

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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to Park History

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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Arlington Ridge Park (000-9707)

other names/site number U.S. Marine Corps War Memorial (000-9707-0001/000-1233); Netherlands Carillon (000-9707-0002/000-1239); Nevius Tract; Iwo Jima Memorial

2. Location

street & number NW Corner of N. Meade Street and Marshall Drive not for publication N/A

city or town Arlington vicinity N/A

state Virginia code VA county Arlington code 013 zip code 22209

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination (additional documentation) request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant X nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official

Date 5/8/09

Virginia Department of Historic Resources

State or Federal Agency or Tribal government

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title

Date 7/23/09

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of the Keeper Patrick Anders

Date of Action 9/4/2009

5. Classification

Ownership of Property (Check as many boxes as apply)

☐ private
☐ public-local
☐ public-State
☒ public-Federal

Category of Property (Check only one box)

☐ building(s)
☐ district
☒ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
<u>0</u>	<u>0</u> buildings
<u>2</u>	<u>0</u> sites
<u>5</u>	<u>0</u> structures
<u>3</u>	<u>93</u> objects
<u>10</u>	<u>93</u> Total

Number of contributing resources previously listed in the National Register 1**Name of related multiple property listing** (Enter "N/A" if property is not part of a multiple property listing.) Parkways of the National Capital Region, 1913-1965 MPD (029-5524)

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: <u>Recreation and Culture</u>	Sub: <u>monument: commemorative monument: military</u>
<u>Recreation and Culture</u>	<u>outdoor recreation: park; music facility: carillon</u>
<u>Landscape</u>	<u>park: national park</u>
<u>Landscape</u>	<u>plaza: plaza</u>
<u>Transportation</u>	<u>road-related: parkway</u>

Current Functions (Enter categories from instructions)

Cat: <u>Recreation and Culture</u>	Sub: <u>monument: commemorative monument: military</u>
<u>Recreation and Culture</u>	<u>outdoor recreation: park; music facility: carillon</u>
<u>Landscape</u>	<u>park: national park</u>
<u>Landscape</u>	<u>plaza: plaza</u>
<u>Transportation</u>	<u>road-related: parkway</u>

7. Description

Architectural Classification (Enter categories from instructions)N/A**Materials** (Enter categories from instructions)

foundation _____
roof _____
walls _____
other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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**Arlington Ridge Park
Arlington County, Virginia**

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Summary Description

Arlington Ridge Park (000-9707), in Arlington, Virginia, is situated on a ridge above the Potomac River. The 27.5-acre site, known for many years as the Nevius Tract, lies within the boundaries of the George Washington Memorial Parkway (029-0228). Immediately to the west of Arlington Ridge Park stand high-rise residential buildings. Busy commuter highways bound the park on its north and east sides. Arlington National Cemetery, delineated by a historic red sandstone wall, lies to the south. Arlington Ridge Park contains two major memorials set within two distinct landscape treatments. The formal northern section hosts the United States Marine Corps War Memorial dedicated in 1954. The major feature of the United States Marine Corps War Memorial is the bronze statue by Felix de Weldon. Based on Joseph (Joe) Rosenthal's iconic World War II photograph of the second flag-raising on Iwo Jima, the statue is a monumentally scaled, seventy-eight-foot-high pyramidal composition of six soldiers plunging a flagpole into the stony ground of Mount Suribachi. An octagonal granite base provides a frieze for a chronological listing of the names of all battles in which Marines have fought and died since the inception of the Corps. Architect Horace Peaslee was responsible for the composition of elevated plaza, parade ground, reviewing stand (a raised, rectangular asphalt and aggregate platform), pedestrian paths, vehicular roads, and parking. The picturesque southern section hosts the one-hundred-twenty-seven-foot-high Netherlands Carillon, a gift from the people of the Netherlands to the people of the United States, dedicated in 1960. The Modernist steel tower, designed by Dutch architect Joost W.C. Boks, contains the memorial carillon. The Carillon is sited in a square quartzite plaza. Two stylized bronze lions flank the entrance to the carillon plaza. Ten-thousand tulip bulbs, an additional gift from the people of the Netherlands, were added in 1964 as part of the Beautification Program of the Lyndon B. Johnson administration, initiated by First Lady, Lady Bird Johnson. The bulbs were arranged in six curving beds along paths in front of the carillon. In 1970 a Tulip Library was designed to occupy the circular bed that lies directly in front of the tower and forms the centerpiece of the flowerbed composition. The circular bed is now a Floral Library that still holds Dutch tulips in the spring.

Historically, the park was conceived of as comprising three commemorative zones, with the United States Marine Corps War Memorial occupying the northern section and the Netherlands Carillon the southern part, while the center of the site was reserved for the Freedom Monument (also called the Freedom Shrine). The Freedom Shrine was never built.

Arlington Ridge Park is administered by the George Washington Memorial Parkway (GWMP), a federal park, and administrative unit, under the jurisdiction of the National Capital Region of the National Park Service, U.S. Department of the Interior.

Detailed Description

Arlington Ridge Park

Arlington Ridge Park is composed of ten permanent resources. The park itself, as a designed landscape with quite a lot of "hardscape" with the pedestrian circulation design, should be considered a contributing site. The site is populated by: the United States Marine Corps War Memorial, with its accompanying statue, base, plaza, parade ground and reviewing stand, which occupies the north end of the site; and the Netherlands Carillon which stands at the south, is accompanied by a plaza and two sculptural objects; the lions flanking the entrance to the plaza.

Arlington Ridge Park, in Arlington, Virginia, is situated on a ridge above the Potomac River. The 27.5-acre site lies within a much larger national park, the George Washington Memorial Parkway (GWMP). Immediately to the west of

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Arlington Ridge Park stand high-rise residential buildings. The commuter highways of Arlington Boulevard (Route 50) and Route 110 bound the park on its north and east sides, with Route 110 separating the park from a direct connection to the parkway and the river. To the south across Marshall Drive lies Arlington National Cemetery, bordered by a historic red sandstone wall.¹

The parcel has been long recognized as providing the western backdrop for views from the National Mall and West Potomac Park. With its elevated view of the District of Columbia, the site has been regarded as a prime location for several memorials. The national Freedom Shrine, intended to celebrate 175 years of the nation's history, was planned to occupy the center of the site, with a memorial to either side serving as complementary, framing devices. These two structures were realized, while the central shrine never received funding and has been largely forgotten.

Historically, the park has been conceived of as comprising three commemorative zones, with the United States Marine Corps War Memorial occupying the northern section and the Netherlands Carillon the southern part, while the center of the site was reserved for the Freedom Monument (also called the Freedom Shrine). This large, auditorium-like structure was never built. In the late 1990s, a proposal to construct a new Air Force Memorial in this central area almost became a reality before being halted by congressional action. However, the park today is experienced as two distinct landscape zones or areas.

Today, Arlington Ridge Park contains two major memorials set within two distinct landscape treatments. To the north is the United States Marine Corps War Memorial (dedicated 1954), a monumental realistic sculpture by Felix de Weldon, closely based on the iconic World War II photograph by Joseph (Joe) Rosenthal showing five Marines and a Navy corpsman raising the American flag on the island of Iwo Jima. To the south is the Netherlands Carillon (dedicated 1960), designed by Dutch architect Joost W.C. Boks as a Modernist steel framework containing a memorial carillon. This was presented to the United States by the people of the Netherlands in gratitude for American aid given during and after World War II.

The main features of Arlington Ridge Park are its two monuments, the United States Marine Corps War Memorial and the Netherlands Carillon, each quite different in style and occupying its own landscape zone. In fact, perhaps the most striking feature of the park's landscape is its division into these two distinct areas, one formal and highly designed, the other informal, simple, and open. The landscape of the United States Marine Corps War Memorial was designed by architect Horace Peaslee aided by at least two consulting architects. The landscape surrounding the Netherlands Carillon, on the other hand, is a picturesque composition of sloping lawns and irregular clusters of ornamental and shade trees. National Capital Parks landscape architects developed the landscape for the Netherlands Carillon in the early 1960s.²

From a level plateau on the west, the park slopes down towards the river (located on the other side of Route 110 and the GWMP). The 7.5-acre site of the United States Marine Corps War Memorial was extensively filled and leveled in the 1950s to create an even grade. The much smaller area occupied by the Netherlands Carillon and its plaza was also leveled before construction. A short but steep ridge runs across the center of the site from east to west (along the south side of the circular road around the United States Marine Corps War Memorial), a topographic feature that helps to further divide the site into two halves.³

The only remaining natural feature of any distinction is the park's location on the edge of a terrace overlooking the river. A small natural stream runs south along the eastern edge of the woodland in the park's southwestern portion before flowing into a culvert and out of the park. The woodland creates a natural backdrop to the Carillon and

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provides a visual barrier to the development along North Meade Street.⁴

While the main features of the United States Marine Corps War Memorial and its surrounding landscape occupy 7.5 acres and are contained within the bounds of its circular road, the larger landscape also plays a role in the design. The main approach road, leading from the entrance in the park's southeast corner and curving up to the circular road, was meant to provide visitors with a dramatic view of the statue from the moment they enter the park, and suggests that Horace Peaslee was thinking of the broader landscape picture.⁵

The main purpose of Arlington Ridge Park is commemorative and ceremonial. Veterans and many other visitors come to the United States Marine Corps War Memorial to pay tribute to the Marines, and it is one of the most visited sites in the D.C. area.⁶ Various groups hold events there, such as the annual ceremonies held by the Marines on November 10, the anniversary of the founding of the U.S. Marine Corps in 1775. The parade ground, just west of the statue, hosts the perennial Tuesday evening Sunset Parade with the "Commandant's Own" (which dates to 1956) held weekly from May through August. Arlington Ridge Park serves as the finish line of the Marine Corps Marathon, an NPS-permitted event held each year in October. The park is also popular as a place for the public to view the Fourth of July fireworks set off on the National Mall.

Like the United States Marine Corps War Memorial, the Netherlands Carillon also stands as the centerpiece of a commemorative landscape, a gesture of gratitude to America's liberation of the Netherlands from Nazi Germany in World War II. Formal ceremonies seldom occur here, though carillon recitals are held regularly throughout the summer months. More commonly, this half of the site is used for recreation: strolling, jogging, viewing the Mall, picnicking, and listening to carillon concerts. More active recreation, such as ball playing, is not permitted.

Visitors to Arlington Ridge Park travel from throughout the United States and overseas to enjoy the park. People stroll around the memorials and their grounds, staying primarily on the paved paths, and walk over the lawns to the east, between the entrance road and Route 110. Personnel from nearby Fort Myer and the Pentagon jog through on their lunch hours or after work. The park also functions as a local park for the residential neighborhoods immediately to the west and in Rosslyn.

United States Marine Corps War Memorial Composition

The United States Marine Corps War Memorial site is composed of a seventy-eight-foot high statue resting on a granite base, centered on an asphaltic plaza, with a parade ground and reviewing stand to the west, and the Netherlands Carillon Memorial site to the south.

**United States Marine Corps War Memorial
Site Plan or "Entourage":**

Architect Horace Peaslee designed what he termed the "entourage" or site plan for the United States Marine Corps War Memorial and guided its overall landscape design. The "entourage" is composed of reviewing stand, to the west; the rectangular parade ground, in the center; and the statue on its raised concrete plaza, to the east – all linked by a circulation network that includes pedestrian paths, entrance drive and circular road, and parking. Markley Stevenson and George W. Harding were the planting and turf consultants for Peaslee's landscape design. Markley Stevenson helped create certain design features and selected plants. Some guidance was also provided by landscape architect Elbert Peets, though the specific nature of his contribution is not known.⁷

The strictly symmetrical arrangement of trees, hedges, and paths around the United States Marine Corps War

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Memorial helps control pedestrian circulation and views, and imparts a suitably solemn atmosphere to this monument honoring Marine dead. Stevenson developed a limited plant palette that relied on a few species of trees to define particular areas: scarlet oaks line the entrance road; willow oaks border the circular roadway and help screen views of adjoining highways; lindens line the paths, thus framing the parade ground; hornbeams fill the narrow medians northeast and southeast of the statue; hedges of yew outline the plaza immediately around the statue; and hedges of osmanthus at the north and south ends of the parade ground help limit movement. A knoll or berm behind the reviewing stand is planted with a grove of white pines, which screens the parking lot from view, and creates a dark green background for a line of sour gum trees placed directly behind the reviewing stand. The intense red fall coloration of the sour gums seen against the pines was meant to highlight views of the statue from across the river.⁸ This framing device, when seen from a distance, is too small to accomplish what the designer intended.⁹

Several willow oaks were removed from in front of the United States Marine Corps War Memorial in 1961. The statue is therefore more exposed than intended, and the visual cone Peaslee had defined from the plaza to the Mall has been widened. The entry road is also missing several oak trees.

The Statue:

The statue is a seventy-eight-foot-high pyramidal composition of six male figures on a heroic scale. Five men support and raise the flag, while the sixth, crouching at the front, appears to thrusts the end of the pole into the stony ground of Mount Suribachi. The figural grouping rests on a rock slope, meant to represent the terrain of Mount Suribachi. The rock slope is composed of dark colored natural rocks roughly six feet tall.¹⁰ The rocks are arranged atop a ten-foot high granite base. The statue weighs approximately one-hundred tons and the bronze used in the sculpture consists of eighty-eight percent copper, six percent zinc, and six percent tin. The figures are thirty-two feet tall and the flagpole is sixty feet in length. The M1 rifles are sixteen feet long, the carbines are twelve feet long, and the soldiers carry canteens that, if they were real, would carry thirty-two quarts of liquid.¹¹

The bronze statue by Vienna-born sculptor Felix de Weldon, officially known as the "United States Marine Corps War Memorial" and popularly called the "Iwo Jima memorial," is based on Joseph (Joe) Rosenthal's Pulitzer Prize winning photograph of the second flag-raising on the Japanese island of Iwo Jima. Immediately on publication, Rosenthal's photograph garnered widespread fame as the iconic image of the American fighting man in World War II. In part, this was because of its fortuitous classical composition – a pyramid of cascading figures, a stable geometric shape given dynamism by the diagonal, thrusting movement of their action towards one corner, underscored by the raking line of the flagpole above. De Weldon, not satisfied with the Pulitzer Prize winning composition, chose to reposition the men, grouping the six figures more tightly. He also turned the crouching front figure to align it more closely with those behind.¹²

While the sculptor made portrait studies of the three surviving flag-raisers in the months after the battle, none of the figures is meant to be an exact likeness. As their faces were obscured by the use of helmets, the figures were not really singular individuals. The concept of anonymity meant to represent typical American boys collectively working toward a common cause is repeated by the artist at the statue's dedication when he states that the statue represents the strength a nation united in the pursuit of single goal. The statue, in fact, is not meant as a memorial to this particular event on Iwo Jima, but to symbolize the heroic military actions of the Marines throughout American history. The inscription on the east side of the statue base reinforces this sentiment: "In honor and memory of the men of the United States Marine Corps who have given their lives to their country since 10 November 1775."¹³

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The Base:

Designed by Edward F. Neild, the severely plain octagonal base supporting the sculptural group is ten feet high, sixty-six feet long, and forty-six feet wide. The ten foot high concrete base has a watertable measuring fifteen inches high and about eighteen-and-one-half inches deep. The concrete walls of the base are faced in polished black granite.¹⁴ The base rests on an octagonal raised grass platform surrounded by a low wall or curb that is six-and-a-half inches high and eighteen-inches wide. The curb is also sheathed in polished black granite.¹⁵ The raised grass platform rises from the center of an elevated elliptical plaza composed of contrasting aggregate panels.

The base provides a frieze that allows the linear chronological listing of battle honors to the memorial. A frieze circling the base bears the names of every principal action in which Marines have fought since the founding of the corps in 1775. These inscriptions (paid for by the U.S. Marine Corps) are executed in a four-inch-high gilded V-cut Roman lettering style developed specifically for the memorial by John Howard Benson. Stars are used as spacer marks between names; fleur-de-lis appear after each name or series of names to indicate that a military action was completed. The contents of the inscriptions were determined by the historian of the Marine Corps, Joel D. Thacker, and approved by the Commandant, as well as by the Park Service and the Commissioners, including de Weldon.¹⁶ New inscriptions have been added only three times since the monument was first erected.¹⁷

Originally, there was to be just a single band of words encircling the base as a frieze. A second band, however, has been added, beginning with Vietnam. No additional words are ever added to the panels fronting the east and west sides. On the west side, a wreath surrounds a legend which reads: "Uncommon valor was a common virtue," and on the east side, the Marine Corps emblem flanks the following quote: "In honor and memory of the men of the United States Marine Corps who have given their lives to their country since 10 November 1775." The existing inscriptions, which begin off the upper right edge of the wreath on the west panel, read as follows:

REVOLUTIONARY WAR 1775-1783; FRENCH NAVAL WAR 1798-1801; TRIPOLI 1801-1805; WAR OF 1812-1815; FLORIDA INDIAN WARS 1835-1842; MEXICO 1846-1848; WAR BETWEEN THE STATES 1861-1865; SPANISH WAR 1898; PHILIPPINE INSURRECTION 1898-1902; BOXER REBELLION 1900; NICARAGUA 1912; VERA CRUZ 1914; HAITI 1915-1934; SANTI DOMINGO 1916-1924; WORLD WAR I 1917-1918 BELLEAU WOOD, SOISSONS, ST. MIHIEL, BLANC MONT, MEUSE-ARGONNE; NICARAGUA 1926-1933; WORLD WAR II 1942 PEARL HARBOR, WAKE ISLAND, BATAAN & CORREGIDOR 1942 MIDWAY, GUADALCANAL 1943 NEW GEORGIA, BOUGAINVILLE, TARWANA, NEW BRITAIN 1944 MARSHALL ISLANDS, MARIANAS ISLANDS, PELELIU 1945 IWO JIMA, OKINAWA; KOREA 1950.

The second band, added on the southern end, reads:

LEBANON 1958; VIETNAM 1962-1975; DOMINICAN REPUBLIC 1965; LEBANON 1981-1984; GRENADA 1983; PERSIAN GULF 1987-1991; PANAMA 1988-1990; SOMALIA 1992-1994.

Also in the center of the east side of the base, is the following dedication:

IN HONOR AND MEMORY (/) OF THE MEN OF THE (/) UNITED STATES MARINE CORPS (/) WHO
HAVE GIVEN (/) THEIR LIVES TO THEIR COUNTRY (/) SINCE 10 NOVEMBER 1775.

The inscription referenced above is flanked by the symbol of the Marines Corp, essentially an eagle, a globe and an

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anchor. The emblem consists of a globe that is turned to show the Western Hemisphere; the globe is intersected by a foul anchor, and surmounted by a spread eagle.¹⁸

Inscribed on the west elevation is an encomium given by Admiral Chester W. Nimitz, on March 16, 1945, in honor of the Marines' action on Iwo Jima: "UNCOMMON (/) VALOR (/) WAS A COMMON (/) VIRTUE."

This inscription is within a wreath. Beneath the wreath in ribbons is inscribed "SEMPER FIDELIS" which means "always faithful." This is the motto of the Marine Corps. To the left of Nimitz's words is recognition of the sculptor, "Felix W. de Weldon (/) Sculp. 1945-1954." De Weldon's name and dates have been gilded. To the right of the wreath are the photographer's name, credit, and date, "Joseph Rosenthal (/) Photographer (/) February 23, 1945." Rosenthal's inscription has not been gilded. The names of de Weldon and the photographer Joe Rosenthal are inscribed in an unusual lettering style developed by de Weldon himself.¹⁹ De Weldon's name has the added distinction of being copyrighted on the frieze with the copyright symbol to the left above his name.

The Plaza:

John J. Earley Studios of Washington, D.C. – known for their unusual concrete work – developed a special type of exposed aggregate concrete for the plaza around the statue and the reviewing stand. This unique gray-colored exposed aggregate concrete was composed of a coarse aggregate of a diabase (a micro gabbro) and a fine aggregate of crushed bottom ash. The pre-cast panels, manufactured and laid in 1954, form an elaborate, multi-pointed star, depicted in two shades of dark gray or black, radiating out from the statue's base. There are sixteen points to the star, extending from the corners of the base as well as from the center of each side. De Weldon is believed to have designed the star pattern. It appears that the design intent of the Earley Studios was to recall the character of the stone found on Iwo Jima and Mount Suribachi.

Around the edge of the plaza which measures 146' x 128' are very low, five-and-a-half-inch high wall segments made of the Earley Studios exposed aggregate concrete. There are planting beds containing yew hedges outside the wall segments. Also composed of the Earley Studios exposed aggregate concrete are the four low flights of stairs leading from the pedestrian walks up to the slightly elevated plaza. The flights on the west and east sides are considerably wider than the two pairs at the north and south, and the east flight – the primary approach – is composed of three steps flanked by low concrete cheek blocks which terminate in scrolls. The Earley Studios' exposed aggregate concrete was used for the plaza and reviewing stand, as well as steps, walls, and plinths, while the asphalt – also black in color – was used for the main platform of the reviewing stand and the walkways. There are four interpretive signs - two per side - at the north and south entries. The signs provide histories for the Marine Corps, the battle of Iwo Jima, the making of the memorial, and the flag-raising.

John J. Early was awarded a patent for his unique exposed aggregate concrete concept in 1921 and, though he was no longer alive at the time of the Arlington Ridge Park project, his influence on concrete technology and the authority it had over his company's development can be felt throughout the United States Marine Corps War Memorial's design.

Some of the original Earley Studios concrete was replaced in-kind during rehabilitation work begun in November 2005 and completed in 2006. Rehabilitation of the plaza, reviewing stand, and walkways included replacement of deteriorated areas of concrete paving and installation of new ADA accessible ramps, and walkways. Though the 2005-2006 rehabilitation cost the Memorial Plaza some integrity of materials associated with the Earley Studios concrete, the plaza retains integrity of location, design, setting, workmanship, feeling and association.²⁰

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The Reviewing Stand:

The reviewing stand, a viewing platform placed on axis west of the statue, on the far side of the parade ground, is also partially constructed of the Earley Studios decorative concrete. The reviewing stand, constructed of poured concrete is finished with either exposed aggregated or asphaltic concrete, is composed of an asphaltic concrete apron that opens on the parade ground. At either side of the apron, there are three holes, approximately two inches in diameter, with metal inserts. Six stairs rise from the apron up to the reviewing platform and a low retaining wall. The retaining wall is backed by a privet hedge. Directly behind the platform is a row of sour gum trees meant to highlight the statue with intense fall color for people viewing it from across the river. A berm planted with white pine trees curves behind the sour gums to help shield the precinct from the small parking area and from traffic on North Meade Street. The stairs are typically 3 feet deep and 60 feet long, with a 6-inch-high, 12-inch-wide curb. The first stair, however, is 27 feet 8 inches long and is flanked by cheek blocks or pylons that are 5 feet high, 4 feet deep and 8 feet wide. Beyond the stairs is the reviewing platform which is 18 feet wide and 60 feet long. The reviewing platform is surfaced with asphaltic concrete. The composition is completed by an 18-inch-high, 18-inch-wide rear retaining wall that wraps around the sides of the reviewing platform.

Steps, walls, and plinths are all constructed of reinforced concrete and finished with Earley Studios exposed aggregate concrete; the main platform and apron are what the Earley Studios termed asphaltic concrete. While both materials are black, the difference in visual character is striking. The coarse character of the asphalt highlights the subtle coloration and fine grain of the exposed aggregate.

Additions and Alterations:

It is important to note that because the memorial is located on federally-owned land, changes to the monument must be vetted through the National Park Service and the Commission of Fine Arts (CFA). Changes and embellishments to the monument, rather than maintenance, are facilitated by the Marine Corps and paid for by private funds that are managed by the Marine Corps Heritage League, a descendant of the United States Marine Corps War Memorial Foundation.²¹

Research for this National Register nomination found a drawing (NCP drawing #850.80502) by Horace Peaslee, dated July 7, 1954, that shows the reviewing stand as it exists today. Photographic evidence and the seating chart for the dedication ceremony, published on page four of the book *Iwo Jima* by Karal Ann Marling and John Wetenhall, all suggest the reviewing stand was completed in time for the dedication ceremonies which took place in November of 1954.²²

There is also reference in period documents to "pylons" at the reviewing stand.²³ It is not clear whether these are the cheek blocks which flank the stairs today – "pylon" seems like a somewhat ambitious term for these piers – or other structures entirely. Identical cheek blocks also flank the west-facing stairs of the statue plaza.

