth century.

³⁷ John Atley Butler, quoted in Love, 16. For biographical information on Butler see Love, 25-26.

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close to 7 ft. tall, with hands like shovels. He limped to one side when he walked, and was feared by all.”³⁸

Beyond this brief account, relatively little is definitively known about Sam, or Samuel, McKeever. Love reports that he was born in Virginia in 1831, that he first appeared in Washington in 1872, and that he was last listed in *Boyd's Directory of the District of Columbia* in 1918. In most years he is listed as a “ragdealer and laborer.” Butler also noted that McKeever, his wife, and their four children resided in the Foggy Bottom neighborhood, moving from alley dwelling to alley dwelling on a regular basis.³⁹ In her book *Night Riders in Black Folk History* folklorist Gladys-Marie Fry corroborates much of this basic information and expands on the dark side of McKeever’s character alluded to by Butler. According to Fry, local oral history fixes McKeever as “the most infamous professional body snatcher in Washington,” and “a kind of boogeyman” to children and adults alike.⁴⁰ According to the terminology of the time, McKeever was purportedly a “night doctor,” a villain who abducted living people and dug up corpses to sell to hospitals and medical colleges for use as instructional tools and in dissections.⁴¹

Although McKeever’s guilt remains a matter of some conjecture, these so-called night doctors did exist and were extremely active throughout the nineteenth century and may have continued into the early years of the twentieth. During this time the medical community’s access to corpses by legal means was often severely limited, fostering an active trade in human bodies.⁴² McKeever himself appears to have died ca. 1918, and, perhaps fittingly, oral tradition fixes his place of burial as Mount Zion Cemetery. Other notable, but less controversial, figures interred there include Reverend Joseph Cartwright, one of the first African American preachers at Mount Zion Church (died 1851); Clement Morgan, a member of an old Georgetown family, a graduate of Howard University, and a noted lawyer (died 1888); and Charles Henry Turner, a celebrated sociologist who was commonly known as the “Mayor of Georgetown,” because he counseled many local residents and assisted them in finding employment (died 1939).⁴³

In 1950, Mary Logan Jennings, a past president of the Female Union Band Society and granddaughter of one of its founders was laid to rest, marking the last burial in Mount Zion Cemetery/Female Union Band Cemetery. Three years later, the city government prohibited further interments because the cemeteries were not in compliance with D.C. Health Department

³⁸ Butler, quoted in Love, 23

³⁹ Love, 23.

⁴⁰ Gladys-Marie Fry, *Night Riders in Black Folk History* (Chapel Hill: The University of North Carolina Press, 2000), 202.

⁴¹ Love, 22.

⁴² Emily Bazelon, “Grave Offense,” *Legal Affairs* (July/August 2002), http://www.legalaffairs.org/issues/July-August-2002/story_bazelon_julaug2002.msp (accessed August 27, 2008).

⁴³ *Ibid.*, 206; Love, 18.

regulations.⁴⁴ At the same time, developers began to take note of the property, as the early stages of gentrification had already begun to raise the prices of Georgetown real estate.⁴⁵

5. Attempted Land Sale

By the mid-1950s, it was readily apparent that neither Dumbarton nor Mount Zion Church could afford to maintain the cemetery. Likewise, it appeared that the Female Union Band Society had ceased to function, and that its cemetery was largely neglected. Both cemetery parcels, however, would fetch a substantial sum of money if sold. Given this situation, it is not surprising that Pastor William Taylor of Dumbarton United Methodist Church announced to the congregation that negotiations to sell the cemetery property would begin on May 3, 1957. The next month a standard real estate title search was authorized, and when the results were reported in October, Dumbarton held clear title to ten city lots comprising one and one-half acres – the tract of land comprising Mount Zion Cemetery. However, the search also reported that ten adjacent lots of approximately the same size were owned by a party unknown to the title company, the Female Union Band Society. As no legal owner was known, the trustees of Dumbarton and Mount Zion churches decided to attempt to perfect the title of the property comprising the Female Union Band Cemetery, sell all twenty lots, and split the profit evenly between the two congregations. As required by law, the attorney for the trustees of Mt Zion Church placed an ad in the *Evening Star* announcing that the church was filing suit to obtain adverse possession of the property. Shortly thereafter, Mary and Ellen Sinclair, survivors of Mary Logan Jennings, came forward, and Mount Zion lost its case. Dumbarton decided to pursue the sale of Mount Zion Cemetery, and on September 19, 1963, received a court order permitting the church to disinter bodies and sell the property.⁴⁶ Two weeks later, the Sinclairs declared themselves to be the reconstituted Female Union Band Society and filed a petition in the U.S. District Court for the District of Columbia for the right to conduct disinterments in the society's parcel.⁴⁷ As this petition was unopposed, the Court granted it on August 10, 1964.⁴⁸

In December 1965, real estate developer E. David Harrison's Rock Creek Corporation placed a bid on Mount Zion Cemetery. In May, 1966, Dumbarton's trustees entered into a purchase agreement with Rock Creek Corporation, receiving a \$10,000 deposit and the promise of future monthly payments. At the same time, Harrison pursued the purchase of the Female Union Band Cemetery, and held that any agreement with Dumbarton was contingent on his acquisition of the adjacent cemetery tract. As he was unable to acquire legal title to the society's land, Harrison never sent any agreed-upon payments to Dumbarton Church. Stalling for time, Harrison

⁴⁴ Mitchell, 113.

⁴⁵ Donovan, 292-93.

⁴⁶ *Ibid.*, 293-94.

⁴⁷ The Sinclair's attorney, Charles Norris, gained a financial stake in the Female Union Band Cemetery as compensation for his legal services. Upon his death in 1971, his estate became a part owner of the cemetery.

⁴⁸ Mitchell, 114.

petitioned the D.C. Zoning Commission for a rezoning of Mount Zion Cemetery that would allow him to construct an apartment building or townhouses instead of single-family housing. This proposal was rejected, and Harrison removed himself from potential ownership in the fall of 1968, apparently forfeiting his \$10,000 deposit. Even with Harrison's withdrawal, rumor and speculation remained high, and the rezoning issue persisted. The September 18, 1968, edition of the *Georgetown Spectator* reported that a sale of the Mount Zion Cemetery/Female Union Band Society would facilitate the construction of thirty-six townhouses and bring approximately \$4.2 million in revenue. This figure was especially significant in light of the fact that the land had not been taxed since the first half of the nineteenth century.⁴⁹

6. Movement to Preserve the Cemeteries

On May 11, 1967, the U.S. District Court for the District of Columbia appointed trustees to sell the Female Union Band Cemetery. Like Harrison, the trustees realized that the property would command a much higher price if it was rezoned for high density occupancy, and played a significant role in the failed effort to bring about this change.⁵⁰ Conversely, several heirs of persons buried in the Female Union Band Society Cemetery were not only in opposition to rezoning, but also the disinterment order of August 10, 1964. They believed that the cemetery should be preserved and possibly restored.

In about 1970 this preservation campaign gained a new ally: the Afro-American Bicentennial Corporation (ABC).⁵¹ According to Mount Zion Church historian Pauline Gaskins Mitchell, the ABC "was established to stimulate and organize participation of blacks and other minorities in the two-hundredth anniversary of the nation's independence. In doing so, ABC aimed to develop programs that would assure the perpetual endurance of the contributions of blacks and other minorities to the American heritage."⁵² Acknowledging that "the participation of minorities in historic preservation or related sciences is at most marginal," the ABC sought to actively involve the black community in the fight to save Mount Zion Cemetery/Female Union Band Cemetery.⁵³

Vincent deForest, chairman and president of the ABC, helped initiate several plans for the preservation and restoration of the cemetery property. However, owing to the divergent and often conflicting interests of the various stakeholders, this was a slow, and at times, arduous process. Nevertheless, on June 15, 1972, deForest succeeded in persuading Mount Zion Church to donate its interest in the cemetery to the ABC. Although Dumbarton agreed in principle to donate its interest as well, the church insisted that the society also transfer the Female Union Band

⁴⁹ Donovan, 294-95.

⁵⁰ Mitchell, 114.

⁵¹ Donovan, 294.

⁵² Mitchell, 114.

⁵³ "Mt. Zion/Female Union Band Cemetery: Project Abstract," in Mt. Zion/Female Union Band Historic Memorial Park, Inc., *Briefing Book*, July 2007.

Cemetery, so that the ABC could apply its efforts to both tracts simultaneously. deForest met with little success amongst the society trustees, who remained in favor of selling the Female Union Band Cemetery – particularly after developer E. David Harrison reappeared on the scene.⁵⁴ Consequently, Dumbarton retained possession of Mount Zion Cemetery. By 1974, the cemetery issue had festered for over a decade, and Dumbarton’s small congregation was more than tired of the long ordeal. Pastor Harry Kiely spoke for his parishioners: “Our graveyard is a . . . symbol of death. Death here, to me, means despair – despair over resolving this issue. For twelve years we’ve had zoning hearings, legal consultations, church fights, meetings and more meetings, hundreds of hours of work, repeated news stories, bad feelings, mistrust – and where has it all come to? Nowhere!”⁵⁵ The issue finally came to a head and, due in large part to Kiely’s urging, the congregation of Dumbarton United Methodist Church formally voted to assign its interest to the ABC on February 20, 1974.⁵⁶

That same month, the Society trustees filed for legal permission to sell the Female Union Band Cemetery. Shortly thereafter, the Court granted Neville Waters permission to intervene in opposition to the execution of the disinterment order on behalf of his mother, Gertrude Waters, a Society member buried in the cemetery. The Court also granted the ABC permission to intervene.⁵⁷ Waters and the ABC both argued that only relatively minor maintenance work, consisting of cutting back brush and weeds, resetting tombstones, and filling in depressions over certain graves, was necessary to bring the Female Union Band Cemetery into compliance with D.C. Health Department Regulations. They also argued that based on its historic significance Mount Zion Cemetery/Female Union Band Cemetery could be transferred to the United States Department of the Interior, where it would receive perpetual care. These arguments persuaded Judge Oliver Gasch of the U.S. District Court for the District of Columbia to hold a hearing on the cost and viability of restoring the cemetery. During the hearing, held on December 9, 1974, many attendees contended that not only was the restoration highly desirable but also economically feasible. Among the most important arguments was that of Capt. John S. Sullivan, president of the American Federation of Police, who testified that his organization, the ABC, and other volunteers had already substantially cleared the Mount Zion portion of the property. Following a site visit, Judge Gasch ruled on December 13 that the ABC and other volunteers be allowed to conduct similar work at Female Union Band Cemetery. Four months later, on April 8, 1975, the Court directed the ABC to make a plot showing the locations of all surviving grave markers and memorials, catalog them, and then temporarily remove them to facilitate grading the land and planting grass seeds. At this time the Court also required the ABC to erect a temporary

⁵⁴ Donovan, 297-99.

⁵⁵ Pastor Harry Kiely quoted in Donovan, 299.

⁵⁶ Donovan, 304.

⁵⁷ *Ibid.* In 1975 the ABC reorganized as the Afro-American Institute for Historic Preservation and Community Development Corporation. See “Mount Zion/Female Union Band Society Cemeteries Memorial Historic Park Field School Program Historical Background,” in Mt. Zion/Female Union Band Historic Memorial Park, Inc., *Briefing Book*, July 2007.

fence or similar barrier around the cemeteries in order to protect the property and prevent the illegal dumping of trash.⁵⁸

The ABC's efforts to recognize the site's historical significance were likewise rewarded on April 29, 1975, when the District of Columbia's Joint Committee on Historical Landmarks designated Mount Zion Cemetery/Female Union Band Cemetery a historical landmark of the nation's capital. That July, the D.C. Health Department stated that upon the completion of the leveling of dirt over some remaining graves, both cemeteries would be in compliance with departmental regulations. On August 6, 1975, Mount Zion Cemetery/Female Union Band Cemetery was listed in the National Register of Historic Places.⁵⁹ This listing not only signifies the formal recognition of the once-forgotten site's rich past, but also represents the increasing valuation of historic sites associated with African American and other minority groups – a movement that continues to grow even in the present day.

These developments no doubt influenced Judge Gasch, when on September 9, 1975, he issued a decision that negated the 1964 order granting permission to disinter bodies from the Female Union Band Cemetery, and also rejected the trustees' request to sell the property. Citing legal precedent, Judge Gasch concluded that disinterment was justified only on those rare occasions when the land was no longer suitable for burial, and then only in limited numbers. Given the work done to bring Mount Zion Cemetery/Female Union Band Cemetery into compliance with D.C. Health Department regulations, and that upholding the order would “not involve single bodies but [the] mass removal of persons known and unknown,” he concluded that disinterment was no longer justified.⁶⁰ The Court's opinion stated that such an action would not only serve to depredate the dead, but would also constitute “the destruction of a monument to evolving free Black culture in the District of Columbia.”⁶¹ In his closing, Judge Gasch turned poetic, writing:

*When all is done and in the oozing clay,
Ye lay this cast-off hulk of mine away,
Pray not for me, for, after long despair,
The quiet of the grave will be a prayer.*⁶²

After Judge Gasch issued his decision, the pro-development parties appealed to the United States Court of Appeals for the District of Columbia Circuit. On September 30, 1977, the U.S. Court of Appeals upheld Gasch's ruling.⁶³

⁵⁸ Mitchell, 114-16.

⁵⁹ Ibid., 116.

⁶⁰ Ibid., 117.

⁶¹ *Daily Washington Law Reporter* 103 (September 9, 1975): 1550, quoted in Mitchell, 117-18.

⁶² M. Elizabeth Medaglia, “Recollections on the Mt. Zion and Female Union Band Cemeteries, Through the Honorable Oliver Gasch,” (M. Elizabeth Medaglia: 2003)

⁶³ Mitchell, 118.

7. Subsequent Developments

Beginning in the 1970s, Vincent deForest and volunteers began soliciting the area's colleges and universities for students to engage in a planning and development project on the cemetery. Students in the fields of architecture, engineering, land use, and planning participated in the continuing rehabilitation of the site under the guidance of trained professionals. Renovation was concentrated on the plateau, constituting approximately one-half of the total area involved. To date, a great deal of the underbrush and debris has been cleared away, the cemetery vault repaired, and a new approach to it created. A substantial portion of the flat land has been graded and seeded, and some planting has been accomplished, along with the installation of park benches.⁶⁴ Although the property was never restored, it had become an urban greenspace that attracted local residents seeking a place for quiet reflection or peaceful relaxation. deForest also developed plans for Mount Zion Cemetery/Female Union Band Cemetery to be transformed into a memorial park in collaboration with the National Park Service with the possibility of the agency acquiring the site at a later date.

In 1978, the National Capital Region (NCR) of the National Park Service prepared an *Assessment of Alternatives for Proposed Project Mount Zion Cemetery Memorial Historic Park*⁶⁵. Jim Redmond, Superintendent of Rock Creek Park, among other NCR employees, was involved in the efforts to explore two basic alternatives: 1. To restore the cemetery as nearly as possible to its original condition and 2. Assuming that restoration would be impossible, to interpret the story of those buried there and to use the cemetery as an open/passive recreation space. Plans and sketches were prepared to support the second alternative with a memorial plaza surrounded by a memorial wall built of displaced monuments and gravestones set into a low retaining wall. Markers remaining in their original historic locations would be preserved in place, and trails and plantings completed the scheme. In a letter dated September 3, 1980, Representative Parren J. Mitchell, 7th District, Maryland, requested assistance from the National Park Service Director, Russell E. Dickerson, in drafting legislation to provide for inclusion of the Mount Zion Cemetery of Washington, D.C. in the National Park System.⁶⁶ The National Park Service quickly drafted the bill, but the process did not proceed past the draft stage.⁶⁷

It has been a tradition of Mount Zion United Methodist Church to hold an annual Georgetown street fair for the benefit of the community. This festival brings together both social and religious

⁶⁴ Sluby, Sr. and Wormley, 11-12.

⁶⁵ Files of Darwina Neal, Chief, Cultural Resource Preservation Services, National Capital Region, National Park Service, who helped develop the alternatives and plans.

⁶⁶ Ibid.

⁶⁷ Letter from NPS Legislative Counsel, John M. Powell, to Honorable Parren J. Mitchell included the enclosed draft bill, "To authorize the Secretary of the Interior to acquire and administer the Mount Zion and Female Union Band Society Cemeteries as a part of the National park System, and for other purposes." (September 16, 1980). Files of Darwina Neal.

life for the common cause of raising funds for the maintenance of Mount Zion Cemetery/Female Union Band Cemetery.⁶⁸

8. Alterations and Additions

In June, 1932, Rock Creek Park, owned by the National Park Service, took possession of a portion of the land occupied by Mount Zion Cemetery/Female Union Band Cemetery. By virtue of this transaction, Dumbarton Church gained \$2,179.80 from condemnation proceedings that provided the United States government with 18,850 square feet of land.⁶⁹ Alterations have also occurred to the Mount Zion Cemetery/Female Union Band Cemetery property sign. An early version of the sign, destroyed by a tropical storm, was described as a type of archway that was large enough for people to walk underneath. Further, it is believed that a metal fence with metal posts running from Mill Road to the 27th Street right-of-way replaced the earlier wooden fence about 1932, and was repaired ca. 1942.