In the late 1960s, as part of implementation of the Master Plan for Arlington National Cemetery, Arlington Ridge Road was removed. The road had been severed by construction of the bridge ramps and the connection of various roadways to Theodore Roosevelt Bridge. Though the access road follows its course for a short distance from Marshall Drive, no traces of the historic road are visible in the park today. About the same time, the entrance to Fort Myer was moved west along Marshall Drive to a new intersection with North Meade Street, which had been extended across a short spur of Arlington Ridge Park land that extends to the southwest.²⁴ The Wright Gate into the fort, which had stood at the intersection of Marshall Drive and the entrance road to Arlington Ridge Park, was shifted to

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this new entrance. Late in 1968, traffic flow was reversed at the circle around the United States Marine Corps War Memorial to move in a counter-clockwise direction.²⁵

The historic view was altered by the widening of Route 50, construction of the Theodore Roosevelt Memorial Bridge with its associated ramps, and the rerouting of Virginia Route 110. The viewshed was also affected in early 1961 when Attorney-General Robert F. Kennedy expressed concern that the memorial could not be seen from the roadways and Arlington Memorial Bridge. In response, the Park Service cut down several willow oak trees from along Arlington Ridge Road and Arlington Boulevard. Kennedy, still concerned about the memorial's visibility, met with Park Service and Marine Corps personnel and as a result more trees were slated for removal. Preoccupied with viewing the memorial from transportation arteries, Kennedy was seemingly unconcerned about the role of the landscape and trees in framing views to the memorial itself and in creating vistas to the National Mall.²⁶

Lighting has been an ongoing concern--especially after 1961 when, by presidential proclamation, the American flag was to be flown above the monument twenty-four hours a day, and National Capital Parks faced problems in devising a suitable lighting system for the statue.²⁷ The first arrangement of lights shone into the windows of apartment buildings along North Meade Street. When residents complained, NCP tried to correct the problem by developing a system of lighting that did not shine into nearby buildings or directly into the eyes of visitors. An expert consultant was appointed, various experiments made, and a new system of indirect lighting was installed in 1957-58. Forty floodlights were concealed among the rocks on the base of memorial (which was meant to recall the stony summit of Mount Suribachi). Some lights were installed on the figures themselves, and others were placed in eight enclosures at points around the statue to shine on the base and its inscriptions.²⁸ Only a few years later, however, this system also was found to be unsatisfactory and the sixteen floodlights which shone on the base were removed.²⁹

Because the United States Marine Corps War Memorial honors those who gave their lives in the service of their country, and because deadly conflicts continue, references to wars, battles, and campaigns occurring after the 1954 dedication have been added to the memorial base. For the Korean and Vietnam wars, individual battles were not listed, marking a departure from the WWII inscription which listed individual battles. In 1974, when President Nixon wanted Vietnam added to the memorial, discussion about certain ambiguities began, specifically about spelling (Vietnam as Americans were accustomed to seeing it, or Viet Nam which was more accurate), placement on the base, and dates for the war itself. In 1984, it was suggested that Lebanon be added. For the Vietnam inscription, sculptor, Harold C. Vogel was hired. At this time, however, it was decided to reference the Lebanon campaigns separately, use the dates 1962-75 for Vietnam, and add the Dominican Republic and Granada conflicts. Vogel again inscribed the letters on the memorial, noting Lebanon (1958) through Granada in 1983 and creating a second frieze, in 1984 to 1985. The dates, as well as position of the additional battle or campaign names, were decided upon in consultation with the CFA.³⁰ Similarly, in 1996, a work permit was issued on October 9th for further inscriptions: Persian Gulf, Panama, and Somalia. This was the third time alterations regarding battle honors were approved; Thomas H. Winkler of Wheat Ridge, Colorado, carved the lettering and applied the gilding. Winkler completed his project on November 3, 1996.³¹

By public law, in October of 1982, the name of the photographer – Joseph Rosenthal – was added to the memorial as a complement to the sculptor's name. Rosenthal's name was added on the west face of the statue base, balancing the name of the sculptor on the same panel and using the same ornate lettering style de Weldon had developed for his own name.³² As of early 2008, Rosenthal's name is not gilded.

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In 1986, the lettering of the memorial base was re-gilded. This gilding was paid for by Peter Haas, a contribution made in honor of his son, a marine, who was killed in a helicopter crash in 1982. Wood and Stone, a Manassas, Virginia-based company, did the work.³³

In 1984, NPS and Marine Corps personnel cleaned and waxed the statue under the guidance of Nick Veloz, National Park Service, Cultural Resource Specialist, George Washington Memorial Parkway. The 32-two-foot-high figures were washed, coated with a corrosion inhibitor, Benzotriazole, and waxed. The intent was to lessen the appearance of the green corrosion and bring the bronze color out, making it "darker, more lustrous" as it was in 1954. The monument had been cleaned over the years, but this marked its first thorough maintenance effort.³⁴

Some of the original Earley Studios concrete was replaced in-kind during rehabilitation work begun in November 2005 and completed in 2006. Work on the United States Marine Corps War Memorial plaza surrounding the sculpture and adjacent grounds included the repaving of the memorial plaza, walkways and reviewing stand, waterproofing and ventilating the base of the sculpture, installation of a new lighting system, a new irrigation and drainage system to the parade deck and the addition of accessible sidewalks from North Meade Street to the Memorial Loop Road. One set of plaza stairs was replaced with an ADA ramp. The project also upgraded site utilities, including new underground water and electric lines.

Netherlands Carillon Composition

As stated above, only three permanent structures stand in Arlington Ridge Park. The United States Marine Corps War Memorial, with its accompanying reviewing stand, occupies the north end of the site, and the Netherlands Carillon stands at the south. The carillon is accompanied by two sculptural objects--the lions flanking the entrance to the plaza.³⁵

Netherlands Carillon

Site Plan:

The Netherlands Carillon stands at the far south side of the Arlington Ridge Park site in an open, informal landscape of sloping lawns and large shade trees. The tree planting was a result of a 1960 National Capital Parks planting plan, which apparently augmented existing trees with dozens of native species, varied in size and growth habit. Grouped in clusters and irregular lines, these trees block almost any direct view from one side of the site to the other. The overall effect resembles a picturesque English park landscape. This looser arrangement encourages more relaxed behavior on the part of visitors, who picnic on the lawn and enjoy the dramatic, unobstructed view of the National Mall possible from many locations. Several flower beds, planted with seasonal displays, were created in front of the carillon in the 1960s and 1970s, as part of the Beautification Program inspired by then First Lady Lady Bird Johnson.

These flower beds, arranged in the shape of two musical notes centered on a large circle, are laid out in front of the carillon. These seasonal beds were planted with tulips, followed by annuals. In 1970, a Tulip Library was designed to occupy the circular bed that lies directly in front of the tower and forms the centerpiece of the flowerbed composition. Now a Floral Library -- divided into 50 separate small beds -- it still holds Dutch tulips in the spring, replaced by annuals in the summer, and chrysanthemums in the fall. Outside the east corners of the Carillon plaza are groups of *Ilex crenata* 'Convexa', dwarf Japanese holly.

Behind the carillon, and acting as a visual backdrop for it, is a successional woodland, covering several acres in the southwest corner of the site, adjacent to Fort Myer. This woodland, the lines of oaks along the circular drive of the

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United States Marine Corps War Memorial, and a narrow line of volunteer trees at the east along Route 110, all shield the site somewhat from the sight and noise of surrounding buildings and traffic.³⁶

Circulation also reflects the difference in treatment between the two halves of the Arlington Ridge Park site. The entrance road, designed by Peaslee, serves as a unifying device. From the park's entrance in the southeast corner, the road curves uphill to join the circular road around the United States Marine Corps War Memorial, providing a gradual, sweeping view of this monument for visitors arriving by car. The United States Marine Corps War Memorial is defined by a one-way ring road and bilaterally symmetrical system of paths that link the monument's plaza with the reviewing stand, parking lot, and the Ridge Path, which leads to the carillon and complements the gradual curve of the entrance road. Asphalt paths and vegetation were designed in concert to discourage visitors from walking across the smooth lawn of the parade ground.³⁷

Views from the United States Marine Corps War Memorial out to the National Mall – though of fundamental importance to the design of the memorial, and to the park as a whole – are more compromised than those from the Netherlands Carillon, because of its location at the north end of the site, immediately adjacent to the two highways and the ramps of Theodore Roosevelt Memorial Bridge. The park was conceived, in part, as a site for the planned Freedom Shrine, a memorial to the five freedoms guaranteed to Americans by the Bill of Rights (speech, religion, press, assembly, and petition), which would have replaced the Lincoln Memorial as the western terminus of the National Mall. Even though the Freedom Shrine was never built, the axial relation of the park to the Mall remains, and the two memorials define either end of a cross-axis to the extended Mall axis. Clear vistas were vital to understanding this relationship, and the ramps, highway signs, and volunteer trees which today intrude on the view interfere with this intent. The historic design of the vegetation, however, appears to be largely intact, with few changes made to the plan. Most plants are in good condition.³⁸

The Carillon:

In the early 1950s, G. L. Verheol, a government official in The Hague, conceived the idea of presenting the United States with the gift of a carillon tower. The gift would symbolize the gratitude of the Dutch people for aid given both during and after World War II, when American forces helped free the Netherlands from Nazi occupation and in the years of reconstruction when aid was given through the Marshall Plan. In April 1952, on a trip to the United States, Queen Juliana of the Netherlands presented President Truman with a small silver bell, a token of the carillon, in a ceremony sponsored by the Department of the Interior and held in Meridian Hill Park. Three leading Dutch bell foundries started casting the bells in 1952. Each of the foundries cast the bells with slightly different profiles. The variations in casting created different sound qualities making it difficult to obtain a harmonious tuning of the musical instrument.

The bells of the carillon are cast from a bronze alloy of approximately four-fifths copper and one-fifth tin. They range from the largest, six feet, nine inches in diameter and weighing 12,654 pounds, to the smallest, 8 inches in diameter and 35 pounds, for a total weight of 61,438 pounds. Each bell is inscribed with a verse and a low profile bas-relief emblem. The verses were written by the Dutch poet, Ben van Eysselsteijn. The emblems, which are meant to represent the part of Dutch society or the province which donated the bell, were designed by Mrs. E. van der Grinten-Luecker, Louis Meijs, and Gerard van Remmen. Emblems on the twelve smallest bells symbolize the Dutch children and the emblems on the twelve largest bells represent the Dutch provinces.³⁹ Originally there were a total of forty-nine bells; a fiftieth was added in 1995 to commemorate the fiftieth anniversary of the liberation.

The original clappers were either bronze or cast iron with bronze pins. The softer bronze wore down, causing the

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iron or clapper arm to strike directly on the bells. This direct contact muted the sound further, detracting from the musical quality of the instrument. The current clappers are all manganese brass clappers made according to the correct weight.⁴⁰ The new clappers and retuned bells work together to create a harmonious sound quality.

With fifty bells, the carillon has a range of four plus octaves. The bells are tuned to the chromatic scale and are played using a series of wooden levers and pedals of the clavier. The clavier is located in the playing cabin near the top of the tower. Eighteen of the bells are programmed to play automatically by computer. These eighteen bells play a medley of songs at noon and six p.m. daily. The programmed bells also play Westminster Chimes and strike the hour daily between ten a.m. and six p.m. Volunteer carillonneurs perform concerts on Saturdays and national holidays from May through September.⁴¹

The Tower:

The rectilinear tower is an open steel frame, 127 feet high, twenty-five feet deep, and thirty-six feet wide. Attached to the frame are steel plates, which originally had a baked enamel finish. Inside the tower, a rectangular stair leads to an open viewing platform; from here, a circular stair ascends to the glass-enclosed playing cabin, eighty-three feet above the ground, which houses the Carillon. In the playing-cabin near the top of the tower are the wooden levers and pedals of the clavier. These are connected to the movable inner clappers of the stationary hanging bells.

The tower design recalls the abstract compositions based on grids and squares developed by Dutch artist Piet Mondrian in his late paintings of the 1930s and 1940s. The Carillon is thus an example of European modernism, unique in Washington memorial architecture. Within this framework, the Carillon and its decorative features are visually prominent.

The Plaza:

The tower stands in the center of a ninety-three-foot-square plaza, paved with square quartzite tiles and surrounded by a broad, fourteen-inch-high wall made of a volcanic stone. Two stylized bronze lions flank the short ramp leading to the plaza on the east. The circular Floral Library and note-shaped flower beds lie in front of the plaza to the east and a successional woodland provides the backdrop to the west.

The Statues:

The two stylized bronze lions that flank the east entrance to the Carillon plaza are depicted "en couchant" – lying with their front legs stretched straight before them. The modern, somewhat abstract design of the lions was developed by Joost Boks and implemented by the Dutch sculptor Paul Koning. In classical architecture, lions are symbolic of protection; they are also a symbol of the Dutch royal family.

Additions and Alterations:

Sod was laid and grass seed was planted for the dedication ceremony in 1960, however, the tree planting plan for the surrounding landscape was not undertaken until 1963. National Capital Parks landscape architects prepared the tree-planting plan in the early 1960s. Ten-thousand tulip bulbs, an additional gift from the people of the Netherlands, were added in 1964 as part of the Beautification Program of the Lyndon B. Johnson administration, initiated by the First Lady, Lady Bird Johnson. The bulbs were arranged in six curving beds along paths in front of the carillon that, when seen from the carillon tower, resemble the shape of two musical notes. A Tulip Library, designed in 1970, occupies the circular bed that lies directly in front of the tower and forms the centerpiece of the flowerbed composition.

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Since its construction, the Netherlands Carillon has been repaired and repainted twice. The original mustardy-brown color was changed to a gray-blue in about 1973. The tower underwent mechanical repairs in 1983 to correct structural issues due to deterioration associated with exposure to the elements. Through the open design of the tower birds, squirrels, wind, rain, snow, ice, and the occasional teenager had ready access to interior spaces. These forces damaged the bells and weakened the steel structure. Gauthier, Alvarado and Associates of Falls Church, Virginia implemented the 1983 changes. They disassembled and removed the striking mechanisms and removed the bells to install new steel channel bell supports and neoprene isolators; added weep holes as indicated; and replaced skin plates as needed. The bells were cleaned and reinstalled after the repairs were completed.

Most recently, in the early 1990s, the color was changed with the approval of the Commission of Fine Arts, to a greenish bronze, close to the color originally intended. This last repainting was part of a major rehabilitation project carried out in 1994-95, after the Netherlands Carillon was determined to have suffered greatly from deterioration. Many of the steel panels had rusted. There were also continuing problems with the bells themselves. The bells, cast by three separate bell foundries, each with a different profile and sound quality, were not in tune. In anticipation of the 50th anniversary of the liberation of Holland, Dutch businessmen associated with The Netherlands Chamber of Commerce in the United States spearheaded a fundraising drive to enable the National Park Service to correct these problems. They also established a maintenance endowment for the bells.⁴²

Thirty of the bells were dismantled and shipped to the Netherlands for retuning. The slate of the plaza, which had been laid without expansion joints and subsequently damaged by freeze/thaw cycles over the years (a problem exacerbated by the low surrounding wall), was replaced at the same time. A 50th bell, symbolizing fifty years of freedom, was dedicated on May 5, 1995, the 50th anniversary of the liberation. An automatic chime system, added to the Carillon in previous years, was computerized at this time. Today, concerts are played on the Netherlands Carillon on Saturdays and national holidays from May through September.⁴³

Small Scale Features

The only contributing small-scale features in Arlington Ridge Park are the pair of identical bronze lions which stand sentinel at the entrance to the Netherlands Carillon.

Additional non-contributing small-scale features include the benches, trash receptacles, portable toilets, storage containers, utility boxes, light fixtures, drinking fountains, and signs. The benches are a simple design made of cast-iron frames with wood slat seats and backs, and are of a type used in the National Capital Parks since at least the 1930s; these are placed on concrete pads along the Ridge Path between the two memorials. Most trash receptacles are a square-topped enclosed type made of heavy plastic; there is one post mounted tulip-style trash receptacle along the Ridge Path between the two monuments. A large, visually intrusive, group of portable toilets is placed just southeast of the parking area on the southern half of the park; in the absence of a permanent comfort station, there have been portable toilets in Arlington Ridge Park for 25 years or more.⁴⁴ Two large corrugated metal storage containers, each 24'L x 6'W x 8'H, are located behind the portable toilets. The utility boxes vary in size and location throughout the park; most are screened from view by shrubs. Lighting fixtures vary in size and location throughout the park; most are small scale path lights that are cylindrical metal and glass tubes, varying from approximately 2' to 4' in height.

The park's original drinking fountains may have been of a type developed by Horace Peaslee for his design of Meridian Hill Park (1917-1936), composed of a shell-shaped cast-concrete bowl supported on an exposed aggregate pedestal.⁴⁵ It is not known if this variety was ever installed at Arlington Ridge Park. The drinking fountains now

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present are handicap-accessible steel structures comprised of a simple bowl supported by an arm extending out from a square pedestal.⁴⁶ A splashguard or hood protects the bubbler. The fountains stand on concrete pads adjacent to the paved paths southwest and northwest of the United States Marine Corps War Memorial. Hedges of osmanthus surround these pads on three sides.⁴⁷

Signage at the park includes traffic signs, signs prohibiting ball playing, and directional signs along the paths leading to the two memorials. Waysides at the Netherlands Carillon give a brief history, explain the design of the Carillon, and provide the seasonal concert schedule. Four new waysides around the United States Marine Corps War Memorial plaza were developed by the National Park Service in conjunction with the United States Marine Corps and installed in late 2002. The subjects include the History of the United States Marine Corps; the Battle for Iwo Jima; the Flag Raisings; and the Making of a Memorial.⁴⁸

Contributing	Count	Non-Contributing	Count
Arlington Ridge Park: site	1	Benches	4
United States Marine Corps War Memorial: Base: structure	1	Trash Receptacles	8
United States Marine Corps War Memorial: Plaza: structure	1	Portable Toilets	9
United States Marine Corps War Memorial: Reviewing Stand: structure	1	Storage Containers	2
United States Marine Corps War Memorial: Parade Ground: structure	1	Utility Boxes	3
United States Marine Corps War Memorial: Statue: object	1	Light Fixtures	50 small 10 large
Netherlands Carillon Memorial: Tower: structure	1	Drinking Fountains	2
Netherlands Carillon Memorial: Plaza: structure	1	Waysides	5
Netherlands Carillon Memorial: Statues: objects	2		

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or a grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☒ **F** a commemorative property.
- ☒ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ART / ARCHITECTURE

LANDSCAPE ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

TRANSPORTATION

Period of Significance 1953-1964

Significant Dates 1953-1964

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder U.S. Marine Corps War Memorial Architect: Edward F. Neild; Landscape Architects: Horace Peaslee, Markley Stevenson; Sculptor: Felix Weihs de Weldon; Netherlands Carillon Architect: Joost W. C. Boks in association with W. Eykelenboom and A. Middelhoel; Carillon Sculptor: Paul Philip Koning

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☒ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #
- ☒ recorded by Historic American Landscape Survey # HALS No. VA-9

Primary Location of Additional Data

☒ State Historic Preservation Office
☐ Other State agency
☒ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: Library of Congress; Department of the Interior, National Park Service, National Capital Region, Cultural Resources Division and the George Washington Memorial Parkway Headquarters

10. Geographical Data

Acreage of Property 27.50 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing
1	18/320440	4306745	2	18/320355	4306637	3	18/320342	4306444	4	18/320330	4306356
☒ See continuation sheet.											

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susan G. Horner, Architectural Historian,
organization National Capital Region, National Park Service date April 3, 2008
street & number 1100 Ohio Drive, SW telephone (202) 354-1822
city or town Washington state DC zip code 20242

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name U.S. Government, administered by the National Park Service, Department of the Interior, George Washington Memorial Parkway, Turkey Run Park, Superintendent telephone (703) 289-2500
city or town McLean state VA zip code 22101

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the 1National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

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Statement of Significance

Open spaces with memorial monuments have played a vital role in the social and cultural fabric of Washington, D.C. since Pierre Charles L'Enfant, in 1791, first penned a unifying plan for the city. Arlington Ridge Park contributes to this legacy as a unit of the George Washington Memorial Parkway (GWMP, an extension of the Mount Vernon Memorial Highway, the first federally-funded parkway), a contributing feature of the National Mall viewshed (as the Mall's western terminus), and its exceptional commemorative associations with World War II.⁴⁹ Arlington Ridge Park is therefore eligible under Criterion A for community planning and development, and transportation as well as Criterion Consideration F as a commemorative property. The park, through its association with renowned architects, and landscape architects such as Horace W. Peaslee, Edward F. Neild, Netherlands Carillon architect Joost W. C. Boks and the Pulitzer Prize winning photographer Joseph J. Rosenthal, is also eligible under Criterion C in the areas of art, architecture, and landscape architecture.

The United States Marine Corps War Memorial is eligible under Criterion C in the area of art. As stated in the 1999 Determination of Eligibility: "The sculpture represents an excellent example of realistic monumental sculpture at a time in the 1940s when realism was out of artistic vogue in the academy of artistic opinion."⁵⁰ The sculpture is also of artistic merit because of its association with the Pulitzer Prize-winning photograph shot by Joseph J. Rosenthal on February 23, 1945. Rosenthal's iconic photo was shot at the second flag-raising on Mount Suribachi during the Battle of Iwo Jima.

The United States Marine Corps War memorial is also eligible under Criterion C for architecture. The pedestal for the monument was designed by architect Edward F. Neild (1884-1955). Neild may be best known for heading the restoration committee for the White House during President Truman's tenure. He was later appointed to the United States Commission of Fine Arts and served from 1950 until his death in 1955. The unique gray-colored exposed aggregate concrete for the plaza was originally developed by the Earley Studios. The John J. Earley Studios of Washington, D.C., known for their unusual concrete work, developed a special type of exposed aggregate concrete for the plaza around the statue, the reviewing stand, and their related features. The concrete was laid in pre-cast panels. Around the statue, the panels form a multi-pointed star, depicted in two shades of dark gray or black, radiating out from the statue's base.

The classically composed landscape setting, which hosts the monument, is eligible under Criterion C for landscape architecture through its association with Horace Whittier Peaslee (1884-1959), Markley Stevenson, and Elbert Peets. Fearing that the "Marine memorial" might be placed directly on the Mall axis, sometime around June 1953, the United States Commission of Fine Arts (CFA) asked the Marine Corps War Memorial Foundation to quickly prepare a landscape plan. The foundation secured the services of landscape architect Elbert Peets, at that time the landscape architecture member of the CFA.⁵¹

The Netherlands Carillon is eligible under Criterion C in the area of architecture. As stated in the 1999 Determination of Eligibility:

The Netherlands Carillon is exceptionally significant as one of the first, if not the first, examples of modern architecture being employed for a commemorative monument in the Nation's Capital. The clean, unadorned lines of the steel memorial and its graceful, open form are in sharp contrast to the earlier classical, beaux-arts and Art Deco memorials found throughout the Federal City. The interconnecting lines and rectangles of the structure's frame are reminiscent of the work of Dutch

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abstract painter Piet Mondrian. The modernist design of the Carillon by Dutch master architect Joost W. C. Boks reflects the immediate postwar rejection of classical architecture in Europe on account of association with fascist regimes. Even the bronze lions, symbols of the Dutch monarchy, which guard the base, are highly stylized. The entire ensemble is clearly distinct from the realistic nature of the adjoining Iwo Jima Memorial.

The Netherlands Carillon is significant under Criterion A and Criterion Consideration F, for its extraordinary commemorative associations with the Second World War. The Carillon was a gift from the people of the Kingdom of the Netherlands to the people of the United States for the liberation of the Netherlands during the war, as well as for the generous assistance provided by the United States via the Marshall Plan following the war.

The Netherlands Carillon is also significant under Criterion C in landscape architecture and community planning and development for its association with the Beautification Program of the Lyndon B. Johnson administration. Initiated in 1964 by First Lady Lady Bird Johnson, the program sought to embellish and improve the parks, playgrounds, and other public recreational areas of the District of Columbia. Placed along paths in front of the carillon are six curving beds that, when seen from the carillon tower, resemble the shape of two musical notes. Frank Péchin Law, Director-Carillonneur, The Netherlands Carillon, in 1969 stated that the people of the Netherlands presented the United States with an additional gift of over 10,000 tulip bulbs in 1964.

The Netherlands Carillon, dedicated in 1960, is also eligible under Criterion Consideration G for a resource less than 50 years of age. Of particular importance are the 10,000 tulips donated by the Netherlands and planted as part of the Beautification Program of the Lyndon B. Johnson administration.

The period of significance for Arlington Ridge Park begins in 1953, the year that, under a directive from President Truman, on January 16, the Nevius Tract was transferred from the General Services Administration to the Department of the Interior for administration as part of the George Washington Memorial Parkway. The directive also stated that the Nevius Tract was to be considered as a site for the Netherlands Carillon. In the same year, on Dec. 15, 1953, the Secretary of the Interior granted the Marine Corps War Memorial Foundation permission to erect a memorial on part of the Nevius Tract.⁵² The period of significance ends in 1964, the year when the landscape features of the Netherlands Carillon were completed. Arlington Ridge Park is administered by the George Washington Memorial Parkway (GWMP), a federal park and administrative unit under the jurisdiction of the National Capital Region of the National Park Service, U.S. Department of the Interior. The park is located within Arlington County, Virginia.

Detailed Statement of Significance

The United States Marine Corps War Memorial (Iwo Jima Monument) is significant for its extraordinary commemorative associations with the Second World War, as well as the memorial associations intended for all Marines who have given their lives in defense of this nation and the freedoms for which it stands. It is impossible to overstate the significance of the Battle for Iwo Jima for the birth of the United States Marine Corps War Memorial. Though the monument transcends the moment on Iwo Jima when the second flag was raised, and is meant to honor all Marines who have died in service to this nation, the monument is inextricably married to that moment captured by Joe Rosenthal in his iconic photograph. Were it not for two seemingly unrelated events, there would be no photograph and therefore no United States Marine Corps War Memorial as we know it today. The first and possibly most important event occurred on February 16, 1945.⁵³

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Aboard the Eldorado, Admiral Richmond Kelly Turner's flagship, the mood was bleak. Before the Iwo Jima campaign began, the Navy had been notorious for keeping a lid on news from the front. The feeling in the Washington press corps was that, left to his own devices, the chief of naval operations would have issued a single communiqué during the course of the war: that it was over and we had won. But, at a shipboard press conference on February 16, Turner announced a major change. 'It is the express desire of the Navy Department that a more aggressive policy be pursued with regard to press, magazine, radio, and photographic coverage of military activities in the Pacific Ocean areas,' he stated:

'We feel that photographers are not evil. Correspondents we also have the highest regard for; they take the same chances we do. We expect facts in stories to be verified [but] censorship will be liberal . . . We will make every effort to get your stories out promptly . . . The planes will fly your stories back to Guam for transmission . . .'

The revised policy had several immediate effects. The volume of words and pictures filed on Operation Detachment was unprecedented: to the homefront reader, Iwo Jima became the best-known battle of the war in the Pacific. As a consequence, however, the bloodshed, the ferocity of the fighting, and the sickening toll of casualties were also given full coverage, often in highly colored language. . . .⁵⁴

The second defining moment occurred in the wardroom of the Eldorado, on the evening of February 22, 1945. General Holland M. Smith and Secretary of the Navy James V. Forrestal, in the wardroom, were assessing the situation on Iwo Jima, with particular attention on Suribachi, and they determined "troop morale demanded some highly public act, some dramatic symbol that would rally the Marines on Iwo Jima and proclaim a shift in the tide of battle."⁵⁵ Smith and Forrestal believed a good picture in the papers could make all the difference on the homefront as well. Word was sent down to Brigadier General Harry B. Liversedge: 'You must take Mount Suribachi tomorrow. . . .' On February 23, 1945, the first unit to the top was ordered to raise the Stars and Stripes. To stress the importance of the event, Secretary Forrestal planned to go ashore the following day to witness the final stages of the battle for Suribachi himself. Thanks to the carefully stage-managed events of February 23, 1945, and the Navy's revised news coverage policy, photos documenting the occasion would reach the American homefront less than eighteen hours later. "The American colors had been part of the plan from the beginning. . . ."⁵⁶

The battle for the Japanese island of Iwo Jima began on February 19, 1945 and ended on March 26, 1945. The flag-raising occurred on February 23, 1945. Prior to the invasion of Iwo Jima, the United States bombed the island for 72 days straight. According to General Holland M. Smith, the Seventh Air Force dropped 5,800 tons in 2,700 sorties. Aerial reconnaissance of one square mile of Iwo Jima showed 5,000 bomb craters. There were 450 major defensive installations when the bombing began. After the bombing, there were over 750 defensive installations. As demonstrated through the increase in number of defensive installations constructed under extremely adverse circumstances, the psychological war tactics of using a constant barrage of bombings appeared to have had the opposite effect intended and hardened the Japanese resolve. This small island was sovereign Japanese soil and critical to the defense of the Japanese homeland, as well as an impediment to the United States aerial attacks on Japan. The value of this island is attested to by the sheer number of lives expended on both sides of this battle.

The United States committed more than 80,000 men to the battle for Iwo Jima. Of those, 4,924 were killed in action, 1,402 later died of wounds received, 449 were missing and presumed dead, and 19,217 were wounded in action. Of the 6,775 (some sources have 6,821) dead, 5,931 were Marines; this represents nearly one-third of all Marine

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Corps losses in World War II. Of the estimated 22,000 Japanese troops on Iwo Jima, only 1083 (5%) survived.⁵⁷

The pedestal for the monument was designed by architect Edward F. Neild (1884-1955). Neild may be best known for heading the restoration committee for the White House during President Truman's tenure. Later appointed to the United States Commission of Fine Arts, he served from 1950 until his death in 1955.

Sometime around June 1953, the United States Commission of Fine Arts (CFA) asked the Marine Corps War Memorial Foundation to quickly prepare a landscape plan. The foundation secured the services of landscape architect Elbert Peets, at that time the landscape architecture member of the CFA.⁵⁸ Ultimately Horace Peaslee was retained by the Marine Corps War Memorial Foundation to create a setting (which he termed the "Entourage") for the statue, which he placed within an ensemble of reviewing stand, parade ground, pedestrian paths, vehicular roads, and parking. Markley Stevenson and George W. Harding were the planting and turf consultants for Peaslee's landscape design. Horace W. Peaslee was landscape architect and the principal designer of Meridian Hill Park in Washington, D.C. which is a National Historic Landmark.⁵⁹

The Netherlands Carillon is significant for its extraordinary commemorative associations with the Second World War. The Carillon was a gift from the people of the Kingdom of the Netherlands to the people of the United States for the liberation of the Netherlands during the war, as well as for the generous assistance provided by the United States via the Marshall Plan following the war. The Netherlands Carillon is also significant for its association with the Beautification Program of the Lyndon B. Johnson administration. Initiated in 1964 by First Lady Lady Bird Johnson, the program sought to embellish and improve the parks, playgrounds, and other public recreational areas of the District of Columbia. The Tulip Library designed in 1970 is now a Floral Library, the bed—divided into 50 separate small beds—still holds Dutch tulips in the spring, replaced by annuals in the summer and chrysanthemums in the fall. Outside the east corners of the Carillon plaza are groups of *Ilex crenata* 'Convexa', dwarf Japanese holly. The historic design of the vegetation appears to be largely intact.⁶⁰

The Netherlands Carillon should also be evaluated under Criterion C in "architecture" for its association with the Dutch architect Joost W. C. Boks and Criterion C Consideration G as "a property achieving significance within the past 50 years."

Though the design of the Netherlands Carillon is considered by some to be less than adequate to meet the traditional needs of the Carillon as a musical instrument, it is a commendable example of mid-twentieth-century Dutch architecture. As Frank Péchin Law stated in 1969, the gift of a carillon seemed a most appropriate gift to the United States because the carillon is an instrument of the Low Countries with Holland having more carillons than any other nation on earth. The democratic means by which this gift was conceived and created adds even more to its commemorative value. The Carillon was originally suggested by a government official and financed through donations by people representing every facet of Dutch culture. This is attested to by the verses and emblems engraved on each of the fifty bells, one bell from each of the Dutch provinces and territories, plus one bell to commemorate the fiftieth anniversary of the liberation of the Netherlands.⁶¹

Historical Background

History of Arlington Ridge Park (Pre-history through 1960)

(Much of the following early history of Arlington County and Arlington Ridge Park was taken from Kay Fanning,

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"Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscape Inventory (Washington, DC: 2002; rev. 2003).)

Pre-history through 1608

Prehistoric occupation of the Arlington area may have begun as early as the Late Archaic period, c. 3000-1000 B.C. Occupation by Algonquian-speaking tribes extended up through the Late Woodland period, from c. A.D. 800/900 to 1608, the time of European contact. Recent archeological research found limited evidence of prehistoric activity at Arlington Ridge Park. Though few artifacts were found, this site possesses some natural factors that may have made it attractive to prehistoric inhabitants, notably its location on a plateau overlooking the Potomac, which is also near feeder streams to the river.⁶²

Early History and European Settlement, 1609-1800

Indians in the early 17th century lived mostly near fresh-water springs close to the river, clearing small fields out of the surrounding woodlands, and practicing a slash-and-burn cultivation of such crops as beans, corn, squash, pumpkins, and tobacco. Indian occupation of the area was noted by Captain John Smith on his famous voyage up Chesapeake Bay in 1608. In June, Smith sailed up the Potomac as far as Analostan Island (now Theodore Roosevelt Island), where the Fall Line begins and rocks begin to impede further navigation upriver. Smith noted the presence of two Indian villages inhabited by members of the Nacotchtanke tribal grouping, part of the Conoy chiefdom, near the island: Namoraughquend, probably located somewhere on the Potomac's western shore between Analostan Island and the current site of the Pentagon, and the chief's village of Nacotchtanke on the eastern shore, at a point near where the Anacostia River empties into the Potomac.

For many years, conflicts with the native inhabitants hindered the spread of English settlement north through Virginia. The first Powhatan War occurred in 1609. In 1610, Virginia's colonial government began to establish a "trade network" with the Patawomeke Indians, who lived somewhat south of the Washington area. Colonists probably traded goods with neighboring tribal groups as well. The second Powhatan War, fought from 1622 to 1632, erupted when the English, allied with the Patawomeke, attacked and burned the village of Nacotchtanke.

English colonization of Virginia north of Jamestown and Williamsburg proceeded slowly through the late 17th century. Throughout the southern Tidewater, large plantations for the growing of tobacco became established along rivers, the major transportation routes in the colonies. Northumberland County, established in 1648, included all of the Northern Neck – that area of Virginia lying between the Rappahannock and Potomac rivers and extending west to the Blue Ridge Mountains, and including the future site of Arlington. In 1649, England's Charles II created the Northern Neck Proprietary, ceding control of these lands to seven Englishmen; all eventually passed into the hands of the Fairfax family. The section of Northumberland County including the future Fairfax and Arlington counties was further subdivided into Westmoreland County in 1653, and then into Stafford County in 1664.

The first land grant in Arlington was probably the 700-acre tract along Great Hunting Creek, near present-day Alexandria, given to Margaret Brent in 1654. More grants followed, and in 1669, shipmaster Robert Howsing received a 6000-acre tract extending from Great Hunting Creek north along the Potomac to Rocky Run, a stream draining into the river across from Analostan Island. The Howsing tract included the Arlington Ridge Park site at its northern end. Within a month, Howsing had transferred his lands to John Alexander.

Antebellum Decades, 1801-1864

George Washington Parke Custis, the adopted grandson of George Washington, inherited an estate of a couple of

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thousand acres on the heights immediately south of the study area. He moved there in the early 19th century and named the plantation "Arlington." At this time, much of Arlington, probably including the site of Arlington Ridge Park, was covered by an old-growth forest dominated by oak, hickory, and chestnut. Little of the land was improved. Across the river, Washington, D.C. had begun to be laid out on tidal flats and surrounding hills. The city's few imposing houses dominated large tracts, and rough structures stood along roads carved through a forest wilderness.⁶³

Until 1846, the future Arlington County – along with Washington County, the City of Washington, and Georgetown in Maryland, and Alexandria in Virginia – formed part of the District of Columbia. Arlington County was retroceded from the District of Columbia to Virginia in 1846.

In 1802, George Washington Parke Custis began building a large Neoclassical mansion, designed by architect George Hadfield, on the crest of the hill, which prominently overlooked the river and the new capital city. Throughout his life, Custis focused most of his energies on experimenting with progressive farming techniques. He was especially interested in improving the quality of American sheep. As part of this endeavor, in 1824, he began holding annual July 4 sheep-shearing days on his estate that included a picnic and dancing. Held at springs near the river's shore, the activities were open to the public. Custis built several structures near the springs to accommodate his guests.⁶⁴

Custis's daughter, Mary Ann Randolph, married Robert E. Lee of the U.S. Army in 1831. When George Washington Parke Custis died in 1857, the Arlington estate passed to the Lees. In April 1861, upon hearing that Virginia had seceded from the Union, Robert E. Lee resigned from the United States Army to accept the command of Virginia's Confederate forces. The Lees left Arlington and their estate was occupied by federal troops on May 24. The area around the Arlington estate became a focus of Union military activity and played a vital role in the defenses of Washington.

Robert E. Lee freed the slaves of Arlington on December 29, 1862. In 1863, a planned community for the housing of contraband slaves, known as Freedmen's Village, was laid out in the southern part of the Arlington estate. Many of the Arlington slaves also settled there. A cemetery for this community became established to the north, near the route of the Alexandria and Georgetown Turnpike, a short distance south of the Arlington Ridge Park site. Freedmen's Village was disbanded in the 1880s.

The first burial of a soldier on the grounds of the Arlington estate, near the Freedmen's cemetery, occurred in May 1864. Others soon followed, and on June 15, Arlington House and 200 acres of the estate's land was appropriated for a national military cemetery by order of Quartermaster General Montgomery C. Meigs. By 1868, 14,000 men had been buried in Arlington National Cemetery.

Post War 1865-1941

After the war ended, the Arlington estate remained under federal jurisdiction. Mary Custis Lee had inherited only a life estate, and when she died in 1873, three years after Robert E. Lee, legal ownership passed to their son, George Washington Custis Lee, who soon brought suit against the government to regain Arlington. In 1882, the Supreme Court declared the federal taking of Arlington illegal, and ordered that compensation be paid. Lee received \$150,000 and the federal government became the legal owner of Arlington. A sandstone wall was built around the perimeter of Arlington National Cemetery between 1867 and 1897.

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The 1879 Hopkins Atlas shows that a man by the name of Randolph Birch owned five houses on the site of Arlington Ridge Park; these may have been situated on small farmsteads. Six houses are depicted on the Virginia shore opposite the south end of Mason's Island, on land just outside the boundaries of Arlington Ridge Park. Four names are listed on the map, though it is not known whether these represent the names of owners or tenants. The map shows four other houses near the island – two just north of Rocky Run, on the inland side of the Alexandria Canal, and two adjacent to Mason's Causeway. Though the 1879 Hopkins map shows nine buildings standing in Rosslyn, no structures appear along the river between Rosslyn and Chain Bridge.⁶⁵

The 1894 Hopkins map depicts four houses on tracts located along the west side of the Georgetown and Alexandria Road, including a 7¾-acre tract owned by Randolph Birch. Six years later, at the turn of the century, Birch still owned the 7¾-acre tract, and to its north lay tracts owned by Joseph Palmer and Susan Fletcher. Two rail lines built in the late 19th century bordered the park site: the Washington, Arlington, and Falls Church Railway passed on the west, and the Washington, Alexandria, and Mount Vernon Electric Railway lay along the east side of the Georgetown and Alexandria Road. (Howell and Taylor map 1900) The two rail lines and the Palmer, Fletcher and Birch tracts also appear on the 1900 USGS topographic map for the Washington Quadrangle. These three tracts were later consolidated into a single 25½-acre tract, which by the 1930s was known as the Nevius farm.

Alexandria County was renamed Arlington County in 1920. Key Bridge was completed between Georgetown and Rosslyn in 1923, and three years later, Hoover Airport was built on the Arlington Experimental Farm, which occupied many acres in the south part of Arlington estate. The farm closed in 1940, and Hoover Airport was soon replaced by the Pentagon and the much larger National Airport was built on Hunters Point, south of Arlington National Cemetery, in 1941. A parkway, intended to protect the natural resources and scenic beauty of the Potomac watershed, and to preserve several sites important to the life of George Washington, was begun in 1929. Work on the parkway was not completed until 1965, ending several miles short of the falls, at U.S. I-495, the Capital Beltway.

No significant new development seems to have been carried out on the site of Arlington Ridge Park in these years. The land was purchased by Avon Nevius and Lt. Col. Sherrill, first executive officer of National Capital Planning Commission, whose idea it was "to keep it out of speculative development and later sell it to the federal government, when funds could be obtained for that purpose."

Origin of Arlington Ridge Park, 1941-1960

Arlington Ridge Park became the property of the National Park Service (NPS) in 1953. It was acquired to protect the west end of the National Mall from the visual intrusion of development in Virginia. The first memorial to be built was the United States Marine Corps War Memorial, situated in the northern half of the site. The NPS obtained the acknowledgement of the United States Marine Corps that the United States Marine Corps War Memorial would be but one component in a plan that would ultimately have three memorial structures.

Though built to honor all Marines, the United States Marine Corps War Memorial is directly based on what may be the most renowned photograph of American forces in World War II, the image by Associated Press photographer Joseph (Joe) Rosenthal showing American Marines raising the flag on Mount Suribachi on the Japanese island of Iwo Jima, in February 1945. The photograph inspired the creation of the national memorial. It is necessary to discuss briefly the battle of Iwo Jima, and the controversy surrounding the flag-raising photograph, to understand Arlington Ridge Park.

The Battle of Iwo Jima and the Rosenthal Photograph

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Located about 650 miles south of Tokyo, Iwo Jima was home to a small permanent population of farmers and factory workers. An extinct volcano, Mount Suribachi, stood at the island's narrow southern tip and formed its only prominent landmark. North of the mountain stretched a wedge of land, which broadened out at the northern end. Throughout 1944, and into 1945, the Japanese built an airstrip on the island, dozens of blockhouses, and 750 gun emplacements, and excavated a vast complex of tunnels through the volcanic rock. On the slopes of Mount Suribachi, they constructed 1000 pillboxes, and beneath its surface they built a hospital and other structures.⁶⁶

From November 1944 to March 1945, American strategy for the Japanese mainland and in the Central Pacific focused on the precision bombing of Japanese industrial centers. Incendiary bombs were delivered beginning in March 1945. B-29 Superfortresses, the largest bomber of the Second World War, led these air strikes, flying from bases located more than 1000 miles from their Japanese targets. However, the more fuel the planes carried, the fewer bombs they could hold; and the farther distances were beyond the range of their escorts of fighter planes. Also, the B-29s had to drop their payloads from a high altitude, resulting in high fuel consumption for both the bombers and their fighter escorts. An American airstrip on Iwo Jima would solve these problems, providing a closer base for covering fighter planes and a haven for injured airmen and damaged B-29s.⁶⁷

The United States planned a Marine invasion of Iwo Jima to begin on February 19, 1945. For many weeks before the Marines landed, American forces bombed Iwo Jima daily, but this likely just encouraged the Japanese to strengthen their position. In the three days before the assault, the Navy inflicted an especially intensive bombardment.

On February 23, four days after the landing and before few gains had been made, a four-man detachment from Company F of the 28th Marines, was sent on a reconnaissance mission up the north side of Mount Suribachi, where they discovered empty gun emplacements. Before Company F had returned, a 40-man platoon from Company E, commonly known as Easy Company, also began the ascent. While the Iwo Jima operation was being planned, Easy Company had decided that they would raise a flag from the mountain's summit, and they carried with them a small 54-inch by 28-inch flag. Photographer Lou Lowery, from the Marine newspaper Leatherneck, accompanied them.⁶⁸

At about 10:35 a.m. on the 23rd, three men of Easy Company raised this flag on a short pole they found among the debris littering the summit. The sight of the flag waving in the breeze inspired cheers from the Marines gathered on the beaches and ships below. Broadcast over the radio, this event signaled that the Marines had captured Suribachi; but it infuriated the Japanese soldiers who were still entrenched in the mountain, just beneath the peak, and they opened fire on the flag-raisers. The Americans retaliated, firing into caves and sealing their openings, trapping many dozens of Japanese.⁶⁹

An officer who witnessed the first flag-raising from below, decided that a larger and more visible flag was called for, and he secured a 96-inch by 56-inch flag, which originally came from a salvage depot on Pearl Harbor. At the same time, a young Associated Press photographer, Joseph Rosenthal (known as "Joe"), saw the flag being carried up the mountain. He gathered a small group of Marines and two Marine combat photographers to follow the men from Company E, hoping to be in time for the flag-raising. The larger flag was delivered by a runner to the Second Platoon of Company E while Rosenthal's small party was ascending the mountain. Rosenthal reached the summit in time to see Marines taking down the first flag and preparing to raise the second on its own pole, an action coordinated so the flags would succeed each other smoothly, one being lowered while the other was raised. Six men were hurriedly selected to raise the second flag: Pfc. Franklin R. Sousley of Ewing, Kentucky; Cpl. Ira H. Hayes, Bapchule, Arizona; Sgt. Michael Strank, Conemaugh, Pennsylvania; Cpl. Rene A. Gagnon, Hooksett, New

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Hampshire; Cpl. Harlon H. Block, Weslaco, Texas; and Pharmacist's Mate 2nd Class John H. Bradley of Appleton, Wisconsin, a Navy corpsman attached to the Marines. Sousley, Strank, and Block were killed on Iwo Jima in the days following.⁷⁰

Rosenthal snapped two photographs of this second flag-raising. The first shot caught the men straining to raise the pole, grouped in a striking pyramidal arrangement, the lead figure thrusting the pole into the ground while the others reached to support it. The second depicted Marines wiring the pole in place. Rosenthal then staged two photos of Marines gathered under the flag and cheering. Rosenthal was back at the base of the mountain by 2 p.m., and his film was shipped to the armed services processing lab on Guam that afternoon.⁷¹

Rosenthal's photo of the six Marines raising the second flag ran in morning papers across the United States on February 25, 1945. The image immediately inspired a profound emotional reaction among a broad cross-section of the American public. Life magazine wrote that the photo had "arrived on the home front at the right psychological moment to symbolize the nation's emotional response to great deeds of war."⁷² After seeing it on the front page of the Washington Post, a congressman introduced a bill on March 1, 1945 authorizing construction of a monument based on the photograph (this first bill does not seem to have passed). Newspapers and magazines printed the photo as a color image in special issues, and "the Marine Corps was deluged with requests for copies and questions about the identity of the raisers."⁷³ A stamp based on the photo was issued July 11, 1945 and the image was used for the Treasury Department's Seventh War Bond drive the same month. The three surviving flag-raisers – Bradley, Hayes, and Gagnon – became celebrities, and were sent on a War Bond tour. The photo became the basis for a regular industry – posters, advertisements, and even movies were based on the image.⁷⁴

The photograph reflected the "new symbolic weight" of the American flag promoted during the war, symbolized by Congress's passing of the Flag Code in 1943.⁷⁵ Though rumors circulated that the photo had been staged, Joe Rosenthal found himself widely celebrated, and he won the Pulitzer Prize that year. Life magazine published Lou Lowery's photo of the first flag-raising on March 26, 1945, but the earlier event was quickly forgotten.

After the two flag-raising, the battle on Iwo Jima continued for another three weeks. An "official," though anticlimactic, flag-raising was held on March 14, 1945, signaling the imminent, actual end of the battle, which would not occur until March 26, 1945. Meant only to inspire the troops, the first and second flag-raising were taken by the American populace as the real moment of victory.

Three divisions of Marines participated in the 36-day assault on Iwo Jima. There were more than 26,000 American casualties, with 6800 men killed. Of the total American casualties (All branches), 17,372 Marines were wounded and 5,931 Marines were killed. These are the highest number of casualties ever suffered during a single engagement in the history of the Marine Corps.⁷⁶

The end of the battle of Iwo Jima marked the first American capture of Japanese territory during the war. It was followed by American victory in the battle of Okinawa in June, the dropping of the atomic bomb on Hiroshima and Nagasaki in August 1945, and the Japanese surrender in September 1945.

Felix de Weldon's First Statues

The night the Rosenthal photo was first sent over the wires, a Navy officer handed the image to Felix de Weldon, a young, Viennese-trained sculptor assigned to the Navy artists' corps at Patuxent Air Station in Maryland. The officer noted it "might make a great statue" and de Weldon immediately began crafting a model out of wax and balsa

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wood.⁷⁷

This small statue attracted attention from the Marine command, who outfitted de Weldon with a studio at Marine headquarters and supplied him with materials and Marines to model for him – including the three surviving flag-raisers—who had returned to the United States by April 20, 1945. De Weldon made certain adaptations to the image in the photo, regrouping the figures and altering the position of Harlon Block. On June 4, he presented a larger clay maquette to President Harry S Truman in the Oval Office.⁷⁸

Enabling Legislation for the United States Marine Corps War Memorial

For two years, attempts were made to pass legislation creating a “national Marine memorial” based on the Rosenthal statue. Finally, in June 1947, Congress passed a Joint Resolution authorizing the erection in Washington, D.C. of a memorial to the Marine Corps dead of all wars. The law stipulated that the memorial should be built on public grounds, with private funds, somewhere in the District of Columbia. A private body called The Marine Corps League (established 1937) was granted authorization to build the memorial. The approval of the United States Commission of Fine Arts (CFA) was required, and if work had not begun within five years and funds were not available, authorization would lapse.⁷⁹

Before the resolution became law, there were several contentious issues to be resolved. Some would require amendments to the original resolution. Paul Franz Jaquet designed a colossal War Memorial to be sited at Hains Point using the Felix de Weldon statue as a focal point. Because the design and site proposal concerned public lands in the District of Columbia, the CFA, as well as other federal agencies, had to approve what the Memorial design looked like and where it was located. As the Secretary of the Interior held the authority to set aside public lands for the United States Marine Corps War Memorial, the CFA challenged these plans in correspondence with the National Park Service (NPS).

In response, Frank Halford, on behalf of the Marine Corps League, notified the Commission that the Marines had accepted de Weldon’s design on January 15, 1947. The Marine Corps League submitted the plans noting that Jaquet and de Weldon had voluntarily done the work thus far.⁸⁰ Price goes on to say that there were further objections to the Hains Point site due to the scale of the Jaquet design. There were concerns that the Memorial, over 100-feet tall, would interfere with flight patterns for Bolling Air Force Base, Anacostia Naval Air Station, and National Airport, overwhelm the existing park and golf course, and be prone to flooding.⁸¹ Noting that “size alone will not cause a memorial to be great,” the CFA suggested a limited design competition and recommended that the site be secured first, so artists could tailor their designs to a specific location.⁸²

As noted above, the Marine Corps League had already accepted de Weldon’s design for the memorial. Though the 1947 Joint Resolution said nothing about the type of memorial to be built, or use of the Rosenthal photo, it was clearly understood that this was the form the memorial would take. The resolution became law on July 1, 1947 (Public Law 157 – 80th Cong.). Later amendments extended the deadline to ten years; as Hains Point proved to be infeasible, an amendment authorized a site either in the District or its immediate vicinity, and called for the approval of the National Capital Park and Planning Commission (NCPPC) and the Secretary of the Interior.