B. Historical Context

1. Methodist Schism

Disputes over slavery troubled the Methodist Church during the first half of the nineteenth century, with the northern church fearful of a break with the South, and reluctant to take a stand. This dissention led to a split with the Wesleyan Methodists, and also to the formation of the Free Methodist Churches. Formed by staunch abolitionists, these churches were especially active in the Underground Railroad. Finally, a much larger split occurred in 1845 when the churches of the slaveholding states left the Methodist Episcopal Church and formed The Methodist Episcopal Church, South. Although the northern and southern branches were eventually reunited in 1939, this separation indicates just how deeply the Church was divided over the issue of slavery. Black Methodists also became increasingly intolerant of racial prejudice within the Church, and in many cases formed their own congregations that incorporated the Methodist doctrine and order of worship. Some examples of this development are seen in the formation of the African Methodist Episcopal Church and African Methodist Episcopal Zion Church (AME Zion Church) in the United States. The African Methodist Episcopal Church was organized in 1816 by Bishop Richard Allen. The AME Zion Church was officially formed in 1821 but the first church founded was built in 1800 and was named Zion.

2. African American Cemeteries⁷⁰

⁶⁸ Lesko et al., 112.

⁶⁹ Love, 16.

⁷⁰ Information in this section summarized from Steven J. Richardson et al., "The Burial Grounds of Black Washington: 1880-1919," in *Records of the Columbia Historical Society of Washington, D.C.* vol. 52 (Charlottesville: The University Press of Virginia, 1989), 307-316.

African American cemeteries have progressed over time from small sections of segregated, white-owned cemeteries to independently owned black cemeteries. Given their obvious lack of freedom, and often suffering physical and mental abuse, slaves regularly placed a high priority on the afterlife, seeking a better existence than that which they were forced to endure on earth. This focus naturally extended to burial rites and the evolution of African American cemeteries themselves. In the words of Andre' Love, a student who in the late twentieth century conducted the most extensive ethnographic study into Mount Zion Cemetery: "The impact of death was of tremendous significance in the eyes of African Americans. In a world of slavery and complete subjugation of one race under another, death was the only equalizer. And so it seemed imperative that African Americans have a cemetery of their own. Proper burial of their dead was a necessity that had not always been realized."⁷¹

Before the establishment of independently owned cemeteries, black burials were scattered throughout the District of Columbia. Burials also took place within informal graveyards near the home of the deceased or in private family cemeteries. The public, segregated cemeteries in the District of Columbia began with the Western Cemetery, which later became known as the Holmead's Cemetery. Although the stated purpose of the cemetery was for "public burial grounds for the use of all denominations of people" it was ultimately divided by fence for people of color and slaves. Established in 1829, the Harmonion Cemetery at Fifth, Sixth, S, and Boundary Streets, N.W., was the District's first independently owned black cemetery. However, the cemetery had restricted access, allowing burials only for members of the Columbian Harmony Society. By 1856, the growth of the District of Columbia forced the cemetery to move to an area called Youngsborough at Ninth Street and Rhode Island Avenue, N.E.

Many additional historically significant African American cemeteries have also been located in Washington, D.C. In 1824, the East Methodist (Ebenezer) Church established a burial ground between Sixteenth, Seventeenth, C & D Streets, S.E. This cemetery closed in 1892, and the burials were reinterred elsewhere. The Colored Union Beneficial Society established two cemeteries: the Mount Pleasant Plain Cemetery or the Free Young Men's Burial Ground, between Twelfth, Thirteenth, V&W Streets, N.W. and a cemetery (name unknown), now part of the Walter C. Pierce Community Park, near the Adams Mill Road entrance to the National Zoo. In 1890, both of these cemeteries were forced to close, and many of the bodies were reinterred at the Columbian Harmony Society Burial Ground at Ninth Street and Rhode Island Avenue, N.E. and at Woodlawn Cemetery on Benning Road and C Street, S.E. respectively. Incorporated in 1895 by a white group, Woodlawn Cemetery was located opposite Payne's Cemetery, which had been established in 1851. For many years Woodlawn was the burial location for affluent African Americans, while the neighboring Payne's Cemetery contained the graves of less fortunate citizens. Prior to 1908 Potter's Field Cemetery, now the site occupied by the D.C. General Hospital, functioned as the city cemetery designated for those African Americans without relatives or lacking sufficient funds to cover the cost of burial. After this time, Washington adopted a policy of cremation and opened a crematorium just east of Congressional Cemetery at the corner of Independence Avenue and 21st Street, S.E.

⁷¹ Love, 14.

Mount Olivet Cemetery was established in 1857, located off Bladensburg Road just west of the National Arboretum in Northeast. Mount Olivet was one of the few truly biracial cemeteries in the District of Columbia, with active interments still taking place. The only predominantly black cemetery that interred a significant number of whites was Graceland Cemetery, established in 1872. It was located just south of Mount Olivet on Bladensburg Road just beyond the Florida Street boundary, N.E.

Between 1880 and 1919, 22,084 African Americans were buried in the Columbian Harmony Society Burial Ground, accounting for nearly 22% of city's total black interments. During this forty-year period, 14,000 and 10,000 black Washingtonians were buried at Payne's Cemetery and Potter's Field Cemetery respectively. These three cemeteries were the most active African American Cemeteries at the turn of the twentieth century.

3. Other Examples of Similar Band/Benevolent Societies

After the abolition of slavery, cooperative groups and community-building emerged through the establishment of mutual aid societies, particularly maternal and fraternal groups, which often held strong ties to black churches. These organizations typically functioned as an expanded resource to help families through hard times and offer social and educational benefits. The benevolent societies continued the tradition established during slavery, which fostered the transition of blacks into their life of freedom by providing them with financial resources.⁷² As late as the 1920's, prominent black women belonging to church and other social groups continued to contribute to a variety of meaningful social service projects. The Female Union Band Society compares favorably to the Southern Aid Society of Virginia, Inc., which provided a form of insurance designed to cover "the whole field of life's emergencies in one policy. Sickness, accident and death, and perpetual in payments for disabilities."⁷³ Another similar organization was the United Sons of Salem Benevolent Society, a mid-nineteenth century African American self-help organization. A hybrid of an insurance agency and charitable operation, the United Sons bound together members of the African American community of Salem, New Jersey, providing a social network, a financial safety net, and support in the event of illness or death. The society also made small, usually short-term loans to its members to assist in their business endeavors.⁷⁴

Similarly, black fraternal clubs had been founded in Georgetown as early as 1873. The most active and influential organizations included the Georgetown Patriarchs, the Columbia Lodge, and the Potomac Union Lodge. The Grand United Order of Odd Fellows flourished throughout

⁷² Stuart W. Doyle, "Fraternal Lodges: Developing & Expanding the Village in Rural Southern Virginia," in *ChickenBones: A Journal for Literary & Artistic African-American Themes*, <http://www.nathanielturner.com/blackfraternalorders.html> (accessed June 9, 2008).

⁷³ "Southern Aid Society of Va., Inc: Sells insurance that protects," *Washington Bee*, 8 September 1917.

⁷⁴ United Sons of Salem Benevolent Society, *Minute Book*, University of Michigan, William L. Clements Library, African-American History Collection (Bound), <http://www.clements.umich.edu/Webguides/UZ/United.html> (accessed June 9, 2008).

the latter nineteenth century and well into the twentieth. Many church men's groups were particularly active during this period and took up a myriad of community service projects.⁷⁵

4. African Americans in Georgetown and Washington, D.C.

A sizeable black community, descended mostly from slaves, once occupied a large portion of Georgetown. However, a combination of legislative, social, and economic pressures gradually led to the increasing displacement of long-term African American residents, transforming the neighborhood into the wealthy, effectively all-white enclave it is today. Every Sunday morning there continues to be a presence of African Americans, filling thriving black churches. Ironically the majority of the African Americans no longer reside in the Georgetown community. Blacks thus became essential economic tools for the development of Georgetown, but were simultaneously feared and rejected socially. The first Georgetown law expressly oppressing African-Americans was passed as early as 1795, forbidding them to congregate in groups of seven or more. There was, however, an important exception to the congregation law: blacks could go to church on the Sabbath. But they were still kept rigidly separate from whites. Blacks from the South, anticipating freedom, nonetheless poured into Georgetown. Between 1865 and 1870 alone, its black population increased from 1,935 to 3,271.⁷⁶

Over the next two decades, a skilled black working class started to emerge alongside a handful of black professionals. But countless laws and regulations that continued well into the twentieth-century prevented true economic and social emancipation. During segregation many Georgetown blacks, additionally victimized by poverty, lived in dilapidated row houses and alley dwellings that had been in existence before the Civil War. While the resulting substandard living conditions were brought to the attention of civic leaders from time to time, little was done to improve matters until increasing property values and an avowed interest in historic homes made those same buildings attractive real estate investments for whites. Two distinct pieces of legislation passed in the twentieth century also progressively displaced Georgetown's blacks. First, the District of Columbia Alley Dwelling Act of 1934 avidly targeted African Americans due to their large numbers amid the increasing housing shortage. Then, in 1950, Congress passed the Old Georgetown Act "to preserve and protect places of historic interest," but it had the effect of making Georgetown's gentrification legally enforceable. Less than a decade later, Georgetown's black population had dwindled to fewer than three percent, and in 1972 *The Washington Post* noted that fewer than 250 remained, "so few that some Georgetown residents are unaware they are there."⁷⁷

Georgetown's story during the first half of the twentieth century reveals a neighborhood changing from a lively, heterogeneous community to the relatively homogenous one of today.