Though locating an appropriate site was a process that took several years, design development of the statue proceeded. As stated above, the initial design developed by Jaquet in 1947 was for an immense monument, with the flagpole rising to 100 feet and helmets 3 feet in diameter.⁸³ Jaquet designed a base and plans for the approach, circulation, and lighting. He placed the de Weldon statue within a formal plaza, situated at the north end of a pair of

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reflecting pools which formed the unifying feature of an elaborate memorial complex that included a Memory Walk, the flags of all 48 states, plus the American territories, and, most importantly, a Court of Four [sic – Five] Freedoms. This may be one of the first references to the idea for the so-called Freedom Shrine, or Freedom Monument, dedicated to the basic rights guaranteed by the Bill of Rights (see below). Evergreen hedges were to symbolize “the uniforms of the Corps.” The base of the statue contained an elliptical, domed shrine room.⁸⁴

The American Battlefield Monuments Commission submitted the project of de Weldon and Jaquet to the CFA in July 1947. Jaquet's design for the base, minus the shrine room, and perhaps for certain features of the plaza, may have been retained in the final plan. However, Jaquet was soon dismissed from the project and the Marine Corps League retained Washington architect Horace Peaslee to provide overall planning and direction. Peaslee, in turn, hired landscape architect Markley Stevenson to assist in developing landscape and planting plans.

The CFA also considered placing the statue on Columbia Island (now Lady Bird Johnson Park). But attention soon focused on a parcel of land owned by the government, known as the Nevius Tract. One problem interfering with consideration of the Nevius Tract was the memorial's enabling legislation, which specified use of a site in the District of Columbia; an amendment soon solved this difficulty.⁸⁵

The Nevius Tract

The Nevius Tract – 25.406 acres immediately northeast of Arlington National Cemetery, across from the military road to Fort Myer – was a parcel that had been acquired in the years immediately following World War I by Avon M. Nevius, a clerk for Washington's Riggs Bank.⁸⁶ There is some suggestion that Lt. Col. C.O. Sherrill, the First Executive Officer of the National Capital Park Commission, was involved with Nevius in these transactions, and that it was their intention to keep the land out of speculative development and later, when funds were available for the purpose, sell it to the federal government. Nevius may have anticipated that the government would eventually want the land for a memorial to Woodrow Wilson.⁸⁷

As related in a 1951 newspaper article, Nevius:

“bought the first part of the tract from the Palmer family of Georgetown for 6 cents a square foot . . . [and] acquired the 16 adjoining acres for \$50,000. The National Capital Parks and Planning Commission finally recommended that land should be acquired for a Woodrow Wilson memorial. That was in 1931. But the site recommended was Radnor Heights, just above or west of the Nevius tract. This did not bother Mr. Nevius. He knew if the Government built a memorial on the hill behind his property it would have to take his land too, to protect the view to Washington.”⁸⁸

The government acquired the land for almost \$1.7 million through condemnation in February 1948 as a possible site for a Veterans Administration hospital, for which a topographic survey had been prepared in December 1946 (NCR drawing #850/80485). The tract was placed under the Public Buildings Service of the General Services Administration (GSA), and the Veterans Administration was informed by the House Appropriations Committee that they could not build their hospital on such a valuable property.⁸⁹

At the time, the Nevius Tract was occupied by a small wood-frame house, and a few dilapidated outbuildings – two greenhouses, a privy – and three wells. A driveway led to the house from Arlington Ridge Road. From 1950 to 1952, the house was rented by Army Master Sergeant William Merrill, who lived there without bathroom plumbing and dumped his trash in a ravine about 200 feet from the house. The Army conducted small troop maneuvers on

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the site.

The government soon demolished the buildings and filled the wells and several test pits that had been bored for the hospital.⁹⁰

In May 1951, the NPS was recorded as having no interest in the Nevius Tract. The Department of Defense was eyeing the tract as a potential addition to Arlington National Cemetery, while Arlington County was hoping to use the land for recreation. Eventually, the tract was placed under the jurisdiction of the Interior Department as a site for a planned church memorial to the military chaplains of the United States.⁹¹ Nothing came of this, and by early 1953, it had been decided to use a portion of the tract for the Netherlands Carillon.

The Director of the NPS officially accepted the Nevius Tract as part of George Washington Memorial Parkway on March 2, 1953. It was transferred from the GSA without reimbursement.⁹² The heavily overgrown land was cleared in December 1953, its condition recorded in a series of photographs taken by NPS photographer Abbie Rowe. It seems that at least some large existing trees were retained.⁹³

The Netherlands, the United States, and the Carillon

The Library of Congress's Global Gateway project, *The Atlantic World: America and the Netherlands*, discusses the history of the Dutch presence in America and the interactions between the United States and the Netherlands from Henry Hudson's 1609 voyage to the post-World-War-II period.

There have been clear and lasting ties between these two nations since the founding of the United States. The two nations are bound through shared belief systems such as the common belief in the sovereignty of the free individual, the reason of the free mind, the belief in humanity, and tolerance.⁹⁴

Along with Britain, France, Russia, and Spain, the Netherlands was one of the few European powers to claim territory and build settlements on North American soil. In the period between 1609 and 1664, the Dutch established the colony of New Netherland, located in parts of present-day New York, New Jersey, Delaware, and Connecticut.

In 1782, John Adams was appointed America's first Minister Plenipotentiary to The Netherlands. According to the United States Department of State, in that same year came formal recognition by the Netherlands of the United States as a separate and independent nation, along with badly needed financial help that indicated faith in the future of this fledgling country. These loans from Friesland and the United Provinces were the first the new United States government received.

As early as the Revolutionary War the United States and the Netherlands were bound through military and economic ties. This bond was renewed with the Japanese attack on Pearl Harbor in 1941. Holland, already at war with Germany and Italy, declared war on Japan within a few hours, even before the United States did so. During the following years, the fate of Holland was more closely linked to that of the U.S. than ever. American troops played a major part in the liberation of Holland from the German occupation, and after the fighting was over, the 'European Recovery Program' (usually still called 'Marshall Aid' in Europe, after its originator) poured more than a billion dollars into the reconditioning of the Dutch economy.

Politically, the relationship between the two countries found expression, in 1942, by Queen Wilhelmina addressing a joint session of Congress, while her daughter and successor Juliana had that same honor ten years later.

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In 1949, Holland, like the United States, for the first time abandoned its traditional peacetime neutrality and joined NATO, the North Atlantic Treaty Organization. Those years saw the beginning of the heavy investment by U.S. companies in Europe and, in fact, of the enormous growth of the multinational companies and conglomerates which since have intertwined European and U.S. enterprise.

Americans may envision the great Dutch painters Rembrandt, Vermeer, and Van Gogh or the moving diary of Anne Frank. On the other side of the Atlantic the Dutch have their own ideas about the Americans. There is still an immense gratitude for the liberation in the Second World War, and for their help to rebuild the country via the Marshall Plan.

Operation Market Garden

Operation Market Garden is only one example of efforts made by the United States, in conjunction with the Allied troops, to free the Netherlands during World War II.

Following the allied invasion of Normandy, June 6, 1944, the Oberbefehlshaber (OB) West (Commander-in-Chief West) Gerd von Rundstedt, recommended to Berlin that Germany should surrender. Von Rundstedt was relieved of duty. His successor, Guenther von Kluge, committed suicide. The next officer to assume OB West, Walter Model, was ordered to stop the Allied advance and mount a counter offensive. In an endeavor to achieve that goal, the German front line of defense was moved south of the Netherlands main rivers, the 1st Army was ordered to prepare for an assault on Antwerp, and the 2nd SS Panzer Corps was ordered to retreat to Arnhem. Model's defense stretched from Antwerp to Maastricht. Hitler had no faith in Model's defense and replaced Model with von Rundstedt. Von Rundstedt cancelled the planned assault on Antwerp and consolidated his troops.⁹⁵

The Allied forces were, concurrently, planning Operation Market Garden, an assault plan intended to separate the western part of the Netherlands from Germany and thus halt the V-2 attacks on London. Operation Market Garden would also allow for further attacks against the Ruhr region and ultimately the liberation of the Netherlands. The Market Garden campaign was designed to capture six bridges while avoiding the Siegfried line, a major German defensive perimeter along the western border of the Netherlands. The 1st Allied Airborne Corps, established in August of 1944, were meant to "clear the way" for the British XXX Corps.⁹⁶

The United States committed sixty squadrons, approximately 1,100 aircraft, and the British committed a total of 18 squadrons of 529 aircraft to Operation Market Garden. This operation involved the transportation of 35,000 men, support supplies for the troops, and equipment such as jeeps.

Operation Market Garden began on September 17, 1944 and ended on September 26, 1944. Though some roads were permanently opened and the majority of the bridges captured, the troops never reached Arnhem. The corridor that was captured held little strategic value. This operation cost the combined forces approximately 17,200 casualties; wounded, missing and dead. Though considered a failure, Operation Market Garden did allow for further assaults on the Germans and the eventual liberation of the southern part of the Netherlands. Holland was finally freed in May 1945.

The Carillon

In the early 1950s, G. L. Verheol, a government official in The Hague, conceived the idea of presenting the United States with the gift of a carillon tower. The gift would symbolize the gratitude of the Dutch people for aid given both

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during and after World War II; when American forces helped free the Netherlands from Nazi occupation and in the years of reconstruction when aid was given through the Marshall Plan. In April 1952, on a trip to the United States, Queen Juliana of the Netherlands presented President Truman with a small silver bell, a token of the carillon, in a ceremony sponsored by the Department of the Interior and held in Meridian Hill Park. Three leading Dutch bell foundries started casting the bells that year. In October, the Netherlands Ambassador to the United States began making inquiries of the Secretary of the Interior regarding a location. Noting that certain sites had already been discussed "informally," he stated that the Nevius Tract "appears to be by far the most attractive and suitable," and asked whether it could be secured for the carillon.⁹⁷

A letter was soon drafted for the President's signature by Harry T. Thompson, Acting Superintendent of National Capital Parks, requesting the GSA to transfer the Nevius Tract to the Department of the Interior so that it could be evaluated for the carillon tower. Duly sent by the President on January 16, 1953, the letter transferred the tract to the jurisdiction of the NPS, to be administered as part of George Washington Memorial Parkway.⁹⁸

After casting was completed, the carillon stood in a temporary structure in the city of Rotterdam before being shipped to the United States in 1954. On arrival in Washington, it was hung in another temporary tower erected on the polo grounds in West Potomac Park, where it was dedicated on May 5 of that year. The carillon remained in this location while funds were being raised in the Netherlands for a permanent tower. The carillon was finally installed in a structure designed by Dutch architect Joost W.C. Boks, at the southern end of the Nevius Tract in 1960.⁹⁹

Early Siting of United States Marine Corps War Memorial

Fearing that the "Marine memorial" might be placed directly on the Mall axis, around June 1953 the CFA asked the Marine Corps War Memorial Foundation to quickly prepare a landscape plan. The foundation secured the services of landscape architect Elbert Peets, at that time the landscape architecture member of the CFA.¹⁰⁰ In July, the foundation formally requested authorization from the Secretary of the Interior to use the site.¹⁰¹ However, it was recommended that no decision be made until a resolution had been reached on the carillon.¹⁰² Orme Lewis, the Assistant Secretary of the Interior, wrote:

"[The tract] is high in elevation, and overlooks the Mall axis. Its position is unique, it is extremely important to the Nation's Capital from an aesthetic standpoint, and therefore should be devoted to the highest public benefit to the Nation."¹⁰³

On December 15, 1953, the Secretary of the Interior formally granted the foundation permission to erect the United States Marine Corps War Memorial on the Nevius Tract, directing them to consult with the NPS on its location, development, and other details.¹⁰⁴ It was also directed that the memorial was to form one part of a composition with other memorials.

The Freedom Shrine and the Extension of the National Mall Axis

A complicating issue affecting the placement of the two memorials on the Nevius Tract arose in the early 1950s. For several years, the United States Marine Corps War Memorial and the Netherlands Carillon were considered as potential components of a larger composition to be focused on an extraordinarily large and ambitious monument to the five political freedoms guaranteed by the Bill of Rights – speech, religion, press, assembly, and petition.¹⁰⁵ Called variously the National Monument and the National Freedom Shrine, the project seems to have evolved from an idea put forward by architect Eric Gugler and First Lady Eleanor Roosevelt in the 1940s for a structure referred to as the "Hall of Our History." The Freedom Shrine was intended to be a living memorial, a building providing some

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community use – perhaps including meeting rooms, an auditorium, or the like. A cross-axis to the extended Mall line was shown on a topographic survey prepared in about January 1954.¹⁰⁶

By October 1953, the Netherlands ambassador was seeking to have the carillon considered as a possible addition to this larger ensemble. This idea may have already occurred to some of the people involved, at least in National Capital Parks.¹⁰⁷

Speaking before a meeting of the CFA in December, Harry Thompson of National Capital Parks outlined the major design considerations for organizing the three memorials on the Nevius Tract. The key thing, Thompson said, was to consider the Nevius Tract as an extension of the National Mall axis. At the same time, it was important that the United States Marine Corps War Memorial and the Netherlands Carillon should both be placed off the Mall axis, though on a line perpendicular to it. The prime site at the end of the axis – the actual new termination of the western end of the Mall – would be reserved for the Freedom Shrine.

Thompson then briefly described the plan for the ensemble: a pair of reflecting pools would lie in front of the Freedom Shrine and link the United States Marine Corps War Memorial on the north with the carillon on the south. Referring to the United States Marine Corps Memorial specifically, Thompson stressed that this plan would enable visitors to see the memorial in three ways: in the round, silhouetted against the sky, and reflected in the pools.

A National Monument Commission for the shrine was created by an act of Congress in August 1954.¹⁰⁸ Charged with developing designs, the commission selected John Harbeson of the Philadelphia firm Harbeson, Hough, Livingston, and Larson as project architect, while Gilmore Clarke designed the landscape.

Chief NCP architect Haussmann wrote an analysis of the site in September:

“ . . . the site is of a degree of importance unique in the city and its environs. The Mall axes are centered and terminated by structures of an importance equaled by no others in the Nation and this site presents the last remaining opportunity for development on a broad and splendid scale.”

Therefore, Haussmann believed, the axial relation of the Nevius Tract to the Mall and to its central axis “should be acknowledged, but not necessarily rigidly adhered to.” The architectural setting of the National Monument should unify the two other memorials. Haussmann emphasized the vital role that would be played by reciprocal views between the Mall and the new monuments in ensuring that visitors would understand the relationships among them.¹⁰⁹ Though plans were developed, the “Freedom Shrine” was never realized and current legislation prevents further development of Arlington Ridge Park.

Construction of the United States Marine Corps War Memorial and Its Landscape

In the meantime, plans went ahead for the United States Marine Corps War Memorial. The conditions under which the Marine Corps War Memorial Foundation was authorized to build the monument on the Nevius Tract were outlined in a letter from the Director of the NPS dated January 5, 1954. The foundation was to consult with the NPS on the monument’s “location, orientation, and elevation” in relation to the site as shown on a study prepared in December 1953 (NCR drawing #117.3-110); to secure NPS approval on any drawings; to obtain topsoil and fill from the immediate site or from off the property; and to protect other parts of the site from damage.¹¹⁰

The foundation hired the Washington architect and park designer Horace W. Peaslee to design the memorial

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"entourage" (his term for the ensemble). Peaslee had served as architect for the Office of Public Buildings and Grounds (1917-1922), was one of the principal designers of Meridian Hill Park (1917-36), and was appointed Director of Housing for the Public Works Administration. Apparently it was Peaslee who then secured the services of landscape architect Markley Stevenson as a landscape consultant for the project, responsible for developing the planting plan.¹¹¹ The representatives of National Capital Parks who were most closely involved were Acting Superintendent Harry T. Thompson, NCP Chief Architect William Haussmann, and landscape architect B.C. Howland.

The specific location on the tract was selected in a meeting held on site in late January of 1954 between representatives of the foundation (including Peaslee and Peets), National Capital Parks, and the CFA. The men decided that the memorial should be generally oriented north to south, with its long axis approximately perpendicular "at its mid-point to the line of sight of the Washington Monument," and that the elevation of the base should be 100 feet above sea level, plus or minus five feet.¹¹² Peaslee's general scheme for the entourage was approved.

Work began the next month. Fill was used to create a berm – called variously the "enframing crescent terrace" and the "pine knoll" – at the west end of the site. Situated behind the area reserved for a reviewing platform, the berm helped form a secluded precinct for the memorial, partially blocking views of the roadways and apartment buildings which pressed closely around the site to the north and west. Peaslee was adamant that the memorial should face south and approach should be off-axis (presumably so that visitors would see the statue to its advantage, at an oblique angle). The main entrance would be from the east, with parking provided at the west and egress via North Meade Street.¹¹³

Groundbreaking was held on February 19, 1954, the ninth anniversary of the invasion of Iwo Jima. Presiding over the ceremony was Secretary of the Interior Douglas McKay and Commandant of the U.S. Marine Corps Gen. Lemuel C. Shepherd, Jr. The shovel employed had been used for the groundbreaking of the Lincoln and Jefferson Memorials. By this date, the Marine Corps War Memorial Foundation had already raised \$500,000 in donations from current and former Marines. About \$250,000 was still needed.

Plans for the design and grading were approved by the CFA in March 1954. The same month, the National Capital Park and Planning Commission and Arlington County approved plans for the connecting roads. Other approvals were soon secured from National Capital Parks and Virginia State Highways. The NPS formally accepted plans for the general layout, grading, and roads in April.¹¹⁴

Since Peaslee wanted the new grade to be smooth and continuous, a ravine between the memorial site and Arlington Boulevard had to be filled. New planting may have been extended into the highway's right-of-way. Specifications for roadways, walks and steps were ready by May, with drawings prepared by Clarke-Yarus Associates, Architects and Engineers, and grading was underway the next month. Plants were purchased from Rock Creek Nurseries.¹¹⁵

Markley Stevenson had developed the planting plan for the memorial by June. He used a limited plant palette, relying primarily on a few species of trees, such as willow and scarlet oaks, white pines, lindens, hornbeams, and sour gums, with individual species defining particular areas. Hedges of yew (*Taxus*) and *Osmanthus* defined the plaza immediately around the statue.¹¹⁶ Immediately behind the reviewing stand, Stevenson placed a "thin red line" of sour gums to form a brilliant red backdrop to the statue in the fall, especially when viewed across the river from the Lincoln Memorial. The view designed by Stevenson toward the Lincoln Memorial and the terraced step area to

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the north of the Lincoln Memorial known as The Watergate Steps, can be seen today from the steps of the Watergate. The device of planting a row of sour gum trees behind the reviewing stand, so their deep-red fall foliage could throw the memorial into relief, has proven less effective than expected. This framing device, when seen from a distance, is too small to accomplish what the designer intended.¹¹⁷ Grading and tree planting were carried out in the summer of 1954.

The contractor was Charles Tompkins Company, and the subcontractor for paving was Helsing Brothers. John J. Earley Studios prepared a special concrete paving system for the black plaza around the statue and for the reviewing platform.¹¹⁸ An original concrete reviewing stand at the west end of the site was demolished, replaced by a new Earley Studios reviewing stand in the fall of 1954.¹¹⁹ Recent research has located the drawings for the reviewing stand signed by Horace Peaslee and dated July 7, 1954. It is unclear when or why the earlier concrete reviewing stand, referenced in the communication by Howland, was constructed.

Work on the statue ran in tandem with work on the site design and landscape. According to de Weldon, he worked on the statue for nine years, creating some thirty-six models ranging from a twelve-inch-high plaster one to a nine-foot-tall limestone model. Around September 1953, the final plaster model was cut into 140 pieces and shipped to the Bedi-Rassy Foundry in Brooklyn, New York, for casting in bronze. The casting process required the work of experienced artisans. After the parts had been cast, cleaned, finished, and chased, they were reassembled into approximately a dozen pieces--the largest weighing more than 20 tons.

In September of 1954, the statue was shipped in pieces from its Long Island foundry on three flatbed trucks. Once the parts were on-site, the process of assembly began on September 13, 1954. The pieces were bolted and welded together, and the statue was treated with preservatives. Buried in the concrete foundation was a lead box containing Marine Corps memorabilia.¹²⁰ Eugene Bedi, a representative of the Bedi-Rassy Foundry, was on-site for the statue's assembly in Arlington; while Luke Bodor worked on the statue in the foundry. Others known to have worked on the statue in Arlington include: Rick Rinaldi, Bill Hooker, and Julius Tomori, and W.T. Cowan, Inc transported the cast pieces of the statue from Brooklyn to Arlington.

Felix de Weldon, the sculptor, reluctantly acknowledged the help of a least two men in his studio at 210 Randolph Place (aka the old Paul Bartlett studio in Northeast Washington) who assisted with development of the "Iwo Jima" statue: John Hevelow and Idilio Santini.¹²¹ Santini was a Brazilian who immigrated to the United States in 1928 and is pictured with de Weldon in a Defense Department photograph in 1952. De Weldon was also assisted by Joseph G. Piazza, "an Italian trained as an ornamental plasterer; Piazza worked on the model of the flag-raising that was placed outside the Navy Department building on Constitution Avenue in the 1940s; this model was moved to Quantico and dedicated November 1951."¹²² Other de Weldon assistants had to be identified by a news clipping from the Marine Corps that was illustrated with photographs: "these are Lawrence Pefferly, shown with de Weldon working on cutting the stone, and stone pointer Anthony Briglia, shown transferring measurements from the plaster model to the stone blocks."¹²³

The Bonaccord, "black granite" imported from Sweden, arrived in Baltimore, Maryland, in August 1954. The "black granite" was used to face the memorial base.¹²⁴ Some felt it was inappropriate to use foreign granite for the memorial.¹²⁵

The United States Marine Corps War Memorial was dedicated on November 10, 1954, the 179th anniversary of the founding of the Marine Corps. Presiding officials included President Dwight D. Eisenhower, Vice President Richard

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M. Nixon, the Deputy Secretary of Defense (honorary Chairman of the Day), the President of the Marine Corps War Memorial Foundation, the Assistant Secretary of the Interior, and sculptor de Weldon. The foundation turned the memorial over to the NPS on July 1, 1955.¹²⁶ Because it is located on federally-owned land, changes to the monument must be vetted through the National Park Service and the CFA. Changes and embellishments to the monument, rather than maintenance, are facilitated by the Marine Corps and paid for by private funds.¹²⁷

In the first year after the memorial's dedication, National Capital Parks had to deal with parking pressures and traffic problems at the site. Parking seems to have originally been on the "east slope ridge" before Peaslee recommended moving it to the more secluded slope at the west to "preserve the character of the present approach."¹²⁸

While Peaslee advised against installing any permanent parking controls, National Capital Parks may have added "interceptors" placed at right angles in places where buses tended to run over curbs.¹²⁹ There were troubles with people trespassing over the site – damaging ground and turf by driving or clambering on foot down the slope from North Meade Street, or walking over the pine knoll and parade grounds – and Peaslee felt more controls were needed.¹³⁰ Pylons of some kind which stood at the east side of the reviewing stand were removed in June 1955. Changes to the walks were also made at this time – some were removed, while others were added later.¹³¹

Controversies:

The United States Marine Corps War Memorial, the Flag, and the United States Air Force Memorial

Beyond the lighting, lettering, and battle honors alterations discussed in Section 7, little documented change to the statue had occurred prior to the rehabilitation work that took place between 2005 and 2006. In 1974 however, the Arlington Fire Department rescued the flag, which was inverted after one of the rings securing it tore loose. Unfortunately, the next year, the flag was stolen, but it was quickly replaced. Also in the mid-1970s, questions arose about the appropriateness of displaying the flag around the clock; however, Public Law 94-344 of 7 July 1976 clearly stated that if "patriotic effect is desired" and if "properly illuminated during the hours of darkness," the flag could be flown twenty-four hours a day, seven days a week. This was an amendment to the 22 December 1942 resolution, which allowed for patriotic displays of the flag at night. It also reiterated the custom of displaying the flag only from sunrise to sunset on buildings and on stationary flagstaffs in the open. In addition, the 1976 law served as an extension of the presidential proclamation of 12 June 1961 that specifically permitted the flag to fly over the United States Marine Corps War Memorial, except during inclement weather.¹³²

When, in the 1990s, the United States Air Force sought to have an Air Force memorial added to Arlington Ridge Park the United States Marine Corps responded with strong arguments reflecting Marine Corps pride in the United States Marine Corps War Memorial. Indeed, they challenged the March 15, 1996 determination of effect that found the United States Marine Corps War Memorial and Netherlands Carillon were not eligible for listing on the National Register of Historic Places "at this time" due to the "usual 50-year rule." The result was a Determination of Eligibility that found both the United States Marine Corps War Memorial and the Netherlands Carillon to be eligible for listing on the National Register of Historic Places. The Air Force Memorial was relocated and Congress has implemented a building freeze on the "Arlington Ridge Tract."¹³³

In 1993, Congress authorized the establishment of a memorial to the United States Air Force and its predecessors. Though the history of the U.S. Air Force had begun in 1907, it did not become an autonomous military force until 1947. The memorial would commemorate the pioneers of aviation, and those who have served in the Air Force and the more than 54,000 who had died in service to the Air Force and its predecessors. It would also help to inspire those who served in the future. A further motivation was the realization that, though the 50th anniversary of the

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service was approaching, there was no public commemoration of the Air Force or its personnel in Washington. The absence was notable in view of memorials to the Navy, the U.S. Marine Corps, the United States Coast Guard, the Seabees, the 1st, 2nd, 3rd, and 4th Divisions, numerous Army generals, and to women of the military through the Women in Military Service for America Memorial (located at the hemicycle western end of Memorial Avenue).