⁷⁵ Lesko et al., 59.

⁷⁶ Ibid., 6.

⁷⁷ Andrew Stephen, "Georgetown's Hidden History," *The Washington Post*, 16 July 2006, http://www.washingtonpost.com/wp-dyn/content/article/2006/07/14/AR2006071401398_pf.html (accessed July 18, 2008).

Historical records repeatedly document the same population shift: whenever the federal payroll grew, white households increased and black households decreased. Thus, the whole community experienced marked changes in its racial make-up during the Franklin D. Roosevelt years, the post-World War II years, and in the period after the enactment of the Old Georgetown Act in 1950.⁷⁸ As stated by John H. Paynter in his book *Fifty Years After*:

*the soil of the old Mount Zion graveyard is enriched with the bodies of many of Washington's substantial colored citizens who in their day and generation and in their varying capacities achieved much growth and progress of the city and laid an enduring foundation for the material and cultural development of the generations which were to follow.*⁷⁹

PART II. PHYSICAL INFORMATION

A. Landscape Character and Description Summary

The Mount Zion Cemetery/Female Union Band Cemetery is one of the oldest remaining African American cemeteries in Washington, D.C.. Its historical importance dates to both the pre- and post-Civil War eras and is a physical reminder of Georgetown's historically rich black culture. The cemetery has a strong association with local African American religious activism and benevolent societies that continues today with Mount Zion United Methodist Church and the trustees of the Female Union Band Society.

According to the 1975 National Register Nomination Form:

*Although cemeteries are not ordinarily considered eligible for the National Register, Mount Zion Cemetery meets the Criteria because it derives its primary significance from its historical importance. Mount Zion Cemetery's history and that of the generations of Blacks both free and slave interred therein uniquely convey the quality and thrust of Black life and evolving free Black culture in the District of Columbia from the earliest days of the city to the present. It is one of the few remaining physical reminders of the significant contributions of Black people to the development of Georgetown, which during the late nineteenth century was between one fourth and one third Black in population. ... The Female Union Band Society Graveyard is a tangible reminder of a significant early commercial venture organized and successfully carried on by women.*⁸⁰

The cemetery by its nature is a historic landscape. The site's topography is one of its unique and enduring characteristics. The property rises steeply from the south side of Rock Creek and is

⁷⁸ Ibid.

⁷⁹ John H. Paynter, *Fifty Years After* (New York, Margent Press, 1940), quoted in Love, 19.

⁸⁰ National Register of Historic Places Inventory--Nomination Form (DC SHPO/NCPC, 1975).

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further defined by a ravine to the west and a swale to the east. The central, north-south axis of the resulting promontory follows a subtle ridge that also marks the property line between the Female Union Band Society (FUBS) and Mount Zion Cemetery halves of the site. The relatively flat plateau at the southern end of the cemetery contains the majority of the burial plots.

By 1975, vegetative underbrush and overgrowth was so heavy that graves were difficult to locate or even reach. Volunteer workers under the direction of the Afro-American Bicentennial-Corporation cleared the trash, debris, underbrush and all but the largest trees from both sides of the cemetery. Court orders allowed for the gravestones to be removed to facilitate grading the area and planting grass given that they be mapped and returned in place once the work was completed. Volunteer workers from Western High School and Washington Technical Institute prepared the gravestone plans, and all but the largest monuments and gravestones were removed to piles.⁸¹

Unfortunately almost thirty years later, the displaced gravestones and family plot curbing/fencing remain in piles with many damaged or missing. The plateau of the cemetery is maintained with lawn and shade trees, but invasive growth again obscures much of the sloped portions to the east, west, and north. Years of neglect, the vegetative overgrowth, and the subsequent rehabilitation, obliterated all traces of historic circulation within the cemetery. None of the historic fences, entrance gates, paths, or roads remain.

The few monuments and gravestones that remain in place along with the gently sunken graves help evoke the historic setting and feeling of the cemetery. Many of the remaining markers are tilted or fallen, and old wooden markers have decomposed. Some family plots delineated with curbing/fencing remain along the western edge of the Female Union Band Society portion of the cemetery, the marble slab-covered subterranean tombs remain near the southwestern corner of the Mount Zion portion, and the largest monuments are dispersed throughout the cemetery. The vault, the only building located within the cemetery, is tucked into the side of the northern slope of the Mount Zion side.

Current views of the gravestone piles and the surrounding cleared lawn are disorienting, causing visitors to miss the formal and ceremonial nature of the site, and it is now frequently used as a dog park. No archaeological investigation of the cemetery has been completed. Noninvasive archaeological techniques may be useful in returning the gravestones to their rightful places. Though the graves were apparently laid out in rows, there are no plat books showing their location. Records are fragmentary and vague and deal only with twentieth century burials in the Mount Zion Cemetery portion.⁸² The two plans prepared prior to gravestone removal in 1975, although crude and likely inaccurate, may also guide the return of gravestones. A detailed inventory of the piled gravestones would also be beneficial to future restoration efforts.

Although severely altered, the landscape of The Mount Zion Cemetery/Female Union Band Society Cemetery retains integrity with respect to location, design, setting, materials,

⁸¹ National Register of Historic Places Inventory--Nomination Form (DC SHPO/NCPC, 1975).

⁸² Ibid.

workmanship, feeling, and association; however, all the aspects but association are severely compromised. Enough of the historic characteristics and features remain though to convey the integrity of this culturally important site, and future rehabilitative efforts could clarify the historic design, setting, and feeling. While this landscape retains integrity, it is in poor physical condition. Mount Zion Cemetery/Female Union Band Cemetery is not perpetually endowed and has not been properly maintained. The cultural landscape shows clear evidence of major disturbance and rapid deterioration by natural and human forces. The piles of removed gravestones, including some wooden markers, are rapidly deteriorating and are prone to theft and vandalism. The monuments, gravestones, and family plot curbing/fencing are also in need of stabilization and maintenance.

B. Character Defining Features

1. Natural Systems and Features

a. Topography

The Mount Zion Cemetery/Female Union Band Cemetery is located in Georgetown on the escarpment between the Piedmont physiographic and Atlantic coastal plain provinces in Washington, D.C. The cemetery lies south of Rock Creek, which meanders north to south through the escarpment to the Potomac River. The property rises steeply from the creek and is further defined by a ravine to the west and a swale to the east.

The central, north-south axis of the resulting promontory follows a subtle ridge that also marks the property line between the Female Union Band Society (FUBS) and Mount Zion Cemetery halves of the site. The highest elevation of the cemetery, 96 feet above sea level, is located along this axis about 50 feet north of the location of the former gate on Mill Road. A 4-foot tall retaining wall holds the south side of the Mount Zion Cemetery, separating it from a private parking lot at the end of Mill Road. The level of the cemetery tapers gradually from here heading west until the grade meets Mill Road at the modern entrance area.

The relatively flat plateau at the southern end of the cemetery contains the majority of the burial plots. Here the cemetery descends approximately 9% to the north, east, and west from the highpoint. The grade is much steeper beyond the plateau, descending north with about a 24% slope 70 feet to the creek below. The steep slopes show evidence of terracing much like the adjacent Oak Hill Cemetery. The concentric terraces increased the land available for interments and made the burial process easier. These terraces and their gravesites on the slopes to north, east, and west have been disturbed by erosion from drainage and periodic flooding of Rock Creek. The terraces are further obscured by thick vegetation.

Although the terrain and topography of the cemetery has been manipulated by human construction, there is no record of significant manipulation and regrading of the site. Any changes that have been made to the natural topography have been completed in a piecemeal fashion, over the course of nearly two centuries without any consistent documentation. The plateau of the cemetery, as well as most of Georgetown, contains Mafic igneous rocks -

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tonalite with inclusions, metadiorite, gabbro, amphibolite, and undifferentiated mafic rocks.⁸³ The low and steeply sloped portions of the cemetery are comprised of Kensington Granite Gneiss of Cloos, 1951 - highly foliated, coarse, and intrusive into the schist complex and mafic rocks - as is much of the Rock Creek Valley.⁸⁴

b. Vegetation

Prior to the development of the cemetery, the area had groves of virgin white oaks (*Quercus alba*), remnants of the climax forest that covered the heights above Georgetown and much of the area surrounding Rock Creek.⁸⁵ Throughout its active history, the cemetery was largely cleared of trees, but by the 1970s following many years of neglect, a vigorous successional forest had engulfed it. The vegetation included many invasive species such as Norway maple (*Acer platanoides*), multiflora rose (*Rosa multiflora*), Japanese honeysuckle (*Lonicera japonica*), English ivy (*Hedera helix*), periwinkle (*Vinca minor*), oriental bittersweet (*Celastrus orbiculatus*), kudzu (*Pueraria lobata*), porcelainberry (*Ampelopsis brevipedunculata*), and wineberry (*Rubus phoenicolasius*). Volunteer groups and the Mount Zion United Methodist Church have since cleared and maintained the plateau, the most level portion of the cemetery, leaving a mowed lawn interspersed with shade trees. The steep slopes to the north, east, and west remain covered with secondary succession woodland that includes red mulberry (*Morus rubra*), tulip poplar (*Liriodendron tulipifera*), and poison ivy (*Toxicodendron radicans*), as well as the invasive species listed above. The invasive vegetation and vines continue to compete with the native species and desired open character of this area. The moderately-sloped portion of the cemetery between the plateau and the wooded, steep ravine is infested with Japanese knotweed (*Polygonum cuspidatum*) that conceals the family plots and tombstones here. When the Japanese knotweed disappears in the autumn, winter, and spring, the thick carpet of English ivy and periwinkle dominates the slopes.

Forty-three shade trees dot the plateau of the cemetery, including: 1 American elm (*Ulmus americana*); 2 black walnut (*Juglans nigra*); 2 box elder (*Acer negundo*); 3 Bradford pear (*Pyrus calleryana* 'Bradford'); 9 cherry (*Prunus* spp.); 2 crape myrtle (*Lagerstroemia indica*); 1 eastern red cedar (*Juniperous virginiana*); 1 hemlock (*Tsuga canadensis*); 3 red oak (*Quercus rubra*); 1 southern magnolia (*Magnolia grandiflora*); 4 tulip poplar (*Liriodendron tulipifera*); 13 white pine (*Pinus strobus*); and 1 willow oak (*Quercus phellos*). A cluster of American holly trees (*Ilex opaca*) blankets the berm east of the current cemetery entrance along Mill Road, while the southern magnolia stands to the west of the entrance. A grove of white pine trees (*Pinus strobus*) stands atop the retaining wall north of the private parking lot at the end of Mill Road. English ivy (*Hedera helix*) covers the ground beneath these pines and hollies down to the road. The white

⁸³ Paul M. Johnston. *Geological and Ground-Water Resources of Washington, D.C., and Vicinity*. (U.S. Department of the Interior. U.S. Government Printing Office, 1964).

⁸⁴ *Ibid.*

⁸⁵ architrave p.c., architects; Rhodeside & Harwell, Inc.; and Robinson & Associates, Inc. *Montrose Park Cultural Landscape Report*. (National Park Service, Cultural Landscapes Program - National Capital Region, Washington, 2004).

pine and cherry trees are interspersed around the plateau, with a higher concentration near the front (south) side of the cemetery. The 3 Bradford pear trees grow in a cluster along the central north-south axis of the ridgeline. The 4 tulip poplar trees grow in a cluster near the eastern edge of the Female Union Band Society portion of the cemetery beside the woodland edge. The remaining trees grow randomly across the cemetery lawn. Mulched plantings of cherry laurel (*Prunus laurocerasus*) shrubs highlight the cemetery vault.

The triangular projection at the southwest corner of the cemetery is planted with the 2 crape myrtle trees surrounded by a bed of lirioppe (*Liriope muscari*). One or more persons is raising tomato and cucumber plants at the southern edge of this triangle by the current cemetery entrance.

c. Water

Rock Creek is a 33-mile tributary of the Potomac River, which empties into the Atlantic Ocean via the Chesapeake Bay. The cemetery does not directly border Rock Creek, but it did until 1932, when the National Park Service acquired the northernmost portion of the property as part of the development of Rock Creek Parkway. Rock Creek Park was originally founded in 1890 and preserves a Piedmont stream valley in a heavily urbanized area and provides a sanctuary for many rare and unique species. The park is approximately 9.3 miles long and up to 1 mile wide, extending southward from the Maryland-Washington, D.C. border to the Potomac River along Rock Creek Valley.⁸⁶ The creek has played an integral role in the cemetery's formation, and the site's western ravine and the eastern swale are part of the creek's watershed, facilitating surface drainage. The thick overgrowth of trees at the northern edge of the site obscures picturesque views to the creek during summer months.

2. Designed Features

a. Land patterns

The Mount Zion Cemetery/Female Union Band Cemetery is located in the northeastern section of the Georgetown Historic District on the escarpment between the Piedmont physiographic and Atlantic coastal plain provinces in Washington, D.C. The escarpment's topographic prominence, enhanced by the Rock Creek Valley, drew Washington's elite to build their country places in this section of the District. Oak Hill Cemetery, located across 27th Street right-of-way (formerly Lyons Mill Road) from Mount Zion Cemetery/Female Union Band Cemetery, was established on former grounds of Evermay, one of these estates. Together the estates and cemeteries contributed to the picturesque views of the area.

The three-acre Mount Zion Cemetery/Female Union Band Society Cemetery is composed of two roughly equal-sized halves, the Mount Zion Cemetery on the east and the Female Union Band Society (FUBS) Cemetery on the west. The two are separated along a subtle north-south ridge in the center of the property. The 350-foot eastern property line follows a swale, and the 550-foot western line follows a ravine along the 27th Street right-of-way heading to Rock Creek. The road

⁸⁶ Rock Creek Park Website, <http://www.nps.gov/rocr/> (accessed September 19, 2008).

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historically led to Lyons Mill across the creek. A 0.4-acre segment of Rock Creek Park borders the 240-foot north side of the site. This former part of Mount Zion Cemetery/Female Union Band Cemetery (acquired by the National Park Service in 1932) borders the south side of Rock Creek and likely contains burial sites. Mill Street and a private apartment parking lot border the 530-foot south side of the property.

The two halves of the cemetery were historically separated by a central north-south path and fencing that followed the subtle ridgeline of the plateau. An entrance gate was located at the southern end on Mill Street. The Female Union Band Society portion on the west and the Mount Zion portion on the east were plotted similarly with family plots often delineated with stone or concrete curbing, fencing, and monuments as well as individual plots marked with headstones. The burial plots continued down the steeply sloping land to the north, east, and west.

There is no evidence of any overarching cemetery plan with a design hierarchy or even a secondary circulation pattern. The 1970s removal of most of the gravestones and fencing obliterated the agglomeration of markers that gave the cemetery its dense, urban character. The largest monuments, often family plot markers, were left unmoved along with some plot curbing. The most prominent cluster of these surviving plot markers is located in the Female Union Band Society portion of the cemetery where the plateau meets the ravine. The majority of removed grave markers were piled along the central north-south axis of the cemetery near the former location of the historic front gate. Additional piles of marble posts, ornate fence rails, and pieces stone and concrete curbing lie beneath the white pine trees here at the front of the cemetery. Prior to the removal of the gravestones, curbing, and fencing, representatives of the Female Union Band Society and Mount Zion United Methodist Church prepared gridded plans of known burial locations for their respective halves of the site.

Preliminary attempts to georeference or "field truth" the two cemetery plans demonstrate that the vault and the largest standing gravestones/family monuments remain in the same location as they were when the plans were prepared (Figure 12).⁸⁷ Volunteer workers from Western High School and Washington Technical Institute prepared these plans around 1975, prior to the removal of most gravestones, to guide their court-ordered return. The removed stones, however, have never been returned to their original location.

The plan for the Mount Zion Cemetery is more methodic with each of its 92 grid squares representing 20 by 20 feet or 400 square feet. The property line, however, is not depicted. The plan for the Female Union Band Society portion of the cemetery is less exact, with 21 irregular square, polygonal, or triangular sections for which a square grid was abstractly prepared. This plan does not include a scale, but it does include the property line as a reference. These two plans are the only graphic sources that have been located that may guide the return of the

⁸⁷ On Thursday, November 20, 2008, NPS HALS and CRGIS staff visited the Mount Zion Cemetery/Female Union Band Cemetery and used hand-held Trimble GeoXH units to GPS locate the vault and the largest gravestones/family monuments. Using ArcMap, the collected data points were overlaid on the 1965 USGS Washington West, DC MD VA topo quad (photorevised in 1983; 1:24K scale). The two cemetery plan layers were then stretched to align with the GPS points.

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displaced gravestones to their approximately original area. Another useful source, a burial log for the Mount Zion portion of the cemetery, is housed in the Mount Zion Church archives.

This partial georeferencing may supplement future relocation efforts. The majority of the GPS points are within 2-5 meters accuracy, thus their corresponding features on the map are likely within that tolerance as well. Both plans as a whole have inaccuracies compounded by the process of joining the individual pieces together, and their overall accuracy cannot be determined. The Mount Zion Cemetery plan may offer more promise for georeferencing, since the measurements were more rigorous, and many specific dimensions are provided for gravestone clusters.