The Air Force Memorial Foundation worked closely with the National Park Service, the National Capital Memorial Commission, the Commission of Fine Arts, and the National Capital Planning Commission in 1994 and 1995 to identify and evaluate thirty potential sites. The site determined to possess the best attributes was located in Arlington Ridge Park, about 600 feet south of the United States Marine Corps War Memorial and a similar distance northeast of the Netherlands Carillon. It was situated, of course, within a landscape that, on its acquisition in 1954, was deemed sufficient in size and location to support three memorials. Further, the United States Marine Corps War Memorial and the Netherlands Carillon had both been developed with the signed recognition that a third memorial – the Freedom Shrine – was part of the future plan of Arlington Ridge Park.¹³⁴

Several other characteristics made the site appealing. The first military flights are believed to have occurred within the grounds of Fort Myer, not far from the proposed site. Further, the servicemen and women of the Air Force considered that the site and memorial would be an appropriate neighbor to the military memorials associated with the heights of Arlington. In the vicinity of this ridge, running north-south through and beyond Arlington National Cemetery, are resting sites for generals, majors, admirals, and servicemen and women from all branches of the services as well as memorials to the U.S. Coast Guard, the U.S. Marine Corps, and to Women in Military Service¹³⁵

In 1995, the use of Arlington Ridge Park was approved by the National Park Service, the Commission of Fine Arts, and the National Capital Planning Commission, with the conditional approval of a specific two-acre site. This was to be landscaped to complement the existing grassy slopes and park atmosphere. The foundation interviewed several potential designers before selecting the firm of Pei Cobb Freed & Partners of New York. Architect James Ingo Freed's proposal, approved in early 1996, was for an unroofed structure, star-shaped in plan and derived from the five-pointed star that appears on all Air Force aircraft and in all enlisted rank insignias. Approach would have been from the west, and beneath the structure there would have been an underground exhibit hall and a meditation room.¹³⁶

Members of the public and representatives of the United States Marine Corps recognized that the character of the site and accustomed local recreational uses of the park might change because of the new monument. They formed a coalition, which led to extensive, vociferous efforts to have the memorial built in another location, far removed from the ground long associated with the United States Marine Corps War Memorial site and considered hallowed by the Marine Corps. Legal action by the dissenting coalition was filed in 1997 during the 50th anniversary of the United States Air Force. Legal action and appeals continued for nearly two years until dismissal by the court in May 1999.¹³⁷

During this extended period of controversy, the Air Force Memorial Foundation reevaluated its original concept and ultimately deleted the memorial's proposed underground space. In 1999, before proceeding further, Congress decided (Section 2881 of Public Law 106-65, approved October 5, 1999) that the site known as the Navy Annex, located on Arlington Ridge west of the Pentagon, could be made available for expansion of Arlington National Cemetery and other purposes. In December 2001, Congress enacted the National Defense Authorization Act for Fiscal Year 2002, Public Law 107-107. Section 2863 stipulated that, the Secretary of Defense would make up to three acres of the Arlington Navy Annex available to the Air Force Memorial Foundation, as the location for the Air

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Force Memorial, in lieu of the previously-approved location in Arlington Ridge Park.¹³⁸

Following the tragic events of September 11, 2001, and in the interest of preventing further inter-service dissension, the Air Force Memorial Foundation decided against building their memorial in Arlington Ridge Park, and to instead study the Naval Annex site. Once again Pei Cobb Freed was selected as project architects, and James Ingo Freed created a new design composed of three soaring stainless-steel spires, along with a parade ground, inscribed walls, and other features, all set within a park-like landscape.¹³⁹ This memorial was dedicated October 14, 2006.

Construction of the Netherlands Carillon and Its Landscape

By October 1953, all forty-nine bells of the Netherlands Carillon had been cast, and the carillon had been hung in a temporary structure in Rotterdam.¹⁴⁰ The bells had been cast by three separate, nationally renowned, bell-foundries in the Netherlands: Van Bergen, Heiligerlee, Province of Groningen; B. Eijsbouts, Asten, Province of North Brabant; and Petit and Fritsen Inc., Aarle-Rixtel, Province of North Brabant. The decision, though democratic in intent, would haunt the musical quality of the Carillon for the next forty years as each bell had a different profile and sound quality.

In 1954, while the site for the United States Marine Corps War Memorial was being prepared, the CFA was attempting to secure a location for the Netherlands Carillon in Meridian Hill Park. Both Elbert Peets and Horace Peaslee seem to have hoped that the Carillon would go there. However, use of the Nevius Tract as a site for the Carillon was finally approved by President Truman on August 23, 1954.¹⁴¹

A couple of organizations objected to this location. One of those was the American Veterans (AMVETS) organization. The National Commander of AMVETS, a national veterans' service organization, wrote to the Secretary of the Interior about their fears that a carillon in the park would conflict with the AMVETS carillon in the Amphitheater of Arlington National Cemetery.¹⁴²

By February 1956, the Carillon had been shipped to the United States and hung in a temporary steel tower located on the polo grounds in West Potomac Park. The National Capital Parks staff studied the sightlines from the Mall to the tower's proposed permanent location on the Nevius Tract (NCP drawing #117.1-304). The study suggested that the tower would only be visible above the Lincoln Memorial when seen from as far away as the base of the Washington Monument, and even then it would be a distant feature. When seen from directly behind the Lincoln Memorial, the tower would be "silhouetted against the sky over hill behind it for about half its height."¹⁴³

The first plans prepared by Dutch architect Joost W.C. Boks called for a 250-foot-high open tower. After objections from the CFA – which was concerned about the tower seen in relation to the Lincoln Memorial – the height was reduced to 150 feet, and the steel plates were added to partially enclose the skeletal steel framework.¹⁴⁴ The revised design was approved by the CFA in May 1957. The final design was for a tower 127 feet high standing in the center of a square plaza, paved with quartzite and surrounded by a low lava-stone wall.¹⁴⁵ In September 1958, Fortune Engineering Associates of Alexandria, Virginia, in association with Eijkelenboom & Middelhoek, Architects, of Rotterdam, Kingdom of the Netherlands, designed and constructed the foundation for the Netherlands Carillon. The tower was given a "baked lacquer finish" in a "rather neutral dull brownish bronze" color.¹⁴⁶ Two stylized bronze lions designed by Boks and executed by Dutch sculptor Paul Koning flanked the low entrance steps on the east side. The Netherlands Carillon was officially dedicated on May 5, 1960, the 15th anniversary of Holland's liberation from Nazi Germany.

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Simmons, BGen. Edwin H., (Ret.). "Marines in Bronze." *Fortitudine* 15, no. 3 (Winter 1985-86): 3-7.

10. GEOGRAPHICAL DATA

UTM References (additional UTM references)

Zone Easting Northing	Zone Easting Northing	Zone Easting Northing
5 18/320755/4306391	6 18/320670/4306501	7 18/320633/4306642

VERBAL BOUNDARY DESCRIPTION

The Arlington Ridge Park, Arlington, Virginia, boundary follows the inner edge of North Meade Street going north, then the exit off Meade onto Arlington Boulevard going east to join Route 110, then along Jefferson Davis Highway (Route 110) going south, then the exit off Route 110 onto Marshall Drive and going west along Marshall Drive, and finally back to North Meade Street. This boundary is noted as parcel id 34002001 on the GIS mapping center web site for Arlington County, Virginia.

BOUNDARY JUSTIFICATION:

The site boundaries, delineated by the constructed features listed in the boundary description, include the property historically associated with the Nevius Tract. The Nevius Tract – 25.406 acres immediately northeast of Arlington National Cemetery, across from the military road to Fort Myer – was acquired by Avon M. Nevius in the years immediately following World War I.¹ The federal government acquired the land in 1948 and the National Park Service accepted the Nevius tract for inclusion in the George Washington Memorial Parkway on March 2, 1953. On October 23, 1952, the Netherlands Ambassador had written to the Secretary of the Interior indicating that the Nevius Tract was the most suitable site for the Netherlands Carillon.² It was decided by early 1953 to use a portion of the tract for the Carillon. On December 15, 1953, the Secretary of the Interior granted permission to the Marine Corps War Memorial Foundation to erect the U.S. Marine Corps War Memorial on the same tract. The foundation was directed to consult with the National Park Service and was also directed that the memorial was to form one part of a composition with other memorials.³

Endnotes for Boundary Justification only:

¹ Kay Fanning, "Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscape Inventory (Washington, DC: 2002; rev. 2003): part 2b, p6. Fanning goes on to say "The tract actually comprised three parcels; other small parcels have since been added around the edge." Information from Glenn DeMarr, Regional Land Use Liaison, conversation with Kay Fanning, June 18, 2002.

² Fanning, part 2b, p.7, who cites Dr. J.J. van Roijen, Netherlands Ambassador, Netherlands Embassy, to Sec. of the Interior, Letter, Oct. 23, 1925, 1460-1, LUCE files [Land Use Coordination Files].

³ Fanning, part 2b, p. 8, who cites McKay to Edson, Dec. 15, 1953, 1430-2, LUCE files.

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Arlington County***

DHR Negative.#: 23869 Date: April 18, 2008 Photographer: Susan Horner Roll #: 1 of 1

Photo 1: Frame 4, US Marine Corps War Memorial—Looking East

Photo 2: Frame 6, US Marine Corps War Memorial Reviewing Stand—Looking South

Photo 3: Frame 9, US Marine Corps War Memorial Parade Ground & Reviewing Stand—Looking West

Photo 4: Frame 11, US Marine Corp War Memorial with a choir that had performed for the Pope on April 17, 2008 singing "Let There Be Peace on Earth"—Looking West

Photo 5: Frame 16, Netherlands Carillon with Floral Library—Looking Southwest

Photo 6: Frame 18, Netherlands Carillon with Floral Library in foreground—Looking Northwest

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Endnotes

¹ Kay Fanning, "Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscape Inventory (Washington, DC: 2002; rev. 2003): part 2a, p1. Fanning states that the 27.5-acre site was known for many years as the Nevius Tract. It is now referred to as Arlington Ridge Park. This was a decision made in the late 1990s by Audrey Calhoun, GWMP Superintendent, and John Parsons, Associate Regional Director, Lands, Resources and Planning, National Capital Region.

Most of the information on the U.S. Marine Corps War Memorial is drawn from National Capital Region and George Washington Memorial Parkway files; Kay Fanning, "Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscape Inventory (Washington, DC: 2002; rev. 2003); Karal Ann Marling and John Wetenhall, "Iwo Jima: Monuments, Memories, and the American Hero," Cambridge, Mass.: Harvard University Press, 1991; Gary Scott and Richard Quin, "Determination of Eligibility: Arlington Ridge Park," 1999; and "U.S.M.C. Memorial" under "George Washington Memorial Parkway" on the National Park Service web site – nps.gov/gwmp/usmc.htm.

² Fanning, part 3a, p. 4.

³ Ibid.

⁴ Ibid., p. 1.

⁵ Fanning, part 1, p. 19.

⁶ The number of visitors to Arlington Ridge Park, with 1,433,623 guests in 2007 and an annual average of 1,437,629, exceeds the combined number of annual visitors to the White House and the Washington Monument of 1,082,310 in 2007 and an annual average of 515,421.

⁷ Fanning, part 3a, p. 2.

⁸ Ibid.

⁹ Fanning, part 3b, p. 17

¹⁰ There are no indications in the records that the rocks were imported from outside the United States. Source information was, however, documented for the granite facing of the base. The granite facing, imported from Sweden is discussed in more detail later.

¹¹ Sunday Star, Nov. 11, 1951, front page, reference in memo from Sager to Thompson, Nov. 13, 1951, LUCE files; see also Marling and Wetenhall 1991:149-150, 160-162, and Frank T. Gartside to James A. Needham, Sept. 30, 1953, LUCE files.

¹² The new arrangement has the distracting effect of placing the figures in unattainable physical positions--contorting bodies so the shoulders appear dislocated and body parts are jumbled in such a way as to lend weight to rumors regarding such things as how many hands are on the flag pole. There are six figures with twelve hands and twelve feet. There is no thirteenth hand as some have speculated.

¹³ Marling and Wetenhall, pp.8-9, 16.

¹⁴ According to Vincent L. Santucci, Chief Ranger, George Washington Memorial Parkway, "the term black granite is a commercial term only and a misnomer. By strict geologic definition - black granite does not exist. The classification of igneous rocks, which is universally accepted by the geologic community, is fundamentally based upon two variables (texture and mineral composition). Despite the science, there are those involved in the marketing of countertops and flooring that have invented this concept of "black granite." Regarding the black rock incorporated into the Memorial. If we ascribe to the geologic thinking -- we have rocks which are rich in dark (iron / magnesium) minerals. Coarse grained texture - mafic rocks are classified as Gabbro and fine grained mafic rocks are classified as Basalt." The previous information was conveyed via electronic communications with the author on January 31, 2008.

¹⁵ Ibid.

¹⁶ Joel D. Thacker, Historian, USMC, to Felix de Weldon, 6 May 1952, RG 66, Box 62, NARA; Minutes 11 March 1954, CFA, pp. 2-3.

¹⁷ Col. Michael F. Monigan, USMC, "New Battle Honors Added to Marine Corps Memorial," Fortitudine, Winter 1996-97: 7

¹⁸ The present emblem or symbol of the Marine Corps assumed this form in 1868, but its general design most likely was derived from the British Royal Marines' "Globe and Laurel." The globe on the U.S. Marine Corps' emblem signifies service in any part of the world, as does the crested eagle albeit indirectly. The crested eagle, as opposed to the American bald eagle, is found all over the world. The anchor, whose origin dates back to the founding of the Marine Corps in 1775, indicates the amphibious

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nature of Marines' duties. It is a foul anchor, which means the anchor has one or more turns of the chain around it, and this kind of anchor has been used as part of the emblem since 1776. See "Marine Corps Emblem," at www.uspharmd.com/usma/mcega.htm. (accessed 26 July 2005).

¹⁹ Fanning, part 3a, p. 9.

²⁰ The rehabilitation work was completed by: Repair Contractor, HSU Development Company, Rockville, Maryland; Project Engineer/Designer, The Armbruster Company, Glencoe, Illinois; Material Suppliers/Manufacturers, Tobar Construction, Beltsville, Maryland; and Virginia Concrete Company, Springfield, Virginia. The work received the International Concrete Repair Institutes 2007 Award of Merit in the category of Historic Rehabilitation.

²¹ Virginia B. Price, "United States Marine Corps War Memorial (Iwo Jima Memorial)," Historic American Landscape Survey HALS No. VA-9. Washington, DC: 2005, p. 8-9. When addressing ownership issues Price cites: Regarding status as memorial park and jurisdiction under the National Park Service, see Minutes 17 December 1953, CFA, p. 1. She goes on to cite the following information regarding maintenance issues NPS brochure, copies on file, MCHC, and Community Archives/Virginia Room, ACPL; B. General Edwin Simmons, "Marine Bronze," *Fortitudine* 15, no. 3 (Winter 1985/86): 3-7; memo to file re: care of memorial is Park Service's responsibility, MCHC.

²² The Cultural Landscape Inventory of 2003 states: It is not certain just when the reviewing stand of the United States Marine Corps War Memorial was given its current form. There is some indication that it may originally, at the time of the memorial's dedication in November 1954, have been simply a slope, or that it might have had six stepped levels.²² Perhaps a temporary structure was built before the current concrete and asphalt platform. It is also not known whether the main platform – the area that is now asphalt – was ever paved with the Earley Studios decorative concrete, as its front apron and front steps are, or when the concrete may have been replaced by asphalt.

²³ Peaslee to Mr. Jeff [?], memo, Sept. 24, 1954, and Peaslee to Thompson, memo, July 27, 1955, 1430-2, LUCE files.

²⁴ T. Sutton Jett to Jerry T. Verkler, 11 April 1967, Iwo-2.

²⁵ Russell E. Dickenson to Assistant Director, Design and Construction, WSC, Oct. 25, 1968, Iwo-2.

²⁶ Fanning, part 2b, pp. 18-19, who cites Robert Horne to Director, National Park Service, 1961, 1430-1, and [Conrad] Wirth to Douglas McKay, Sec. of Interior, March 31, 1961, 1430-1, and Wirth to McKay April 20, 1961, 1430-1, LUCE files.

²⁷ Price, p. 10. In the mid-1970s, questions arose about the appropriateness of displaying the flag around the clock; however, Public Law 94-344 of 7 July 1976 clearly stated that if "patriotic effect is desired" and if "properly illuminated during the hours of darkness," the flag could be flown twenty-four hours a day, seven days a week. This was an amendment to the 22 December 1942 resolution, which allowed for patriotic displays of the flag at night. It also reiterated the custom of displaying the flag only from sunrise to sunset on buildings and on stationary flagstaffs in the open. In addition, the 1976 law served as an extension of the Presidential proclamation of 12 June 1961 that specifically permitted the flag to fly over the Marine Corps War Memorial, except during inclement weather. Price cites: Joint Resolution, 22 December 1942, 56 Stat. 1074; Proclamation 3418 re: Display of Flag at Marine Corps War Memorial, *Federal Register* 26, no. 115 (16 June 1961); note to Bill Steele, 31 August 1977, in folder: "Memorials: Marine Corps War (Iwo Jima) 24hr Display of Flag," MCHC.

²⁸ Haussmann to Associate Superintendent, March 18, 1955, 1430-2; Thompson to Wirth, May 24, 1955, 1430-2; Thompson to Wray, June 10, 1955, 1430-2; "Technical Specifications for Floodlighting the U.S. Marine Corps War Memorial in Arlington, Virginia," Jan. 20, 1956, 1430-1, LUCE files.

²⁹ Haussmann to Associate Superintendent, March 18, 1955; Thompson to Wirth, May 24, 1955; Thompson to Maj. Ralph Wray, June 10, 1955, 1430-2, LUCE files. Also "Technical Specifications for Floodlighting the U.S. Marine Corps War Memorial in Arlington, Virginia," Jan. 20, 1956, 1430-1, LUCE files.

³⁰ B. General Edwin Simmons, "Marines in Bronze," *Fortitudine* 15, no. 3 (Winter 1985/86): 3-7; Jack Eisen, "Updating a Memorial," *Washington Post* (13 October 1985): C2; "Vietnam Added to Marine Corps War Memorial," Press Release, 8 November 1974, as well as misc. material on file, MCHC; *Northern Virginia Sun* (12 October 1985): 3; Minutes 16 October 1984, CFA, p. 14; Minutes 26 July 1990, CFA, p. 11.

³¹ Col. Michael E. Monigan, USMC, "New Battle Honors Added to the Marine Corps Memorial," copy on file, MCHC, as well as David H. Hugel, "Foundation Funds War Memorial Update"; Scott McCaffrey, "New Battles Added to Iwo Jima Memorial," *Sun Weekly* (7 November 1996); Scott McCaffrey, "Iwo Jima Memorial Battle Lines Added," *Sun Weekly* (14 November 1996); "Now It's a Legacy Chiseled in Stone," *Leatherneck* (January 1997): 41, copies on file, MCHC. At this time as well, the decision was made not to include El Salvador, Desert One (failed hostage rescue attempt), Pakistan, Oklahoma City bombings, and deaths

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occurring while on duty for the State Department or embassies. B.General Edwin Simmons, USMC (Ret), "Funds Would Inscribe New Battle Honors for Memorial," *Fortitudine* (Summer 1996): 15. See also, Frank Greve, "A Minor Skirmish Develops at Marine Corps Memorial," *Miami Herald* (18 April 1986); and folder "Additional Inscription on MC War Memorial," MCHC. Correspondence between Simmons and Charles Atherton, Commission of Fine Arts, dating to 1990 reflects concern over the identification of the Korean and Vietnam wars on the memorial; at this time, Simmons is reminded of the need to recognize the Persian Gulf and Panama engagements. Copies on file, MCHC. Likely some reference to this interaction is on file at the Commission because Simmons was to attend the Commission's meeting on 19th of April.

³² Congressional Record, House, 4 August 1981, HJ Res. 207 – Rosenthal Plaque; "Iwo Jima Photographer Honored," *Washington Times* (14 October 1982): 3-A; "Marine's Iwo Jima Memorial Is Credit to Photographer," *Los Angeles Times* (14 October 1982): A2, clippings on file, MCHC; Minutes 16 May 1984, CFA, p. 5.

³³ —"Marine Helps Restore Iwo Jima Memorial," *Marine Corps Gazette* (November 1986); and Sara Martin, "Ex-Marine Gives Money to Redo Iwo Jima Lettering," *Fairfax Journal* (30 September 1986): 1; copies on file, MCHA; *Arlington Journal* (30 September 1986): 1.

³⁴ "Marine Manicure," *USA Today* (8 August 1984): 3A; Connie O'Kane, "Spit and Polish for Iwo Jima," *Arlington Journal* (16 August 1984): B6; "Monument Cleaning," *Henderson Hall News* 18 no. 33 (17 August 1984); Warren Strobel, "Marines Conquer Iwo Jima Corrosion," *Washington Times* (7 August 1984): 6A; and Warren Strobel, "Marines Conquer Iwo Jima Corrosion," *Capital Life* (7 August 1984): 12B; copies on file, MCHC; *Northern Virginia Sun* (9 August 1984).

³⁵ Most of the information on the carillon is taken from the following sources: Kay Fanning, "Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscape Inventory (Washington, DC: 2002; rev. 2003); No author, "Introduction, The Netherlands Carillon, George Washington Memorial Parkway," draft report, no date, and Edward Nassor, "The Automatic Chimes of the Netherlands Carillon," March 14, 1997, both in the Cultural Resource files, "Netherlands Carillon," folder 1 of 2; and "The Netherlands Carillon" under George Washington Memorial Parkway on the National Park Service web site – nps.gov/gwmp/carillon.htm.

³⁶ Fanning, part 3a, p. 3.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Presentation booklet composed by N.V. Drukkerij, "Description of the Bells of the Carillon Presented to the People of the United States as a Token of Gratitude by the People of the Netherlands," Utrecht, Netherlands, no date; No author, "Stichting Nederlands Carillon Washington DC 1945-1995," with letter signed by B.L.W. Boks, no date, both in Cultural Resource files, "Netherlands Carillon," folder 1 of 2.

⁴⁰ Royal Eijsbouts, "Report on 'The Netherlands Carillon' at Arlington," in Cultural Resource files, "Netherlands Carillon," folder 1 of 2.

⁴¹ Fanning, part 3a, p. 12.

⁴² Information from documents in GWMP Cultural Resource and master files and from the gwmp website.

⁴³ Ibid.

⁴⁴ Fanning, part 3b, p. 23. Fanning states: plans for a new permanent visitor contact station with restrooms are now on hold indefinitely and suggests reading History: Change and Continuity, 1961-2002 and Treatment sections of the CLI for details.

⁴⁵ Ibid. Fanning goes on to say: Peaslee to NPS via Marine Corps War Memorial Foundation, April 19, 1954, 1430-2, LUCE files, and Thompson to Peaslee, May 11, 1954, 1430-2; and Architrave, p.c. architects for National Park Service National Capital Region, "Meridian Hill Park: Cultural Landscape Report, Vol. I: History and Site Analysis," Aug. 2001, pp. 281-282.

⁴⁶ HAWS #3376 frost resistant accessible pedestal type fountain.

⁴⁷ Fanning, part 3b, p. 23.

⁴⁸ Ibid.

⁴⁹ Arlington Ridge Park provides the westernmost terminus of the National Mall view-shed. The number of visitors to Arlington Ridge Park, with 1,433,623 guests in 2007, and an annual average of 1,437,629, exceeds the combined number of annual visitors to the White House and the Washington Monument of 1,082,310 in 2007, and an annual average of 515,421.

⁵⁰ Gary Scott, Regional Chief Historian, National Capital Region, National Park Service, "Determination of Eligibility for the U.S. Marine Corps Memorial, the Netherlands Carillon, and Arlington Ridge Park as contributing elements of the George Washington Memorial Parkway National Register Historic District," National Park Service, National Capital Region, 1999.

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⁵¹ Peets was assured that he would be asked to do the "final landscaping" if the site were approved. While this did not happen, he did continue to provide some direction. See David E. Finley to Maj. Gen. Merritt A. Edson, 1430-2, and Edson to Peets, July 28, 1953, in 1460-1, in LUCE files.

⁵² Kay Fanning, "Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscape Inventory (Washington, DC: 2002; rev. 2003): part 2a, p. 1. Fanning states that the 27.5-acre site was known for many years as the Nevius Tract. It is now referred to as Arlington Ridge Park. This was a decision made in the late 1990s by Audrey Calhoun, GWMP Superintendent, and John Parsons, Associate Regional Director, Lands, Resources and Planning, National Capital Region.

⁵³ Please see Attachment A for additional information on the history of the Marines.

⁵⁴ Karal Ann Marling and John Wetenhall, *Iwo Jima: Monuments, Memories, and the American Hero* (Cambridge, MA: Harvard, 1991), p. 27.

⁵⁵ Marling and Wetenhall, p.39.

⁵⁶ Marling and Wetenhall, pp. 39-42.