The two cemetery plans may be further georeferenced with a more extensive and methodical collection of GPS points. Short of a new survey, it would be especially helpful if the 1960 survey pipes (Figure 1) could be located and used in the process. Noninvasive archaeological techniques, such as ground penetrating radar, may also be useful for georeferencing the plans by locating the grave shafts. A detailed inventory of all in-place and removed gravestones and monuments would also assist with these efforts.

b. Circulation

Mount Zion Cemetery/Female Union Band Cemetery is accessed via Mill Road, a short drive heading northerly from Q Street, N.W. , an east-west corridor of the District. Mill Road heads northeast for about 125 feet and then curves due east for about 140 feet to its official end near the middle of the cemetery's southern property line. Mill Drive also accesses the private parking lots of the two private apartment buildings to the south.

The modern informal entry is located at the curve in Mill Street where its grade is level with the Female Union Band Society portion of the cemetery. The entry leads to a broad informal path that leads into the cemetery and then dissipates into the lawn. The historic entrance gate of the cemetery was located by the end of Mill Road in the middle of the southern property line. The gate had led to a path that followed the subtle north-south ridgeline that marked the division between the two halves. It is unknown whether any other paths existed historically.

Mill Road shares its Q Street intersection with the 27th Street right-of-way, which heads due north following the western property line of the cemetery. Currently this right-of-way is overgrown with vegetation and challenging to navigate with its washed out areas and coarse river rock, loose brick, and dirt surface. Historically, this trail was known as Lyons Mill Road, an active roadway surfaced with washed gravel, that led to Rock Creek where it crossed north to Lyons Mill.

The cemetery does not directly border Rock Creek, but it did until 1932, when the National Park Service acquired the northernmost portion of the property as part of the development of Rock Creek Parkway. The Parkway actually lies north of the creek, but its associated bridle trail crossed the former cemetery property south of the creek. Today the bridle path is actively used as

a bike trail. The trail crosses the creek over Devils Chain Bridge, in the same location as the historic Lyons Mill Road crossing at the northern end of the 27th Street right-of-way.

c. Views and vistas

During the eighteenth, nineteenth, and early-twentieth centuries, the elevated site allowed broad views of Rock Creek and its surrounding rolling banks. Now during the summer months, the thick foliage of the successional forest to the north, east, and west blocks views of the water, and the surrounding rolling topography of Rock Creek Valley. The vegetation also obscures views north to Rock Creek Parkway and west to Oak Hill Cemetery only allowing glimpses through rare openings. During the autumn, winter, and spring, the entire visual experience opens up with clear views from the cemetery. Views to the well-manicured Oak Hill Cemetery and the Evermay estate above it are especially dramatic as are views to Rock Creek. The views to the south are dominated by the rear side of two apartment buildings and their respective parking lots located across Mill Road.

Views into the cemetery were historically open and formal. The formal entry, gate, and central path have disappeared. The berm along the front side of the cemetery is now partly held back by a modern retaining wall and covered with dense tree growth. Parked cars and dumpsters further confuse the views. The current entry is very informal, located west of the historic entrance, at the front of the Female Union Band Society portion.

Historic views within the cemetery included a typical agglomeration of individual and family monuments and memorials. Most of the individual gravestones and many of the family plot borders were removed in 1975 to facilitate grading the land and planting grass seed. Gravestones and fence parts were piled in the center of the cemetery near the northern edge and not returned as planned, leaving most of the cemetery clear, except for the largest monuments.

Current views of the piles, as well as the surrounding open lawn, are confusing, causing visitors to miss the formal and ceremonial nature of the site. In fact, the property is now frequently used as a dog park with local residents strolling through with their pets. At first glance, the space appears vestigial, tucked away, and hidden. Looking carefully, though, one may see countless dips in the lawn's surface and appreciate the many souls interred here.

d. Buildings and structures

The vault, the only building located within the cemetery, is tucked into the side of the northern slope of the Mount Zion portion of the cemetery. It is a one-story, brick structure approximately ten by fourteen by eight feet. The red brick is set in a running bond pattern. The cast iron replacement door to the vault is approximately two feet eight inches by six feet eight inches. The original door had been removed, and the vault lacked one for many years. The exact age of the vault is undetermined, but the southern, or upper portion, appears to be a more recent addition to the older and larger structure to the north.

e. Small scale elements

i. Monuments

With most of the cemetery's gravestones removed to piles or lost, the larger monuments dominate the landscape. These were too large to move and remain in place. Most denote prominent family plots, but some are memorials to individuals. The largest monuments are granite or marble, while a few of the smaller ones are cast concrete. Most of these larger monuments are obelisks or obelisk derivatives.

ii. Family Plot Curbing/Fencing

Within Mount Zion Cemetery/Female Union Band Cemetery, many unmarked graves are clustered into kinship groupings bordered by curbing and fencing, rather than rows of individual markers. While many of these features have been removed, some remain in place, especially along the top of the western slope of the Female Union Band Society portion of the cemetery. Most of the remaining curbing is concrete or stone set with mortar. The stone curbing is often topped with rustic, vertical stone coping. Typical nineteenth and early-twentieth century iron fencing was common, but only remains around two family plots. An iron picket fence surrounds the Logan family plot, and an iron hoop and spear fence surrounds the Hunter family plot. Pipe fences, also called "gas pipe fences," are more common at Mount Zion today, although most have been removed. These low fences are typically set on top of family plot curbing. The pipe rails were often galvanized, frequently with white metal decorative elements at the ends and in the center. At the corners, the rails were attached to marble, concrete, or metal posts with a white metal clip.

iii. Gravestones

Around 1976, most of the cemetery's gravestones were relocated to the piles in the front, center of the cemetery near the location of the historic gate. Most of those that remain in place reflect wear and tear from the elements, and settling ground. The cemetery contains a variety of gravestones, varying in size, texture, and material. The most common materials are marble, granite, and concrete. The most common gravestone form in the cemetery is the upright rectangular slab with a round or square top, many with a rectangular base or footer. The cast concrete gravestones usually follow these basic forms, but some are more elaborate. A few concrete gravestones display a similar cherubic motif, suggesting a common craftsman. The earliest graves, located in the Mount Zion Cemetery portion near Mill Road, are marble grave covers that seal brick underground vaults. Historically many of the markers were constructed of wood. Most of these markers have decomposed, but two detached and illegible wooden markers were observed resting beneath a tree at the time of this study. Both the concrete and wooden gravestones were less expensive to produce.

The gravestones include a variable amount of information, from detailed inscriptions and epitaphs to unmarked and uninscribed markers. A few stones include personal and touching expressions such as "LOVING FAITHFUL AND TRUE. SHE HATH DONE ALL SHE COULD." and "ANGELS GET MY MANSIONS READY FOR WE ARE CROSSING THE

MISTING RIVER ONE BY ONE."

iv. Piles

By 1975, most of the cemetery's gravestones were relocated to piles in the bed of the 27th Street right-of-way (formerly Lyons Mill Road) at the southwest corner of the property.⁸⁸ Prior to removal, a court-ordered plan was prepared for each half of the cemetery to guide their return. The plan for the eastern half, the Mount Zion Cemetery portion, was more rigorously prepared, with the cemetery divided into a grid of twenty-foot squares for transcribing purposes. The plan for the western half, the Female Union Band Society Cemetery, also follows a grid; however, the grid is superimposed over a larger system of irregular and arbitrary polygonal divisions.

The gravestones have never been returned to their approximate original locations and are now located in three piles in the front, center of the cemetery near the location of the historic gate. Their condition languishes as they are wearing, cracking, and chipping from exposure to the elements with many lying face down in the ground. Vandalism and theft have almost certainly taken a toll too. Additional piles exist of broken stone and concrete curbing, decorative pipe fence rails, and carved marble fence posts. No records have been located to guide their return.

v. Non-significant elements

In recent years, some modern improvements and additions have been made to the cemetery. A 4-foot tall retaining wall of 6 by 6 inch pressure-treated lumber holds the south side of the Mount Zion Cemetery, separating it from a private parking lot at the end of Mill Road. A black and white metal sign stating "Mount Zion Cemetery (The Old Methodist Burying Ground) Female Union Band Society" marks the current entrance to the cemetery along Mill Street. Baseball-sized river rocks cover the ground here, and two conical concrete planters along with rectilinear boulders block discourage automobiles from entering the cemetery. A wooden picnic table sits beneath the shade trees nearby, and five iron frame and wooden slat benches sit on concrete slabs throughout the cemetery. A series of 8 by 8 inch pressure-treated lumber steps traverses the southern slope along one side of the vault, continues to curve by the vault door, and then leads back up to the lawn on the other side of the vault. A 4 by 4 inch pressure-treated post and rope railing follows the steps. Just northwest of the site, at the intersection of the 27th Street right-of-way and the Rock Creek Park bike trail, sits an interpretive wayside for Mount Zion Cemetery. Unfortunately, the wayside faces Oak Hill Cemetery and confuses those that stop along the trail to read it.

f. Archaeological sites

No archaeological investigation of the cemetery has been completed, although as a cemetery the entire site is a potential archaeological site. Archaeology may be useful in locating historic fence lines, pathways, and lost stones. Noninvasive archaeological techniques may be useful in returning the gravestones to their rightful places. According to the National Center for

⁸⁸ National Register of Historic Places Inventory--Nomination Form (DC SHPO/NCPC, 1975).

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Preservation Technology and Training (NCPTT) *Identification of Unmarked Graves* webpage (<http://www.ncptt.nps.gov/Cemetery/Identification-of-Unmarked-Graves.aspx>):

*Near-surface geophysical techniques, including ground-penetrating radar, magnetometry, electrical resistivity, and electromagnetic conductivity, have become primary tools in the detection of unmarked human interments. The main advantages of these techniques are that, unlike archaeological excavation, they are relatively rapid and do not involve grave disturbance. Disadvantages are that most surveys do not offer foolproof detection of all or even most graves, and the absolute identification of these anomalies as interments is rarely positive and often requires additional invasive archeological fieldwork.*⁸⁹

PART III. SOURCES OF INFORMATION

The Afro-American Bicentennial Corporation (ABC) represented by Vincent deForest. ABC hired photographer Ricardo P. Thomas to shoot the c.1975 photographs of Mount Zion Cemetery/Female Union Band Cemetery. Original photographs stored in the cemetery files of Davis Wright Tremain Legal Law Practice (LLP), Washington, D.C.

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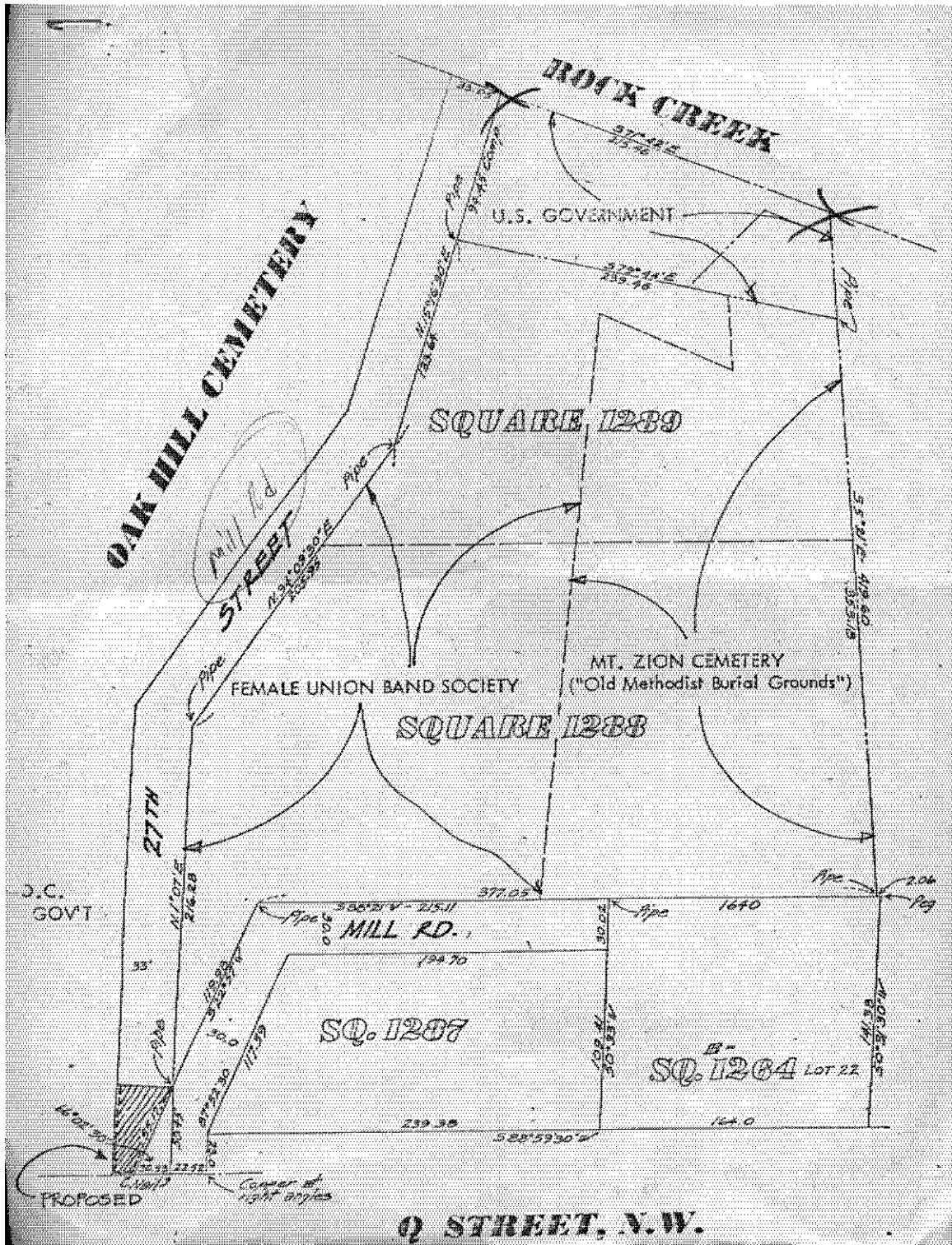


Figure 1: 1960 survey of Mount Zion Cemetery/Female Union Band Society Cemetery (Surveyor's Office, District of Columbia. June 22, 1960. Survey Book 176 Page 321).

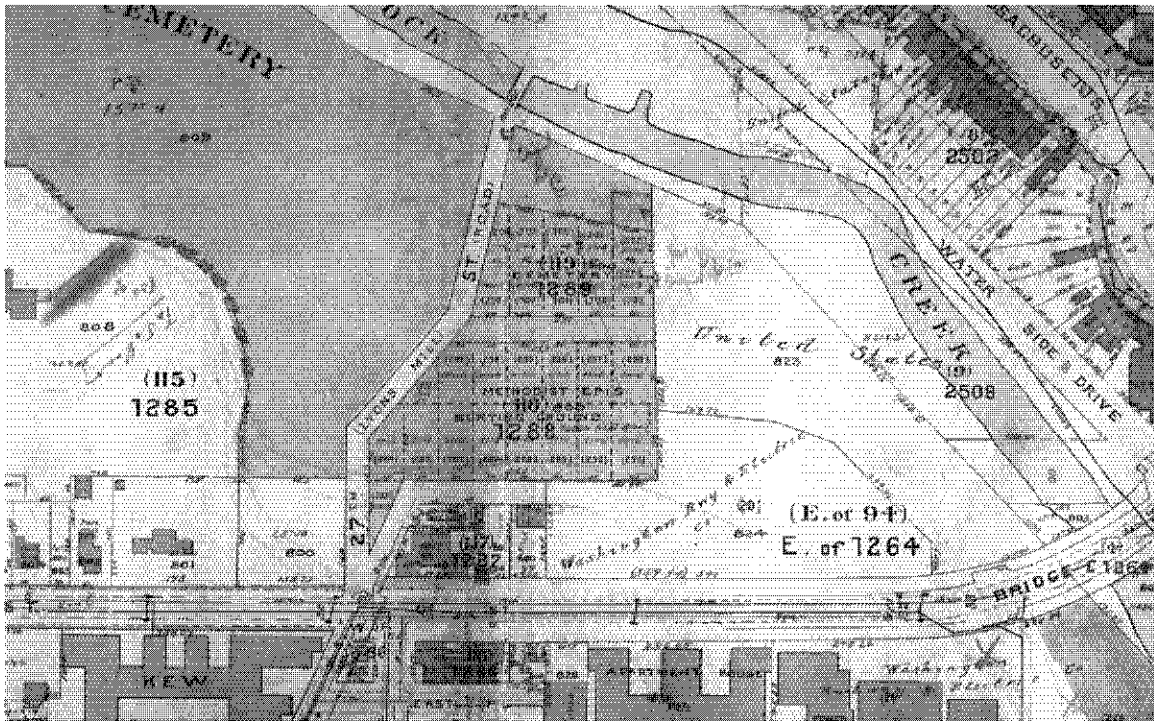


Figure 2: 1919 survey showing Mount Zion Cemetery/Female Union Band Society Cemetery (center) (*Baist's Real Estate Atlas of Surveys of Washington, D.C.*, Volume Three, Plan 3. GW Baist Publishers, Philadelphia, PA). The cemetery to the upper left is Oak Hill. The 1968 Baist survey indicates little change except for the construction of two apartment buildings southeast of the cemetery on the former Washington Railway and Electric property.