⁵⁷ Marling and Wetenhall, p. 253, EN 29. Marling and Wetenhall cite Lt. Col. Whitman S. Bartley, USMC, *Iwo Jima: Amphibious Epic* (Washington, D.C.: Historical Branch, USMC, 1954), 218-219. They state total United States casualties of 25,992. Hal Buell, *Uncommon Valor, Common Virtue: Iwo Jima and the Photograph that Captured America*, (New York: The Berkley Publishing Group, 2006), p. 219. Hal Buell provides a broader spectrum count which follows:

Service Branch	KILLED	WOUNDED	COMBAT FATIGUE	TOTAL
Marines	5,931	17,272	2,648	25,851
Navy				
Ships/Air	633	1,158		1,791
Corpsman	195	529		724
Seebees	51	218		269
Doctors	2	12		14
Army Units	9	28		27
Total	6821	19217	2,648	28,868

⁵⁸ Peets was assured that he would be asked to do the "final landscaping" if the site were approved. While this did not happen, he did continue to provide some direction. See David E. Finley to Maj. Gen. Merritt A. Edson, 1430-2, and Edson to Peets, July 28, 1953, in 1460-1, in LUCE files.

⁵⁹ Please see Attachments B-H for biographical information regarding the persons associated with the design and construction of the United States Marine Corps War Memorial.

⁶⁰ Fanning, part 3b, p. 15.

⁶¹ See Minutes 8 April 1954, CFA, pp. 1-2, for exchange regarding funding of the carillon tower. Please see Attachments I-M for background information on biographical information regarding the persons associated with the design and construction of the Netherlands Carillon, carillons, and 20th Century Dutch architecture.

⁶² R. Christopher Goodwin & Associates, "Cultural Resources Assessment of the Proposed Potomac Interceptor Sewer Improvement and Phase I Archeological Testing of Alternative A, Arlington County, Virginia," Camp Dresser & McKee, National Park Service, George Washington Memorial Parkway, Washington, DC, 2002, pp. 59-62. It is important to note that this Assessment also found archaeological evidence of late nineteenth century "farmettes."

⁶³ Jennifer G. Hanna, *Arlington House: The Robert E. Lee Memorial*, Cultural Landscape Report. Vol. I: History, p. 28.

⁶⁴ Hanna, p. 31.

⁶⁵ Paul B. Cissna, "Historical and Archeological Study of George Washington Memorial Parkway, Arlington County, Virginia," Occasional Report # 4, Regional Archeology Program, National Capital Region, National Park Service, Washington, D.C., 1990, p. 51. Patrick O'Neill for Parsons Engineering Science, "Archeological Assessment of a Proposed Jogging/Fitness Trail, Fort Myer Military Community," Fort Myer, Arlington County, Virginia, 2001, pp. 7-10.

⁶⁶ Marling and Wetenhall, pp. 21-23.

⁶⁷ Hart, "History of the Second World War," 1970:630ff; Marine Corps War Memorial Foundation, Press Memorandum, date unknown, in FRC file "1430/Marine Corps War Memorial-Suppl.," Land Use Coordination Files [LUCE files]; Marling & Wetenhall, pp. 24-25.

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⁶⁸ Beginning with the Iwo Jima campaign, the Navy – which until then had kept a tight lid on information – began to allow increased news coverage of the war, and even to encourage favorable publicity, to raise soldiers' morale, as well as to bolster support back home. Marling & Wetenhall, pp. 27, 42-43.

⁶⁹ Ibid., pp. 43-53.

⁷⁰ Ibid., pp. 64-67.

⁷¹ Rosenthal took eighteen photos over the two days of Feb 22, 1945 and February 23, 1945. He took six shots on February 22 and twelve shots on February 23. Due to supply problems Rosenthal only took sixty-five exposures in the weeks he covered Iwo Jima of those only four were of the flag-raising.

⁷² Ibid., p. 74.

⁷³ Ibid., p. 75.

⁷⁴ Gerald D. Morgan to Sen. Clements, Letter, Nov. 29, 1954, LUCE files; Marling & Wetenhall, chapters 5 & 6.

⁷⁵ Marling & Wetenhall, p. 76.

⁷⁶ Figures provided by Reference Section, Marine Corps Historical Society.

⁷⁷ Marling and Wetenhall, p. 89.

⁷⁸ Ibid., pp. 90-92.

⁷⁹ Fanning, part 2b, p. 5.

⁸⁰ Virginia B. Price, "United States Marine Corps War Memorial (Iwo Jima Memorial)," Historic American Landscape Survey HALS No. VA-9. Washington, DC: 2005, pp. 12-13. Price cites: Minutes 28 August 1947, pp. 10-16; here Chairman Clarke inquires about de Weldon, as he – or his work rather – was unknown to the Commissioners.

⁸¹ See Hayward S. Florer, Air Carrier Inspection Office, to Bennett H. Griffin, Administrator, National Airport, Letter, Sept. 8, 1947; Griffin to Gilmore D. Clarke, Sept. 9, 1947; and Jackson E. Price, Acting Assoc. Director, DOI, to Clarke, Sept. 23, 1947, all in FRC box "1430/Marine Corps War Memorial [Iwo Jima]" in LUCE files.

⁸² Price, p. 12-13. Price cites: Clark to Halford, 30 October 1947; Gilmore D. Clark, Chairman to Honorable John L. Sullivan, Secretary of the Navy, 1 December 1947; and Minutes 25 November 1947, CFA, p.2. In his letters to Nimitz and Vandergrift, Clarke pointed to the difficulties in rendering a photograph "in the round" and proposed that the Iwo Jima group be done as a high bas-relief, while site selection and a limited competition be held for the memorial. Clark to Admiral C. W. Nimitz, 1 December 1947, and Clark to Vandegrift, 2 December 1947, CFA.

⁸³ NCPPC Minutes, June 19-20, 1947.

⁸⁴ No author, "The Marine Corps Memorial," no date. Six-page ts. with photostats of drawings showing de Weldon and Jaquet conception, FRC files, LUCE files; Marling & Wetenhall, pp. 150-151. Marling & Wetenhall provide an illustration of the Jaquet model on p. 152; the source is given as "United States Marine Corps photo, National Archives."

⁸⁵ Merel S. Sager, Chief, Planning Division, to H.T. Thompson, Acting Superintendent, Memo, Nov. 13, 1951, in FRC box "1430/Marine Corps War Memorial [Iwo Jima]" in LUCE files.

⁸⁶ The tract actually comprised three parcels; other small parcels have since been added around the edge. This information was provided by Glenn DeMarr, Regional Land Use Liaison, in conversation with author, June 18, 2002.

⁸⁷ George Kennedy, "Mr. Nevius had a Sharp Eye for Scenery – and It Paid Off," Evening Star, Aug. 26, 1951; Raymond L. Freeman, "Land Adjacent to Nevius Tract," March 19, 1959, Nevius Tract file, FRC file, LUCE files; and Land Record 91 in Land Records files of NCR.

⁸⁸ Kennedy, n.p. on copy.

⁸⁹ Ibid., n.p. on copy.

⁹⁰ "Report on Sanitary Survey at Nevius Tract, Arlington County, Virginia," undated report in "1460/Nevius Tract," FRC file in LUCE files.

⁹¹ Sen. John Marshall Butler to Douglas McKay, Sec. of Interior. Letter, Feb. 27, 1953 in unlabeled file in FRC box, LUCE files.

⁹² See series of letters in file "1460/Nevius Tract" in FRC box LUCE files dated Jan. 16, Feb. 5, and March 2, 1953.

⁹³ Harry T. Thompson, comments before CFA, Dec. 17, 1953, 1430-2, and H.W. Peaslee to H.T. Thompson, Memo, Nov. 29, 1954, 1430-2, LUCE files.

⁹⁴ n.a. *The Atlantic World: America and the Netherlands*; The Library of Congress: Global Gateway; June 1, 2005; <http://lcweb2.loc.gov/intldl/awkbhtml/awkbhome.html> (accessed February 13, 2008).

⁹⁵ Kerkhoff, Roel. *Remembering September '44*; n.p.: n.d.; <http://www.rememberseptember44.com/rs44.htm> (accessed

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June 2, 2008).

⁹⁶ The 1st Allied Airborne Corps were composed of the American 18th Airborne Corps (82nd and 101st Airborne divisions) and the British 1st Airborne. The 82nd Airborne Corps consisted of: four Parachute Infantry Regiments, each containing three battalions; five divisional artillery battalions; as well as support units such as: the 307th Airborne Engineers; Airborne Medical Company; Airborne Military Police Patrol; the signal company; ordnance and reconnaissance. The 101st (Screaming Eagles') Airborne Division was composed of: four Parachute Infantry Regiments, each containing three battalions; four Division Artillery Battalions; as well as support personnel similar to the 82nd Airborne listed above.

The British, 1st Airborne Division, was significantly smaller and structured differently.
⁹⁷ Dr. J.J. van Roijen, Netherlands Ambassador, Netherlands Embassy, to Sec. of Interior, Letter, Oct. 23, 1952, 1460-1, LUCE files.

⁹⁸ See letters of Nov. 17 & Dec. 6, 1952, Jan. 9 & Jan. 16, 1953, in 1460-1, LUCE files.

⁹⁹ Boks's first design, for a tower 250 feet in height, was considered too tall and prominent in relation to the Lincoln Memorial. His second design for a smaller tower was approved by the Commission of Fine Arts on May 23, 1957.

¹⁰⁰ Peets was assured that he would be asked to do the "final landscaping" if the site were approved. While this did not happen, he did continue to provide some direction. See David E. Finley to Maj. Gen. Merritt A. Edson, 1430-2, and Edson to Peets, July 28, 1953, in 1460-1, in LUCE files.

¹⁰¹ Edson to Hon. Douglas McKay, Sec. of Interior, July 7, 1953; 1430-2, LUCE files.

¹⁰² Thompson to McKay, Memo, re: "Possible Use of Nevius Tract for Netherlands Memorial Carillon Tower," July 10, 1953, 1460-1, LUCE files.

¹⁰³ Orme Lewis to A.L. Miller, Dec. 12, 1953, FRC-1460/Nevius Tract, LUCE files.

¹⁰⁴ McKay to Edson, Dec. 15, 1953, 1430-2, LUCE files.

¹⁰⁵ Orme Lewis, Assistant Sec. of Interior, to A.L. Miller, Chairman, Committee on Interior and Insular Affairs, House of Representatives, Dec. 22, 1953, 1460-1, LUCE files.

¹⁰⁶ Haussmann to Thompson, Sept. 27, 1954, Nevius Tract, and Thompson to Peaslee, Jan. 14, 1954, 1430-2, LUCE files.

¹⁰⁷ Netherlands Ambassador, Oct. 23, 1953, 1460-1, LUCE files.

¹⁰⁸ Public Law, 742, 83rd Cong., 68 Stat. 1029.

¹⁰⁹ Haussmann to Thompson, Sept. 27, 1954, Nevius Tract, LUCE files-FRC.

¹¹⁰ Conrad L. Wirth to Edson, Jan. 5, 1954, 1430-2, LUCE files.

¹¹¹ Whether Peets remained involved with the project is not clear.

¹¹² Edson to Wirth, letter, Jan. 27, 1954, 1430-2, LUCE.

¹¹³ Peaslee to John Nolen, NCPPC, Feb. 1, 1954, 1430-2, LUCE files.

¹¹⁴ Arthur B. Hanson, Counsel, MCWMF, to Wirth, April 13, 1954, and Thompson to Edson, c/o Hanson, April 29, 1954, 1430-2, LUCE files.

¹¹⁵ Peaslee, Memo, April 28, 1954; also Peaslee to Thompson, April 28, 1954; Peaslee office, Specifications for the Construction of Roadways, Walks and Steps, Marine Corps War Memorial, May 4, 1954, 1430-2, LUCE files.

¹¹⁶ B.C. Howland to Merel S. Sager, June 14, 1954, 1430-2, LUCE files.

¹¹⁷ Fanning, part 3b, p. 17.

¹¹⁸ For a detailed discussion of the Earley paving see: Fanning, part 3a; Analysis and Evaluation: Buildings and Structures; and part 3b, Analysis and Evaluation: Circulation.

¹¹⁹ Howland to Sager, Sept. 22, 1954, 1430-2, LUCE files.

¹²⁰ Henry G. Weeden to Robert Horne/Thompson, Sept. 16, 1954, and letter, Marine Corps War Memorial Foundation to Joe D. Probst, Feb. 15, 1955, 1430-2, LUCE files.

¹²¹ Marling and Wetenhall, p.157. In the endnotes (p.272, en. 26) the authors go on to say that Santini "claimed he was responsible for 90 percent of the work on the monument—and for many other statues for which de Weldon took full credit."

¹²² Price, p. 8.

¹²³ Price, p. 9.

¹²⁴ According to Vincent L. Santucci, Chief Ranger, George Washington Memorial Parkway, the term black granite is a commercial term only and a misnomer. By strict geologic definition - black granite does not exist. The classification of igneous rocks, which is universally accepted by the geologic community, is fundamentally based upon two variables (texture and mineral composition). Despite the science, there are those involved in the marketing of countertops and flooring that have invented this

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concept of "black granite." Regarding the black rock incorporated into the Memorial. If we ascribe to the geologic thinking -- we have rocks which are rich in dark (iron / magnesium) minerals. Coarse grained texture - mafic rocks are classified as Gabbro and fine grained mafic rocks are classified as Basalt. The previous information was conveyed via electronic communications with the author on January 31, 2008.

¹²⁵ Price, pp. 9-10.

¹²⁶ Regarding status as memorial park and jurisdiction under the National Park Service, see Minutes 17 December 1953, CFA, p. 1.

¹²⁷ NPS brochure, copies on file, MCHC, and Community Archives/Virginia Room, ACPL; B.General Edwin Simmons, "Marine Bronze," *Fortitudine* 15, no. 3 (Winter 1985/86): 3-7; memo to file re: care of memorial is Park Service's responsibility, MCHC.

¹²⁸ Peaslee to Thompson, June 28, 1955, 1430-2, LUCE files.

¹²⁹ Howland and Sager to Thompson, July 26, 1955, and Peaslee to Thompson, July 26, 1955, 1430-2, LUCE files.

¹³⁰ Peaslee to Thompson, Jan. 10, 1955; 1430-2.

¹³¹ Thompson to Haussmann [name illegible] and Sager, June 10, 1955, 1430-2, LUCE files.

¹³² Joint Resolution, 22 December 1942, 56 Stat. 1074; Proclamation 3418 re: Display of Flag at Marine Corps War Memorial, *Federal Register* 26, no. 115 (16 June 1961); note to Bill Steele, 31 August 1977, in folder: "Memorials: Marine Corps War (Iwo Jima) 24hr Display of Flag," MCHC.

¹³³ Public Law 107-107, Dec. 28, 2001, 115 Stat. 1332, Sec. 2863, "Alternative Site for United States Air Force Memorial, Preservation of Open Space on Arlington Ridge Tract, and Related Land Transfer at Arlington National Cemetery, Virginia," the law goes to state that "Preservation of Arlington Ridge Tract.—(1) General Rule.—After the date of the enactment of this Act, no additional structure or memorials shall be constructed on the Arlington Ridge tract."

¹³⁴ Fanning, pp. 54-55. NCR Regional Land Use Liaison Glenn DeMarr provided much of the information and writing for this section.

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Netherlands Ambassador, Oct. 23, 1953, and McKay to Ambassador van Roijen, Nov. 24, 1953, 1460-1, LUCE files.

¹⁴¹ Public Law 628 – 83rd Cong., 68 Stat. 769.

¹⁴² Aandahl to Mahady, Sept. 23, 1954, 1460-1, LUCE files.

¹⁴³ Haussmann to Thompson, Feb. 26, 1956, and Haussmann to Wilson, Jan. 3, 1957, 1460-1, LUCE files.

¹⁴⁴ Finley to Wirth, April 23, 1957, 1460-1, LUCE files.

¹⁴⁵ See Fanning, Analysis and Evaluation: Buildings and Structures, for additional information on the tower and plaza designs.

¹⁴⁶ Haussmann to Sup. NCP, Oct. 14, 1958, 1460-1, LUCE files.

**Arlington Ridge Park Nomination, 2009, Arlington, Virginia
Attachments**

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Brief History of Twentieth-century Dutch Architecture

Attachment: N (N-1, N-2, N-3, N-4)
Cultural Landscapes Inventory Chronology

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De Weldon Sculptures Inv Chronology

Attachment: A

Brief History of the Marine Corps

On November 10, 1775, while meeting in Philadelphia, the Continental Congress passed a resolution stating that "two Battalions of Marines be raised" to serve as landing forces with the fleet. This established the Continental Marines and marks the birth date of the United States Marine Corps. Though the Marines were disbanded following the Treaty of Paris in April 1783, they were re-established on July 11, 1798. Samuel Nicholas, the first commissioned officer in the Continental Marines, is considered to be the first Commandant.¹

The Marines have distinguished themselves throughout their history, from their first amphibious assault into the Bahamas in March 1776 to their present involvement in Afghanistan and Iraq. Serving both on the land and the sea, they were engaged in operations against the Barbary pirates "along the shores of Tripoli," and in naval operations during the War of 1812, defending the City of Washington at Bladensburg, Maryland. The Marines also joined General Scott's army in a fight all the way to the "Halls of Montezuma." The Marine Corps served with distinction during World War I at Belleau Wood, Soissons, St. Michiel, Blanc Mont and the Final Meuse-Argonne offensive in France, earning the title "Devil Dogs." More than 30,000 Marines served in France. Of the 30,000, more than a third were killed or wounded within six months.²

Always striving to improve, the Marines developed aerial capabilities in 1912. In the two decades prior to World War II, they focused on developing the doctrine, equipment, and organization necessary for formal amphibious warfare. The success of this strategy was proven when the Marine Corps, once again, served with distinction and valor throughout World War II at Guadalcanal, Bougainville, Tarawa, New Britain, Kwajalein, Eniwetok, Saipan, Guam, Tinian, Peleliu, Iwo Jima, and Okinawa. By the end of World War II, the Marine Corps included six divisions, five air wings, and supporting troops. The Marines' strength during World War II peaked at 485,113. The war cost the Marines almost 87,000 dead and wounded. Of the 87,000 casualties suffered in the Second World War, the battle for the island of Iwo Jima cost the Marines 25,992 total casualties with 6,775 dead. By comparison, 25,000 Marines were killed or wounded during the Korean War, and Vietnam cost them over 13,000 dead and more than 88,000 wounded.³

Twenty-seven men received the Congressional Medal of Honor for conspicuous gallantry and intrepidity during the battle of Iwo Jima: twenty-two Marines, four Navy corpsmen, and one Navy landing craft commander. Exactly half of the awards issued to Marines and corpsmen of the V Amphibious Corps were posthumous. Within a larger institutional context, Iwo Jima represented more than one-fourth of the 80 Medals of Honor awarded Marines during the Second World War.⁴

¹ Reference Section, United States Marine Corps History and Museums Division, "Brief History of the United States Marine Corps," January 2002, <http://hqinet001.hqmc.usmc.mil/HD> (accessed by Virginia Price 8 August 2005). Hardcopy in Cultural Resource files.

² Ibid.

³ Ibid.

⁴ Iwo Jima battle stats were obtained from: Karal Ann Marling and John Wetenhall, *Iwo Jima: Monuments, Memories, and the American Hero* (Cambridge, MA: Harvard, 1991), p. 253, EN 29. Marling and Wetenhal cite Lt. Col. Whitman S. Bartley, USMC, *Iwo Jima: Amphibious Epic* (Washington, D.C.: Historical Branch, USMC, 1954), 218-219. They state total United States casualties of 25,992. Hal Buell, *Uncommon Valor, Common Virtue: Iwo Jima and the Photograph that Captured America*, (New York: The Berkley Publishing Group, 2006), p. 219. Hal Buell provides a broader spectrum count which follows:

Service Branch	KILLED	WOUNDED	COMBAT FATIGUE	TOTAL
Marines	5,931	17,272	2,648	25,851
Navy				
Ships/Air	633	1,158		1,791
Corpsman	195	529		724
Seebees	51	218		269
Doctors	2	12		14
Army Units	9	28		27
Total	6821	19217	2,648	28,868

Attachment: B

Brief Biography of Horace Whittier Peaslee

Horace Whittier Peaslee (1884-1959), in association with Frank William Cole (n.d.), designed what Peaslee termed the "Entourage" for the United States Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia. Horace W. Peaslee may be best known for his work on Meridian Hill Park, in Washington, D.C., a National Historic Landmark. Peaslee was born in Malden Bridge, New York. In 1910 he received his Bachelor of Architecture, with a minor in landscape architecture, from Cornell University. Peaslee was a fellow at Cornell during the following academic year (1911-1912). He moved to Washington, D.C. after the fellowship ended. Beginning in the fall of 1912, Peaslee took a leave of absence from the office and taught architecture at the University of Illinois for the following academic year.¹

In 1917, Horace W. Peaslee replaced landscape architect George Burnap at the Office of Public Buildings and Grounds and produced a revised design for Meridian Hill Park. Peaslee had been Burnap's student at Cornell and later his assistant in Washington. As primary architect for Meridian Hill Park from 1917 to 1935, Horace Peaslee played the most influential role in the development of Meridian Hill Park.²

Peaslee was actively involved in a wide variety of professional and civic affairs. Between 1914 and 1916, he was a visiting instructor in landscape architecture at the University of Illinois.³ From 1917 to 1919, he served in the Army Engineer Corps as a captain, and was responsible for designing a large number of "temporary" buildings that were erected during World War I.

In 1921, Peaslee helped organize the Committee of 100 on the Federal City, a citizens' group concerned with planning, parks, and design. He served alternately as the Committee's Vice Chairman and Chairman until his death in 1959.⁴ As a member of the American Institute of Architects, Peaslee served as Chairman of the Washington Metropolitan Chapter, as well as Vice Chairman of the AIA, between 1930 and 1934. In 1932, Peaslee organized the Joint Committee on the National Capital, a group of architects, landscape architects, and planners from national professional and civic organizations.

In 1936, Peaslee was named a Fellow of the American Institute of Architects and was cited for "a distinguished record in the interest of civil and national government, years of effort for the institute's welfare, often at personal sacrifice."⁵ In addition, Peaslee served as architect for the Public Buildings Administration in Washington between 1938 and 1942, and as secretary of the Central Housing Commission, United States Agencies, from 1935 to 1943.⁶

Along with his public commitments, Peaslee's private practice included designing residential, commercial, and institutional buildings in Washington, D.C.

¹ *ASLA Bulletin* No. 10 (Mar. 1950), p. 89.

² NPS and architrove, p.c architects. Meridian Hill Park Cultural Landscape Report: Addendum 2, p. 7-8.

³ Thomas W. Dolan, "Meridian Hill Park, Washington, D.C." (Graduate Thesis, School of Architecture, University of Virginia, May 1983), p.20.

⁴ *Ibid.*, p. 20.

⁵ *Ibid.*, p. 21.

⁶ *Ibid.*

Attachment: C

Brief Biography of Markley Stevenson

Markley Stevenson and George W. Harding were the planting and turf consultants for the landscape design that Horace W. Peaslee termed the "Entourage" for the United States Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia. Markley Stevenson may be best known as the landscape architect for the Normandy American Cemetery and Memorial, established June 8, 1944. Stevenson served as President of the American Society of Landscape Architects (ASLA) from 1945 through 1949. Stevenson supervised landscaping and road construction for the Works Progress Administration (WPA), National Youth Administration (NYA) Daniel Boone Homestead project in Pennsylvania in 1938. Markley was the consulting landscape architect for Princeton University from 1958 through 1961. Beatrix Farrand, in 1915, was the first person to hold the consulting landscape architect position at Princeton. Markley joined the ASLA in 1924, was a member of the United States Commission of Fine Arts from 1952 through 1960, and was a member of the Fairmount Park Art Association of Philadelphia in 1957.¹

¹ Leitch, Alexander. *Campus*. Princeton University Press, 1978.

<http://etcweb.princeton.edu/CampusWWW/Companion/campus.html> (accessed January 24, 2008); *Daniel Boone Homestead: Pennsylvania Trail of History*. Stackpole Books, no date. <http://books.google.com/books?id=bmg4orlcho8C&printsec=frontcover> (accessed January 24, 2008); *Leadership Handbook: ASLA Past Presidents*. American Society of Landscape Architects, copyright 2008. http://www.asla.org/about/presidents_asla.html (accessed January 24, 2008); *Bear and Her Cub*. Art Inventories Catalog, Smithsonian American Art Museum, Smithsonian Institution Research Information System, Copyright 2001-2004. Smithsonian Institution. <http://siris-artinventories.si.edu/ipac20/ipac.jsp?uri=full=3100001~!292907!0#focus> (accessed January 24, 2008). The author has found no biographical data for George W. Harding.

Attachment: D
Brief Biography of Elbert Peets

Elbert Peets (1886-1968) was born May 5, 1886 in Cleveland, Ohio. Peets graduated from Central High School in Cleveland and went on to attend Western Reserve University, receiving his BA in 1912. He received an M.L.A. from the Harvard University School of Landscape Architecture and City Planning in 1915. He worked for Pray, Hubbard and White, Boston landscape architects, for a year before joining with Werner Hegemann to plan Kohler, a company town founded by Walter S. Kohler, near Sheboygan, Wisconsin. Peets and Hegeman co-authored *The American Vitruvius: an architects' handbook of civic art* in 1922. They also collaborated in the planning of Washington Highlands, a subdivision in Milwaukee, Wisconsin. From 1923-1935 Peets worked in private practice in Cleveland, Ohio. He also worked on the planning for Greendale (near Milwaukee), one of three greenbelt towns built by the U.S. Farm Resettlement Administration, headed by Rexford Guy Tugwell under Franklin D. Roosevelt. From 1938-1944 he was Chief of the Site Planning Section of the U.S. Housing Authority. With the firm of Loeb, Schlossman & Bennett, he participated in the planning for the town of Park Forest (near Chicago, Illinois), a project initiated by Nathan Manilow, Treasurer of American Community Builders, Inc., and Philip Klutznick, President. In the 1950s, Peets was a member of the Fine Arts Commission and served as consultant to the National Capital Park and Planning Commission. Peets did site planning in Washington, D.C., lectured at Harvard and Yale, and served as consultant to several private planning firms. He also wrote numerous articles on planning and landscape architecture.¹

Fearing that the Marine memorial might be placed directly on the Mall axis, sometime around June 1953 the United States Commission of Fine Arts (CFA) asked the Marine Corps War Memorial Foundation to quickly prepare a landscape plan. Peets was assured that he would be asked to do the "final landscaping" if the site were approved. While this did not happen, he did continue to provide some direction.²

¹ *Guide to the Elbert Peets Papers, 1883-1983, 1904-1974 (bulk)*, (Collection Number: 2772). Copyrighted 2002. From the Division of Rare and Manuscript Collections, Cornell University Library.

<http://rmc.library.cornell.edu/EAD/html/docs/RMM02772.html> (accessed on February 21, 2008).

² See David E. Finley to Maj. Gen. Merritt A. Edson, 1430-2, and Edson to Peets, July 28, 1953, in 1460-1, in LUCE files.

Attachment: E
Brief Biography of Felix [Weiss, Weihs] de Weldon

Felix De Weldon is best known for the United States Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia. Felix de Weldon (aka Felix Weiss and Felix Weihs) was allegedly born on April 12, 1907 in Vienna, Austria and died June 3, 2003 in Woodstock, Virginia. The commonly accepted history for De Weldon is as follows:

De Weldon was first recognized as a sculptor while attending Marchetti College, Vienna, Austria, when his plaster three-quarter bust of Professor Ludo Hartman won first prize in a national contest.¹ The sculpture of Hartman was completed in 1924, when de Weldon was seventeen years old. Hartman was an Austrian educator and one-time ambassador to Germany. The bust was placed in the foyer of the People's University which the professor had founded. Today Felix de Weldon's works can be found in Australia, Canada, England, Japan, Europe, and the United States. De Weldon's website credits him with more than 1200 works of art around the globe and claims he "was laid to rest in Arlington National Cemetery."²

De Weldon's website, *Who's Who in American Art: 1962*,³ and numerous other sources, some as prominent as *The Washington Post*, claim Felix De Weldon graduated from Marchetti in 1925 with an BA and then attended the University of Vienna's Academy of Creative Arts and School of Architecture. These sources claim he received his MA and MS in 1927 and his PhD in 1929. It is said that while de Weldon was still a student his works were exhibited at Vienna and Paris salons. His bronze *The Call of Youth* is displayed in Vienna's public square as a tribute to Herbert Hoover's World War I relief work for children. Sources indicate that de Weldon had a studio in London from 1933-37 and he is credited with sculpting George V, Edward VIII and George VI, David Lloyd George (Great Britain's Prime Minister during World War I), and Viscount Allenby (Field Marshall).⁴

In 1937, while enroute to Canada to do a bust of Prime Minister William Mackenzie King, De Weldon spent a few days in the United States. While visiting, he fell in love with the country and also fell in love with American Margot Kraemer, whom he married in 1944. De Weldon became a United States citizen in 1945. He was with the Navy, serving at the Patuxent Naval Air Test Center, when Joseph Rosenthal's picture came through with the Associated Press wire photos. One look at the photo inspired de Weldon to begin work on a sculpture which he believed would stand as a memorial forever.⁵ He worked on the project for nine years and nine months, creating thirty-six studies ranging from a twelve-inch plaster to a nine-foot plaster model, later rendered in limestone. The nine-foot limestone model is located at Quantico, Virginia. The final Marine Corps War Memorial, at Arlington Ridge Park, is a seventy-eight-foot-high bronze and granite statue. While working on the Arlington Ridge statue, de Weldon was a member of the Commission of Fine Arts. He was also the director of the "Newport Academy of Fine Arts"⁶, an active member of the American Federation of Arts, the Metropolitan Museum of Art, and the Arts Club of Washington. De Weldon had studios in Washington D.C. and Newport, Rhode Island.

Marling and Wetenhall revealed through communications with the National Portrait Gallery, London, that the museum owns a bust of George V by a Felix Weiss. The registrar provided proof that "an Austrian sculptor executed an unauthorized bust of the King created from sketches of His Majesty taken whenever the King went for a walk." Their endnotes also revealed that no one named Felix de Weldon ever attended the Akademie der Bildenden Künste. Someone with the name Felix Weiss, born April 12, 1907, had attended between 1925 and 1930. It is important to note that the Akademie did not indicate that Weiss was a degreed graduate of the Akademie.⁷

The overall lack of accurate, verifiable information makes it difficult to discuss Felix de Weldon in relationship to twentieth-century art and artists. He is conspicuously absent from all notable art history text books and most journals. The one notable exception was Charlotte Devree's reference to de Weldon's work in the article "Is this statuary worth more than a million of your money?" In the article, published in *ARTnews*, in April 1955, Devree referred to the *Iwo Jima* statue as "artistically appalling."⁸

Even a cursory review of de Weldon's existing works reveals that he had a problem sculpting the human form, leaving figures with dislocated shoulders and other physical abnormalities. His works are consistently rendered in a strict realistic style without any of the classical references typical of late nineteenth and early twentieth-century commemorative artistic traditions. The strength and success of his most notable project, the Marine Corps War

Memorial, lies arguably in the artistic merit of the Pulitzer Prize-winning photograph on which it was based. The photo has been compared to the *Winged Victory of Samothrace*, Delacroix's *Liberty Leading the People*, and Leonardo's *Last Supper*.⁹ De Weldon's statue, which rearranged the figural composition of the original photograph, a picture highly respected and praised by the art community, has been described as "lacking the usual complexities of high art. . . . A literal transcription of a well-known photograph, the monument took on the documentary qualities of its prototype. It seemed wholly real and truthful, unartful, despite its staggering size."¹⁰

The following passage is an apt summary of Felix [Weiss, Weihs] de Weldon:

Although he created one of the best-known works of his age, Felix de Weldon never became a part of the art world. He remained an outsider, a virtual pariah. Critics ignored him. His work was not collected by important art museums. Textbooks on American art omitted all reference to his name. . . . the traditionalists who did practice his style of art—the conservative membership of the National Sculpture Society, for instance—never accepted him as a serious professional. . . . Thus it was outside the closed circles of high culture that De Weldon finally found his niche. He became the darling of Washington society, sculptor-in-residence for the political and military elite. The commissions poured in. . . .

While glorifying the heroic deed of the Iwo Jima Marines, De Weldon had begun to construct a kind of heroic legend of himself as a sculptor, beginning with stories about the boy prodigy of Old Vienna.¹¹

¹ Please note the information regarding Marchetti College was obtained through sources that all lead back to Felix de Weldon. No independent verification of the existence of this college or of De Weldon's degrees has been obtainable through standard sources.

² The author has only been able to verify 80 completed projects. According to Michael R. Patterson Webmaster, Arlington National Cemetery Website via electronic communication, 31 January 2008, with John L. Horner, Felix de Weldon is not interred at Arlington National Cemetery.

³ Dorothy Gilbert, ed., *Who's Who in American Art: 1962*, New York [etc.] R. R. Bowker, p. 157.

⁴ Karal Ann Marling and John Wetenhall, *Iwo Jima: Monuments, Memories, and the American Hero* (Cambridge, MA: Harvard, 1991), p. 270-271. In endnotes 17 and 18 the authors discuss Wheeler William's attempts to discredit Felix de Weldon. Note 17 revealed through communications with the National Portrait Gallery, London, that the museum owns a bust of George V by a Felix Weiss. The registrar provided a copy of "Privy Purse Office, Buckingham Palace, to H. M Hake, director of the National Portrait Gallery, May 10, 1935, asking Hake to accept the bust as a gift from the artist: 'An Austrian sculptor has executed a bust of the King, having been down at Eastbourne and sketched His Majesty whenever he went for a walk. As the King did not actually give a sitting, the Academy have refused to accept the bust.'" Note 18 reveals that no one named Felix de Weldon ever attended the Akademie de Bildenden Künste but someone with the name Felix Weiss, born April 12, 1907, attended between 1925 and 1930.

Virginia Price relays the following in the HALS No. VA-9 report, footnote 22 on page 6: "There is no record of De Weldon enrolling in the University of Vienna's art history department," (Hans Buchwald to Virginia B. Price, electronic communication, 16 November 2005).

⁵ According to Eve L. Barsoum's notes, the first model was completed using Johnson's floor wax and hard sealing wax.

⁶ The author has not been able to verify the existence of this academy referenced on de Weldon's website.

⁷ Marling and Wetenhall, p. 270-271.

⁸ Charlotte Devree, "Is this statuary worth more than a million of your money?," *ARTnews*, vol 54, April 1955, p. 37.

⁹ "Art from Life in Defiance of Death," *Times-Union*, Rochester, New York, Feb. 27, 1954 as cited by Marling and Wetenhall, p.77, 89.

¹⁰ Marling and Wetenhall, p. 17. Marling and Wetenhall, on page 159, goes on to say "His was a team-oriented method of making statuary. The most impressive aspect of his latest enlargement was neither subtlety nor creative artistry but the sheer magnitude of the scale. With figures approaching the height of a three-story building, the making of the Memorial required tons of plaster and the mind of a structural engineer. The rotogravure photos to the contrary, the statue was not a product of hammers, chisels, and refined taste. It was a creature of ladders and cranes, trusses and winches, work-schedules and payrolls, a triumph of organization as much as it was a work of art."

¹¹ Marling and Wetenhall, p. 196-97.

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Attachment: F
Brief Biography of Joseph J. Rosenthal

Joseph J. Rosenthal (1911–2006) was an American photographer who received the Pulitzer Prize for his World War II photograph of the flag-raising on Iwo Jima, taken during the battle of Iwo Jima. The Pulitzer Committee in 1945 described the photo as "depicting one of the war's great moments," a "frozen flash of history." The United States Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia, took its inspiration from this iconic World War II picture.

Rosenthal was born in Washington, D.C. on October 9, 1911. His parents were Russian Jewish immigrants, but Rosenthal converted to Catholicism as a young man. During the Depression, after graduating in 1929 from McKinley Technical High School, Rosenthal moved to live with a brother in San Francisco. In 1930 he went to work for the Newspaper Enterprise Association and in 1932 he became a reporter and photographer for *The San Francisco News*. He worked for Acme Newspictures and then for *The New York Times*-Wide World Photos. The Associated Press bought Wide World Photos and it was the Associated Press that sent Rosenthal to cover the war, beginning in 1944.¹

Poor eyesight kept Rosenthal from being able to serve in the military as a soldier, so he used his photographic skills to follow U.S. troops into battle. First he was a combat photographer with the United States Merchant Marines, then an Associated Press correspondent, covering the South Pacific, London during the blitz, and General Douglas MacArthur's Army in battle in New Guinea. Multiple sources maintain that the Associated Press stated that Rosenthal was in the first wave of invasions on Guam, Peleliu, Anguar, and Iwo Jima, and he was known for being in the midst of battle right alongside fighting soldiers.²

Marianne Fulton in *Eyes Of Time: Photojournalism In America* stated that "Joe Rosenthal, a self-effacing, utterly honest man wasn't in the business of creating symbols or art. He was a hard working photojournalist for the Associated Press wire service sent to cover American troops fighting the Japanese in the Pacific." Fulton goes on to say:

He was dodging bullets and doing his job, and yet 'Old Glory goes up on Mt. Suribachi, Iwo Jima' was the basis for a war bond drive, a postage stamp, and the large Marine Corps Memorial statue in Arlington. The public's reverence for the photograph he made on Iwo Jima transformed the image into an icon. Photographs of such power are rare gifts—we owe Joe Rosenthal a debt of thanks.³

After World War II, he worked for the Associated Press until he joined the Chronicle staff in 1946. Rosenthal retired from the San Francisco Chronicle in 1981. He once told the Chronicle in an interview, "My intention was to stay here for a few years and then go on to some other place. I stayed for 35 years." On August 20, 2006, at age 94, Rosenthal died in Novato, California.

¹ Rosenthal was a Lifetime member of the National Press Photographers Association (NPPA). He joined the NPPA when it was founded on June 6, 1946. Rosenthal was president of the San Francisco-Oakland Newspaper Guild in 1951, twice president of the San Francisco Press Club, and three times president of the Bay Area Press Photographers Association.

² *National Press Photographers Association*. Copyright 2008. http://www.nppa.org/news_and_events/news/2006/08/rosenthal.html (accessed February 11, 2008). The site also states that on April 13, 1996, Rosenthal was named an honorary Marine by then Commandant of the Marine Corps General Charles C. Krulak. On September 15, 2006 U.S. Marine Corps Major General Mike Lehnert, representing the Commandant of the Marine Corps, presented Rosenthal's adult children, Anne Rosenthal of San Rafael, CA, and Joseph J. Rosenthal Jr., of Washington state, with a U.S. Navy Distinguished Public Service Award in Rosenthal's honor.

³ Ibid.

Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: G

Brief Biography of Edward Fairfax Neild

Most available documentation indicates that Edward F. Neild (1884-1955), in association with James R. Hardesty, designed the pedestal for the Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia. Edward Fairfax Neild was born in Shreveport, Louisiana, on December 3, 1884. He obtained his early education in Shreveport. After completion of high school, he attended Tulane University. Neild graduated with a degree in architecture in 1906, and soon opened an architectural office in Shreveport. Neild is well known for the design of many historic buildings in Shreveport, including the C.E. Byrd High School, Saint John's Catholic Church, and the Caddo Parish Courthouse. Neild gained national attention when President Harry Truman appointed him head of the restoration committee for the White House. He was later appointed to the United States Commission of Fine Arts and served from 1950 to 1955.¹

Edward Neild was President of the Shreveport, Louisiana, Chapter of the American Institute of Architects in the following years: 1926, 1937, 1938, and 1939. He is also known for his commercial commissions that included the Harry S. Truman Presidential Library (Independence, Missouri), Jackson County Courthouse (Kansas City, Missouri), Maricopa County Courthouse (Phoenix, Arizona), Louisiana State Exhibit Museum (Shreveport) and several important buildings on the campus of Louisiana State University. He was a 32nd Degree Mason, a Noble of the Mystic Shrine, and maintained other fraternal connections.²

¹ The drawings indicate that James R. Hardesty of Clark-Yuras Associates, Architects and Engineers, completed the engineering drawings for the pedestal design. The author has found no biographical data for James R. Hardesty.

² Most of the information on Neild was obtained through various internet resources. W. Langston Rogers of Shreveport, Louisiana via telephone communication on February 12, 2008 was able to add to the existing list of completed projects and indicated Neild's papers were donated to Louisiana State University.

Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: H
Brief Biography of John Joseph Earley

While Horace Peaslee and Edward F. Neild, with assistance from Frank William Cole, Markley Stevenson and George W. Harding, designed the landscape and architectural features for the United State Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia, the process for producing the unique gray-colored exposed aggregate concrete paving for the plaza was developed by Earley Studios, Inc., of Rosslyn, Virginia.

John Joseph Earley (1881-1945), second owner of the studio, was a pioneer in the field of exposed aggregate precast concrete. In fact, he coined the term "architectural concrete" to describe the exposed aggregate surface. Earley's work established the basis on which modern standards for precast concrete are written. One of his most significant achievements was the development of step-grading (commonly referred to as gap-grading today), which provides uniformity, maximum density of coarse aggregate, and color control in exposed aggregate courses. He was awarded a patent for this concept in 1921.¹

In addition to precast concrete, J. J. Earley also developed a method of concrete mosaic decoration, which could be applied to structures in the field by surfacing with a step-graded mix and exposing the aggregate before the surface had hardened. Other notable projects under J. J. Earley's tenure, for which Earley Studios contributed architectural concrete, include:²

- Meridian Hill Park, Washington, D.C. 1915-36
- The Fountain of Time, Chicago, Illinois. 1922
- Permanent Replica of the Athenian Parthenon, Nashville, Tennessee. Exterior, 1922-1925
- New campus for the Louisiana State University, Baton Rouge. 1924-1926
- Thomas A. Edison Memorial Tower, Menlo Park, New Jersey. 1937
- The Temple of Light, the Baha'i House of Worship, Williamette, Illinois. Exterior, 1932-1942

John Joseph Earley was born in New York City in 1881, the son of a fourth-generation Irish stone carver and ecclesiastical artist. At the age of seventeen, he entered his father's studio in Rosslyn, Virginia, as an apprentice to learn sculpture, modelmaking, and stonecarving.³

After the death of his father in 1906, John Earley and his associate Basil Taylor assumed control of the Earley Studio. Previously, the studio had produced primarily ornamental stone sculpture. Two notable projects prior to John's tenure were the remodeling of the interior of the White House during President Theodore Roosevelt's first term, and the elaborate stonework that dressed the main lobby of the new building for the Willard Hotel, constructed in 1902 at Pennsylvania Avenue and 14th Street, NW in Washington, D.C.

Earley and Taylor changed the focus of the studio to plaster and stucco work.⁴ In 1906, Earley began investigating exposed aggregate concrete. Attracted to the use of color in Byzantine architecture, he was interested in trying to duplicate this effect in concrete. The Earley Studio's first major commission for concrete work was at Meridian Hill Park. In 1915, John Earley worked closely with the Commission of Fine Arts and produced a full-size mock up of a wall section for Meridian Hill Park. While Cass Gilbert, Sr., Chairman of the Commission, suggested that an acceptable finish for the walls might be produced by imitating Italian pebble mosaics, Earley developed the technique of mixing the aggregate in the concrete and scrubbing the surface to produce a natural-looking pebble finish. Earley called the result "architectural concrete," and it was used with great success for the walls, balustrades, benches, urns, and obelisks of Meridian Hill Park.⁵

After Meridian Hill Park, Earley went on to design high-quality prefabricated mosaic and relief panels during the 1930's. Earley's polychrome mosaic panels were incorporated into both the U. S. Treasury and the U.S. Department of Justice buildings in Washington, D.C.⁶ Earley built five experimental houses in suburban Maryland, called the "Polychrome Houses," that incorporated crushed rock, gravel, and even glass of different colors into concrete wall panels.⁷

¹ No Author, *Thomas A. Edison, Menlo Park Museum, The Birthplace of Recorded sound*, (Edison Memorial Tower Corporation, copyright 1996-2007), http://www.menloparkmuseum.com/history_tower.html (accessed February 8, 2008). The website cites Watson and Henry Associates. *Condition Assessment Survey Report for Thomas A. Edison Memorial Tower*, 1994.

² Ibid.

³ NPS and architrove, p.c architects, Meridian Hill Park Cultural Landscape Report, Addendum 2, p. 4.

⁴ Frederick W. Cron, *The Man Who Made Concrete Beautiful* (Centennial Publications, Fort Collins: CO, 1977), p. 7.

⁵ NPS and architrove, p.c architects, Meridian Hill Park Cultural Landscape Report, Addendum 2, p. 4.

⁶ HABS, p. 16.

⁷ NPS and architrove, p.c architects, Meridian Hill Park Cultural Landscape Report, Addendum 2, p. 4.

Attachment: I
Brief Biography of Joost W. C. Boks

Joost W. C. Boks (1904-1986), in association with Eijkelenboom and Middelhoek, Architects, of Rotterdam, Kingdom of the Netherlands, designed the Netherlands Carillon, the Carillon plaza, and the Carillon foundation at Arlington Ridge Park in Arlington, Virginia. Boks also designed the lions at the entrance to the Carillon plaza, but the sculptor Paul Philip Koning implemented the design.

Joost Boks was born in Rotterdam on December 30, 1904. He attended technical college in Delft from 1922-1931. After Boks graduated from the technical college in Delft, he spent some months working as a draughtsman in the office of Willem Van Tijen (1894-1974). In 1931, Joost Boks started his own office in Rotterdam. In April 1958, he contracted a civil partnership with Wout Eijkelenboom and Bram Middelhoek, with whom he had already worked for some years. In 1965, he left the office for health reasons, but remained associated with them as a consultant until 1974.

It is significant that after graduating from school in Delft, Boks spent time working as a draughtsman in the offices of Willem van Tijen. Though Boks was educated in the more conservative environment that gave birth to the Delft School of architectural theory, it appears that his time with van Tijen shaped the remainder of his career. Willem van Tijen, by incorporating decorative brickwork into his designs, draws on the historic building techniques touted by the Traditionalists while developing new building techniques to accommodate social needs and diverse building materials. After the war, the Dutch needed to respond to the housing shortage. Small pre-fabricated Wrightian structures, often constructed of concrete, were seen as a potential solution. Van Tijen, with his "marriage of brick and concrete," attempted to reconcile the two competing movements of Traditionalism and Functionalism in the Dutch architectural community. These attempts are seen in van Tijen's works, such as the Aviation Laboratory in Amsterdam (1939) and his Zuidplein in Rotterdam (1940-1949), as well as his involvement during the war years with the Doorn courses which were meant to foster more understanding between architects with divergent ideas. Van Tijen's influence on Bok's work can be seen throughout Boks' career in projects such as his design for the Bouwcentrum in Rotterdam. The center building, in a style linking Van Tijen's marriage of brick and concrete, was meant as an information center for the building industry.

Joost Boks acknowledged an American influence in his designs, particularly his Delta Hotel (1951-1955), completed after a study tour of the United States. Boks' works appear to reflect Wrightian principles which were common in much Twentieth-century Dutch architecture. His building designs often imitate Wrightian elements such as strong contrasting vertical and horizontal lines emphasized by the use of cantilevered wings with wide eaves. The strong horizontal exterior lines are often quoted on the interiors through the use of Roman brick, a technique seen at the Robie House (1910). Wright's centripetal floor plans and use of hearths as the central element of a house plan can also be seen in Boks' designs. His designs differ in the way they relate to the environment and their lack of cohesion from Wright's. Though Boks often designed the furniture for his interiors, the furnishings are not an integral part of the plan, and the interior décor does not work to unify the whole plan. This is best illustrated in the Hotel Britannia (1955), where Boks' furnishings are stark, simple geometric forms contrasted against a seashell motif used to dress the walls and windows. Boks' buildings do not blend with their environment like Wright's Fallingwater (1935) and Kentuck Knob (1956). Boks often uses different materials in combination to create contrast and texture throughout his building spaces. For example, the Woonhuis (1949-1951) used Roman brick adjacent to board and baton siding on the exterior. While the interior had vertical wood paneling on one wall, another wall was made of Roman brick, and a stuccoed freestanding fireplace stood between the two contrasting walls.

Boks maintained a membership with the Association of Dutch Architects (BNA), the Roosenburg Architectura et Amicitia, Amsterdam, and was an Understanding Officer in the order of Oranje-Nassau. He is credited with completing sixty-eight projects between 1935 and 1971. He is best known for the Bouwcentrum, Rotterdam (1949) and the Wereldtentoonstelling Netherlands Paviljoen, Brussels, with Van den Broek & Bakema en Gerrit Rietveld, i.s.m., Bram Middelhoek (1958). Other projects include: Woningbouw, Burgemeester Lefèvre de Montignyplein, Rotterdam-Hillegersberg (a modern house design), 1935; Zomerhuis (summer house) ir. J. Th. Berkemeier, Oud-Milligen, 1936; Kinderbewaarpplaats Beatrix, Korenaarstraat, Rotterdam, 1937; Meervoudige studieopdracht Streekhof (motto Fefor i. Brabant), 1945; Delta Hotel, Vlaardingen, 1951-1955; and Kantoor Amatex, Amsterdam, 1958-1960.¹ The last project Boks worked on was the Regionaal Penitentiair Centrum, Moordrecht, in association with Wout Eijkelenboom and Bram Middelhoek (1965-1971). The project was never completed.

A Dutch Journal Article published in 1999 says that Boks' architecture is typical of the fifties in color, shape, and use of materials, but also a high quality that exceeds that era. Boks died in Rotterdam on December 25, 1986.

¹ Most of the information on Joost W.C. Boks is taken from the following sources: No Author, No Title, No Date, documents received from the Netherlands Architecture Institute; on file with National Park Service, National Capitol Region, Cultural Resources Division; and Hans Ibeling, ed., *20th Century Architecture In the Netherlands* (Rotterdam: NAI Publishers, 1996), pp. 83-85. For a complete list of projects and additional data please see the documents received from the Netherlands Architecture Institute in the National Park Service, National Capitol Region, Cultural Resource files.

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Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: J

Brief Biography of Paul Philip Koning

Sculptor Paul Philip Koning (1916-1998), in association with Joost W. C. Boks (1904-1986), both of Kingdom of the Netherlands, designed and implemented the lions at the entrance to the Netherlands Carillon plaza at Arlington Ridge Park in Arlington, Virginia. Though Boks designed the lions and Koning carved them.