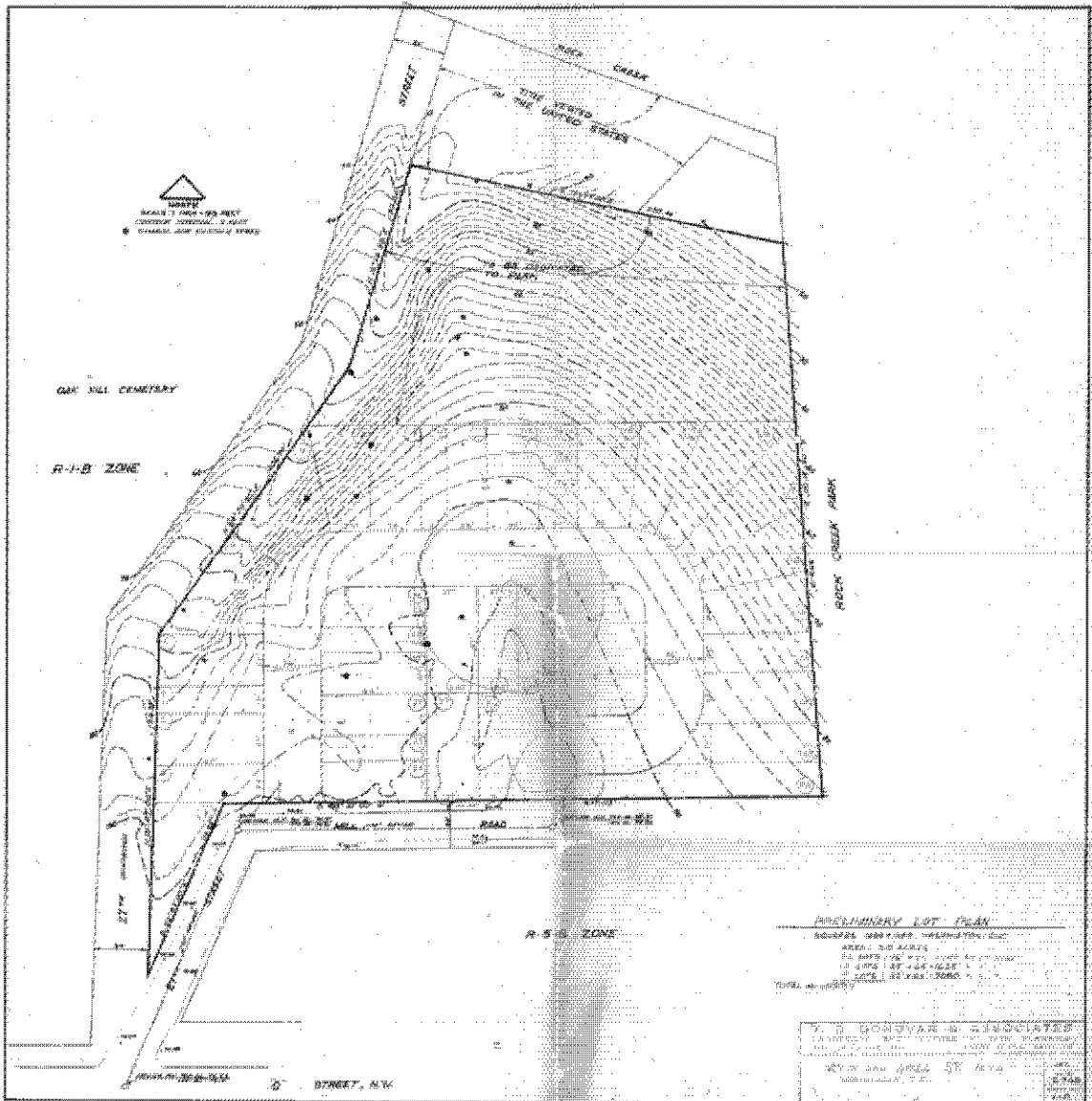


Figure 3: 1968 survey and subdivision preliminary lot plan of Mount Zion Cemetery/Female Union Band Society Cemetery (T.D. Donovan & Associates Landscape Architecture-Site Planning, Silver Spring, MD, February 7, 1968).



Figure 4: Volunteers of the Afro-American Bicentennial Corporation gather in the front of Mount Zion Cemetery to clear trash, debris, and underbrush, c. 1975 (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 5: View from overgrown 27th Street right-of-way west to Oak Hill Cemetery beyond fence, c. 1975 (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 6: An unidentified family plot of the Mount Zion Cemetery/ Female Union Band Cemetery bound by an iron fence with gate, c. 1975. As of 2008, the fence and gate have disappeared. (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 7: The Lewis Cartwright gravestone (foreground) and the Logan obelisk (background) in the Female Union Band Society portion of the cemetery, c. 1975. (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 8: The Lewis Cartwright gravestone and the Logan obelisk (background) in the Female Union Band Society portion of the cemetery, c. 1975. (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 9: Volunteers of the Afro-American Bicentennial Corporation discuss the removal of trash, debris, and underbrush from the cemetery, c. 1975 (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 10: Volunteers of the Afro-American Bicentennial Corporation examine the cemetery in front of the brick vault of the Mount Zion portion, c. 1975 (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).



Figure 11: Volunteers of the Afro-American Bicentennial Corporation clear trash, debris, and underbrush from the Mount Zion portion of the cemetery north of the Isaac Williams gravestone and iron fence , c. 1975. As of 2008, the stone remains in place, but the fence has disappeared (Courtesy of the Afro-American Bicentennial Corporation, Washington D.C.).

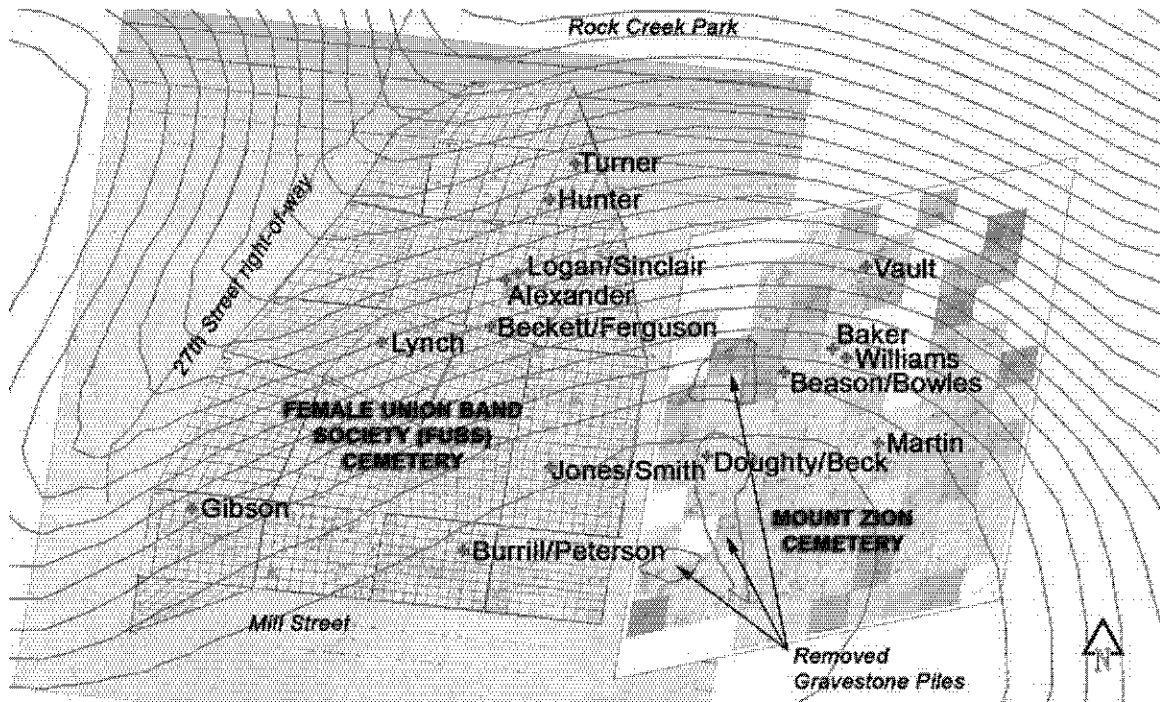


Figure 12: The two 1975 court-ordered cemetery plans, originally prepared by volunteer workers from Western High School and Washington Technical Institute to guide the return of removed gravestones and monuments, shown here georeferenced using GPS points for the vault and the most prominent standing monuments. The points were collected by NPS CRGIS and HALS staff on November 20, 2008 (see Footnote 87). The contour lines are from National Elevation Dataset 1/3rd arc second shaded relief with roughly 10-meter resolution with each contour representing 1 meter.

PART III. PROJECT INFORMATION

The documentation of the Mount Zion Cemetery/Female Union Band Cemetery was undertaken by the Historic American Landscapes Survey (HALS) of the Heritage Documentation Programs of the National Park Service during 2008-09. The principals involved were Richard O'Connor, Chief, Heritage Documentation Programs; Paul D. Dolinsky, Chief, Historic American Landscapes Survey; Carter Bowman, Jr., Historian, Mount Zion United Methodist Church; Maurita Coley, Trustee, Female Union Band Society and Darwina Neal, Chief, Cultural Resource Preservation Services, National Capital Region, National Park Service. The documentation was produced during the summer and fall of 2008 by Wende Nichols, Historian, North Carolina State University; Jonathan Pliska, Historian, HALS; Chris Stevens, Landscape Architect, HALS and Matt Stutts, GIS Specialist, HALS/Cultural Resources Geographic Information Systems. Photography was completed by James Rosenthal and Renee Bieretz, HALS Photographers.