Paul Philip Koning was born in Arnhem, the Netherlands, on September 18, 1916. Koning was a sculptor, graphic artist, and draughtsman. He studied sculpture and graphic arts at the Rijksakademie (Visual Arts Academy) in Amsterdam and was a student of Jan Bronner. He worked with the following techniques and materials: measured and technical drawings, lithography, layout designs, life drawings, hard stone, bronze, plaster, and clay. Koning preferred to create figurative and abstract images of the human form, instead of realistic studies. Throughout his life, he worked and lived in various places such as: Amsterdam, Arnhem, Utrecht, Bilthoven, and Bunnik. From 1969-1979, however, Koning resided in Paris, Amsterdam, and Eemnes. He maintained a membership in the Netherlands Circle of Sculptors Amsterdam *omstr.* [sic] 1975. In 1952 and 1958, Koning was invited to show his works at the International *Tent.* [sic] Sculpted Art Sonsbeek, an outdoor international sculpture show curated by Wim Beeren, which took place in Arnhem and other cities throughout the country; and at Amstelpark Amsterdam, in 1975. Paul Koning died at Eemnes on July 3, 1998.¹

** These terms were abbreviated in the original Dutch text and no translation was available.*

¹ Beeldend Nederland: biografisch handbook, Volume 1 (A--K), (P.M.J Jacobs, Uitgeverij drs. P.M.J Jacobs BV Tilburg, 1993), p. 632.

Attachment: K

Brief Biography and History for George Fortune and Fortune Engineering

Fortune Engineering Associates of Alexandria, Virginia, in association with Eijkelenboom & Middelhoek, Architects, of Rotterdam, Kingdom of the Netherlands, designed and implemented the foundation for the Netherlands Carillon at Arlington Ridge Park in Arlington, Virginia. The earliest engineering drawings are dated 1958.

George Fortune (1907-1990) was the founder of Fortune Engineering Associates. Fortune graduated from Purdue University with a BS in Civil Engineering in 1932 and acquired an LL.B. from American Extension University in 1935. After graduation, George Fortune served as the chief engineer and production manager at Southern Iron Works, a structural steel fabricator in Northern Virginia.¹ As there were few structural engineers in Northern Virginia, architects began to approach Fortune with requests for assistance with the structural aspects of building designs. George Fortune established Fortune Engineering Associates of Alexandria, Virginia in 1953.²

Success came easily for Fortune Engineering Associates, since the Virginia suburbs were growing and urban renewal was transforming Old Town Alexandria from a light industrial business center into the business office and tourist destination that it has become today. By the time Doug Elliott started with the firm, in 1961, two thirds of its work was being provided by the two largest architectural firms in Northern Virginia: Vosbeck and Ward Architects, and Saunders and Pearson Architects. The balance of the work was distributed among some smaller architectural firms and general contractors. Very little of the firm's work at the time was for the federal government. However, in the 1960's Mr. Elliott completed the structural design of the National Park Headquarters Building on Hains Point.³

In preparation for retirement, George Fortune asked Tom Downey and Doug Elliott if they wanted to buy the firm. After some investigation, they found that it was only going to be possible to take over the firm if George closed Fortune Engineering Associates, paid off the existing partners and began a new firm, Fortune Downey & Elliott, Consulting Engineers. This was done in 1968. Existing staff, clients and work transferred to the new firm. In 1973, when legislation allowed for professional firms to have profit-sharing plans, the firm's legal status changed, from a partnership to a professional corporation, and the name changed to Fortune, Downey & Elliott, Ltd. George Fortune retired and ceased to practice engineering in 1976, moving to northeastern North Carolina, where he lived until his death in 1990.⁴

When George retired, John O. Woods, Jr. became an owner. In 1979, Mr. Downey left to become a sole practitioner in Alexandria and the firm name changed to FDE, Ltd. In 1999, the firm reorganized by splitting into two firms, Elliott, LeBoeuf & Associates, and Woods Peacock, Consulting Engineers. Mr. Elliott retired from Elliott LeBoeuf in April of 2007 and the firm is now practicing under the name of Elliott, LeBoeuf & McElwain.⁵

¹ Information on George Fortune was obtained from the LUCE files and an article in *The Washington Post*, September 2, 2004, Thursday, Final Edition, "Fairfax in Brief." Doug Elliott provided the following: "Southern Iron Works, a structural steel fabricator are still in operation in Springfield, VA".

² Information obtained through electronic communications between Susan G. Horner and Doug Elliott 02/02/2008. Mr. Elliott goes on to say "George . . . gathered together \$10,000[;] from himself (\$1000) and other investors (\$9000), at \$1000 a share. They included Eugene Simpson of Eugene Simpson Brothers, General Contractors; Tony Lash, head of the building department of the City of Alexandria; the President of Virginia Concrete; Carlisle Bogess, the President of Southern Iron Works and one or two (don't remember) of his brothers. With the exception of the brothers, the investors were the major players in the building construction industry in Northern Virginia. With them as investors, success came easily for Fortune Engineering in its early years."

³ Ibid.

⁴ Ibid.

⁵ Ibid.

Attachment: L

Brief History and Description of Carillons

Carillons, chimes and change ringing are each different types of belled instruments. Carillons have a minimum of twenty-three bells or two chromatic octaves, and the bells are hung in a fixed position and played by clappers. Chimes are a typically American belled instrument composed of eight to twenty-two bells, which is less than two chromatic octaves, but a least one diatonic octave. Change ringing is a traditionally English belled instrument. The bells are hung to swing freely and are played by individuals pulling on a rope to swing one bell at a time more than 360 degrees. The bells can be played either in order or by changing the sequence to produce "changes" in the pattern.¹

Carillons evolved in the lowlands of Holland, Belgium and northern France. The first tuned carillon was cast by the brothers Pieter and Francois Hemony, and installed in Zutphen, The Netherlands, in 1652. The popularity of carillons waned over the centuries and the tuning secrets of the Hemonys and their successors were lost. Carillons experienced a renaissance in the last half of the nineteenth century due to three major factors; first, Jef Denyn, carillonneur in Mechlin, Belgium improved the musical quality of his carillon and began a series of weekly concerts; then, inspired by these concerts, William Gorham Rice wrote a popular series of books about carillons. At the same time, developments in England led to the rediscovery of the art of bell tuning.

St. Phillips' Episcopal Church in Charleston, South Carolina, hosts the first chime actually cast in North America. The chime was cast in Philadelphia by Francis Mayer at the Dyer foundry in 1848 and installed in 1849. The first carillon-sized tower bell instrument in the United States was installed at Notre Dame University, Notre Dame, Indiana in 1856. The bells were cast by Bollée of France. In 1938 the first carillon imported from the Dutch foundry of Van Bergen was installed at New Brunswick Theological Seminary, New Brunswick, New Jersey. Van Bergen was one of the three firms chosen to cast bells for the Netherlands Carillon in Arlington Ridge Park. In 1951 the first traditional carillon imported from Petit & Fristen was installed at Convent of the Transfiguration, Glendale, Ohio. Petit & Fristen was another of the three foundries selected to cast bells for the Netherlands Carillon. The first United States carillon the Eijsbouts foundry is credited with was the Netherlands Carillon. B. Eijbouts was the third foundry involved in casting bells for the Netherlands Carillon.

A carillon is a musical instrument composed of a minimum of twenty-three carillon bells. Carillon bells are cast from bell bronze, an alloy composed of approximately 78% copper and 22% tin. The bells, usually hung in a tower, are arranged in a chromatic sequence and tuned to produce an agreeable or unified harmony when several bells are sounded together. The instrument is played from a keyboard and foot pedals. The keys or batons are struck with a half-closed hand. Up to six bells can be sounded at one time. The bells are secured in a fixed position and the motion of the key is transmitted to the bell's clapper by a wire. The keyboard is typically kept close to the bells so the mechanical connections traverse a short distance, allowing for more precise playing.

¹ Most of the information on carillons is taken from: No Author, *What is a Carillon?*, (No Publisher, Created 4/5/96; last revised 2007/12/18), <http://www.gcna.org/crlnexp.html> (accessed April 13, 2006); hardcopies on file with National Parks Service, National Capital Region, Cultural Resources Division

Attachment: M

Brief History of Twentieth-century Dutch Architecture

The Dutch lowland is an important seedbed of modern architecture. The dates 1900 to 1940 have been used to define Modern Architecture in the Netherlands by the architectural historian and author Giovanni Fanelli, as well as the American architect and author Donald Grinberg. These are not just arbitrary dates--1901 marks the beginning, with passage of the seminal and internationally admired *Woningwet* (Housing Act), and the invasion by Germany in 1940 marks a genuine division in Dutch architecture. With the exception of Berlage's buildings, modern Dutch architectural theories of the late nineteenth century did not yield much built product until the second decade of the twentieth century, most around 1920. After 1945, Dutch architects were faced with the urgency of producing quantities of buildings, mostly housing.¹

In *Dutch Modernism*, Langmead states that a passion for divergence, discourse and debate permeates every facet of Dutch society. This passion for divergence is exhibited in the early 20th century through several different approaches to building, from the Rationalism of Berlage, through the conservative work of the Delft School, to the cutting edge styles of the De Stijl group. There are, however, a few elements common to most, such as respect for the Amsterdam architect H.P. Berlage, the influence of Frank Lloyd Wright, the mystical ideas of Theosophy, and socialism.²

Langmead goes on to say that, for all their differences, twentieth-century Dutch architects boasted a single patrimony: Hendrik Petrus Berlage. A commonly held view of his contribution to Modernism was that Berlage, working gradually out of the romantic nationalism of earlier nineteenth-century Dutch architecture, came to full expression of the theory that twentieth-century architecture must be based essentially on twentieth-century construction, and that this construction, naturally, simply and openly expressed, will unfailingly create the new forms which fit it. Berlage was both a builder and a theorist. Victor Bourgeois said that in The Netherlands, before 1914, only two names fascinated young men: Berlage and Wright.³

In addition to the influences of Berlage and Wright, Landmead states that "geometry, particularly that of square and cube, had informed Dutch architectural theory since the Renaissance."⁴ Mathematical systems continued to have widespread acceptance in Holland in the early 20th century. Many of these systems were recorded in the writings of Jan Hessel de Groot (1865-1932), who laid the foundation of a "geometrical aesthetic based on proportional systems" in such books as *Thought about Designs in Architecture* (Maassluis, 1900). Another of de Groot's most influential works was *Form Harmony* of 1912 which presented his philosophy, eclectically drawn from classical Greece, Ruskin, Descartes and Newton.⁵

Ideologically diverse groups, such as the Amsterdam School, De Stijl, and the "New Builders", embraced Theosophy's combined mysticism, religion and philosophy. Langmead states that systematic bases of design flourished within this Theosophical tradition, with startlingly different results. He uses the following example: an analysis of the plans of C. J. Blaauw's *Villa Meerhoek* at Park Meerwijk, Bergen (1917-18) which reveals a meticulous application of square geometry, despite the house's irregular appearance, with an undulating thatched roof and the use of vernacular details, materials and colors. Yet the same elemental geometry yielded rectilinear "Neoplastic" forms in the paintings of Mondrian and in the 1920s models and projects of van Doesburg and van Eesteren.⁶

Another key figure among Dutch architects was P. J. H. Cuypers. Indeed, some argue that Cuypers, not Berlage, was the Father of Dutch modernism, at least of the Amsterdam School. Cuypers, a practitioner of the Arts and Crafts aesthetic and a follower of Viollet-et-Duc, held the Ruskinian medievalist notion of the honest use of materials. It was, however, Berlage who first drew the attention of "the young men of Holland" to Frank Lloyd Wright. Both the Amsterdam School and the De Stijl were early receptors and willing dispensers of Wrightian form and theory.⁷

¹ Donald Langmead, *Dutch Modernism: Architectural Resources in the English Language*; Art Reference Collection, Number 22, Russell T. Clement, Series Advisor, (Westport, Connecticut * London: Greenwood Press, 1996), p. 1.

² Ibid., p. 4.

³ Ibid., p. 5.

⁴ Ibid., p. 6.

⁵ Ibid.

⁶ Ibid., p. 7.

⁷ Ibid., p. 8.

Architects of the Amsterdam School were deeply impressed by Wright. Langmead argues that the Amsterdam School members believed:

Their architecture to properly belong to a better wiser world: a worthier, 'ideal' society. Their ideas, like those of similar groups including the De Stijl, suited neither the time nor the existing system. But their aspirations must be considered in the context of a Europe reeling from total war; the only alternative to optimism, however blind that optimism, was despair.⁸

Hendricus Theodorus Wijdeveld, a member of the Amsterdam School, on behalf of the young architects of that movement, wrote of an architecture conceived as pure structure, the plastic development of space, as well as of the other arts, both visual and performing.⁹

Arguably the most important figure of the Amsterdam School, in terms of realized buildings and popularity, was Michel de Klerk. As early as 1922, de Klerk's designs were published all over Europe, as well as in English and American journals. Despite his importance, the style he championed was destined to be short-lived and regional. Possible reasons for the limitations were that the forms and the unique details relied on a centuries-old brick craft tradition. Outside Holland, such skill was limited, especially in countries that had lost many young men in the Great War.¹⁰

In "Michel de Klerk (1884-1923): An Architect of the Amsterdam School," Suzanne Frank established de Klerk's position as leader of the movement. The Amsterdam School has been referred to as the Dutch version of Art Nouveau. The members of this movement saw the building as a total work of art, applying the same consideration to both exterior and interior elements and linking them through the use of common forms. The sculptural details of exterior elements, such as chimneys, balconies, and towers, are echoed in their chairs, tables, mantelpieces, and other objects, such as clocks and mirrors. The interiors were further unified by repeating, in the furniture, textiles, and objects, identical motifs in different ways.¹¹

Langmead, discussing yet another movement in twentieth-century Dutch architecture, states that "De Stijl (The Style) was the most important theoretical movement in European art and architecture until the Germans usurped leadership in the mid-1920s." Initially it was a loose-knit group of architects and artists gathered after 1916 under the aegis of painter Theo van Doesburg. Van Doesburg, with architects J.J.P. Oud and Jan Wils, formed the De Sphinx and were soon joined by the painter Piet Mondrian and designers Bart van der Leek and Vilmos Huszar, giving birth to the avant-garde De Stijl group. De Stijl dominated German art and architecture in the middle 1920's. By 1925 the group was splintering and members such as Robert van 't Hoff, Belgian sculptor Georges Vantongerloo, and Gerrit Rietveld withdrew.¹²

Langmead indicated that, in seeking a unity within the arts and between art and society, De Stijl flirted with Constructivism, developed theories of Neoplasticism and what Oud called Cubism. Of the few realized projects, none were spectacular. The most notable of these, Gerrit Rietveld's Schröder house of 1924, expressed ideas developed within the De Stijl, but the building was realized after he severed ties with the group. And Van Doesburg's Café Aubette in Strasbourg, France (1926-27, with Jean and Sophie Arp) was said to have carried "painting into architecture, theory into practice."¹³ Though few De Stijl buildings were achieved, the group added much to the Modern Movement by disseminating theoretical and practical knowledge, particularly providing an international voice for Wrightian theory through commentaries in van Doesburg's journal *De Stijl*.¹⁴

Before 1931, architect Robert van 't Hoff was the *only* Dutch architect to have met Frank Lloyd Wright. Using Wright's own essays, van 't Hoff brought Wright's post-1910 work to the attention of Holland. In theory Wright's underlying philosophy included the rejection of every historical, formal aesthetic for a new, elementary form simplified by function, mass, space, and material. Wright's emphasis upon economy of means and material was echoed in De Stijl's catechism for a plastic architecture.

⁸ Ibid., p. 9.

⁹ Ibid.

¹⁰ Ibid., pp. 10.

¹¹ Wim. De Witt, ed., *The Amsterdam School: Dutch Expressionist Architecture, 1915-1930*, (New York: Cooper-Hewitt Museum; Cambridge, MA: The MIT Press, 1983), p. 10.

¹² Langmead, p. 10.

¹³ Ibid.

¹⁴ Ibid.

The De Stijl architect J.J.P. Oud was determined to produce a Wrightian-like architecture that exploited new construction and materials. Indeed, Oud gave Wright the widest European audience. A few of Holland's younger architects attempted to absorb Wright's ideas into their work, but Wright's holistic philosophy eluded most.¹⁵

Many "ism's" were born in the years flanking World War I: French Cubism, Italian Futurism, Dutch De Stijl, Russian Constructivism and German Expressionism. Each "ism" spanned the visual arts and imposed itself upon architecture. Fostered by Marxist materialism, these "ism's" gave birth to an international style equally acceptable to all cultures. They created the anonymous stuccoed white box.¹⁶

Around 1922, other European architects discovered what the Dutch had seen in Wright's work. Infusing it with their other beliefs, they created the anonymous stuccoed white box. Adoption throughout the western world made it an effective socialist symbol. Ironically, it was in the capitalistic U.S.A. in 1932 that it was dubbed the "International Style." Many employed it for its modernity, disregarding, or oblivious of, its Socialist roots.

The Bauhaus finds its roots in Gropius' 1919 Manifesto that called for "the unification of all the creative arts." Mart Stam, through his political beliefs and itinerant nature, encountered *Das Staatliches Bauhaus Weimar*, Walter Gropius' Manifesto. Van Doesburg, who also travelled widely in his efforts to promote De Stijl, was predestined to become involved with the *Bauhaus*. In Berlin, late in 1921, van Doesburg contacted Lissitzky, Ludwig Mies van der Rohe, Mendelsohn, Hannes Meyer, Le Corbusier and, in Weimar, Gropius. With Lissitzky and Mies, van Doesburg founded the "G" group. Conflicts with Gropius led to van Doesburg establishing a rival group with De Stijl in 1922. Through the Bauhaus' Dessau phase, Mart Stam introduced the first experiments with tubular steel most closely associated with the famous chair which ultimately inspired the Breuer type still seen today.¹⁷

Many Dutch architects, enthralled by Le Corbusier's socialist persuasion or by the forms it yielded, began building white stuccoed cubes, like the Theosophical Society Headquarters, Amsterdam, of 1926.

The conservative Delft School, although providing a significant and powerful resistance to Modernism, passed largely unnoticed in the non-Dutch literature of the early twentieth century. Marinus Molière, Professor of Engineering at the Delft Institute of Technology, came to regard architecture as an act of worship. Molière strove for a self-effacing architecture steeped in centuries-old values. He taught his students that "beauty was tantamount to truth." Since Molière viewed Modernism as a product of godless communism, it was omitted from the curriculum of the Delft School. That would not change for thirty years.¹⁸

The Delft architects looked to vernacular sources, giving rise to a nationalistic revival. Holland's architectural debate through the 1930s was between the *Nieuwe Bouwen*—Modernism, Internationalism, Objectivity, Functionalism—and the Delft School. Each authoritatively delivered its message, but the *Nieuwe Bouwen* was internally divided. Over time several factors would combine to give the Delft School an edge over other Dutch architectural movements.¹⁹

Little was written about Dutch architecture in journals outside the Netherlands during the early twentieth-century. However, some influential architectural critics such as Nikolaus Pevsner discounted certain Dutch architectural movements. Pevsner referred to the Amsterdam School as an "aberration" that inhibited mainstream modernism in Holland until 1920. Because of Pevsner's reputation, De Stijl's role in Europe remained subordinated for decades. The link between the Left political stance of most Dutch modernists, their clients and their buildings was usually overlooked, or possibly deliberately ignored, in the literature on both sides of the Atlantic. Pevsner noted Wright's "peaceful penetration of Europe" in *The Architects' Journal* in 1939, noting his special influence upon Berlage, Dudok, Oud and the Amsterdam School. Soon after, James MacQuedy asserted in *Architectural Review* that Dudok had been a major source of English modernism.²⁰ In such an environment, that school of Dutch architecture with the least perceptible regional characteristics was most attractive to a world public. In this environment, Stam, Brinkman, and van der Vlugt received positive attention for their work prior to 1940.

¹⁵ Ibid., p. 12.

¹⁶ Ibid., p. 13.

¹⁷ Ibid., pp. 14-15.

¹⁸ Ibid., p. 16.

¹⁹ Ibid., p. 17.

²⁰ Ibid., pp. 20-21.

The blitzkrieg occurred in May 1940. Throughout the Nazi occupation, when communication with the allied nations was severed, there was an interruption to the literature. The numbers of nationalistic-from-exile publications increased towards 1945, and, after the liberation, links were quickly re-forged. Foreign journals quickly caught up with hitherto unseen Dutch buildings.²¹

Late in the 1940s, De Stijl, unrecognized for twenty years, began to attract interest in the transatlantic architectural press. The first acknowledgement of the movement as a *movement* coincided with an exhibition at the New York Museum of Modern Art in 1949. This and subsequent shows that were reviewed by the British and American journals began to recognize De Stijl's impact on Internationalism. Hitherto, Robertson, Barr and Hitchcock had been voices in the wilderness. Interest in De Stijl continued throughout the 1950s. After 1958, the American historian Vincent J. Scully convincingly demonstrated, in a number of publications, that the ideal of continuity of architectural space first seen in Wright's work had passed via De Stijl into the aesthetic of Gropius, and thence to the International Style.²²

Willem Van Tijen, with his "marriage of brick and concrete," attempted to reconcile Traditionalism and Functionalism in the Dutch architectural community. These attempts are seen in his work, such as the Aviation Laboratory in Amsterdam and the Zuidplein in Rotterdam (1940-1949), as well as involvement during the war years with the Doorn courses. The Doorn meetings were meant to garner more understanding between architects with divergent ideas. The meetings were banned during the war. Once restarted, the Functionalists were disappointed by the "dogmatic rigidity" of the Traditionalists. The journal *Forum*, founded in 1946, raised a glimmer of hope for mutual understanding, but only a limited degree of understanding was achieved. As the need for reconstruction required greater unanimity, both sides sat on the Housing architecture study group. Immediately after the war, energy was put into developing building systems and the adaptation of existing systems. Ratiobouw, established in 1944, was meant to promote rationalization and normalization. In addition, an information center for the building industry was opened in Rotterdam, the Bouwcentrum. J.W.C. Boks designed the center building in a style linking up Van Tijen's marriage of brick and concrete.²³

Modernism had a breakthrough in the 1950s and Functionalist principles gained wide acceptance. This breakthrough of Modernism and the popularity of Functionalist principles was not a continuation of the prewar Nieuwe Bouwen. This postwar style was more comfortable and less radical. Prewar Nieuwe Bouwen was transformed; the mass was treated sculpturally with increased variation in materials and less emphasis on thinness, but without compromising transparency.²⁴

As Traditionalists died off in the fifties, modernism began to shape the second generation of Traditionalists. This is seen in the light foyer with panoramic windows in the Seat of Provincial Government in Arnhem (1954). Public acceptance of the Avant-garde grew substantially following the war. By 1959, Functionalism had died and Structuralism had been born.²⁵

²¹ Ibid., pp. 22-23.

²² Ibid.

²³ Hans Ibeling ed., *20th Century Architecture In the Netherlands*. (Rotterdam: NAI Publishers, 1996), pp. 83-95.

²⁴ Ibid.

²⁵ Ibid.

Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: N
Cultural Landscapes Inventory Chronology

Year	Event	Description
1937 AD	Established	Public Act No. 243 - 75th Cong. (Chap. 564, 1st sess., S. 774) established the Marine Corps League. After the war, the League raised funds and secured design for Marine Corps War Memorial. Name changed to Marine Corps War Memorial Foundation in 1952.
1945 AD	Military Operation	The American invasion of the Japanese island of Iwo Jima began on February 19.
1945 AD	Military Operation	The second flag-raising on Iwo Jima occurred on February 23 and was photographed by Associated Press photographer Joseph (Joe) Rosenthal. Photographer: Joseph Rosenthal
1945 AD	Military Operation	The surrender of Japan on September 2, 1945 marked the end of World War II.
1945 AD	Military Operation	The United States gave aid to the Netherlands through the Marshall Plan as part of post-war rehabilitation.
1946 AD	Platted	A topographic survey was made of the Nevius Tract in Arlington, Virginia, as part of plans to build a Veterans Administration hospital on the site.
1947 AD	Established	President Truman approved Public Law 157-80th Cong. (60th Stat. 242), a Joint Resolution authorizing erection of a memorial to Marine Corps dead of all wars to begin at private expense on a site located on public grounds in D.C.
1947 AD	Established	The Marine Corps League was authorized by Public Law 157-80th Cong. (61 Stat. 242) to raise money and construct the U.S. Marine Corps War Memorial.
1948 AD	Built	A six-inch water line was laid across the Nevius tract.
1949 AD	Purchased/Sold	Final decree of condemnation entered for Nevius Tract on July 19. Notice of condemnation had been filed by U.S. for Veterans Administration on May 29, 1947. Condemnation of jury award was set at \$1.6 million on Feb. 27, 1948.

1950 AD	Land Transfer	The Nevius Tract was transferred from the Veterans Administration to the Public Buildings Service of the General Services Administration (GSA).
1952 AD	Established	Queen Juliana of the Netherlands presented a scale model of the proposed Netherlands Carillon to President Truman in a ceremony held at Meridian Hill Park on April 4.
1952 AD	Altered	On July 7, President Truman approved Public Law 462-82nd Cong. (66 Stat. 441), changing name of Marine Corps League to Marine Corps War Memorial Foundation, and allowing ten years for construction of memorial to begin.
1953 AD	Land Transfer	Under a directive from President Truman, on Jan. 16 the Nevius Tract was transferred from the GSA to the Dept. of the Interior for administration as part of George Washington Memorial Parkway, and to be considered as a site for Netherlands Carillon.
1953 AD	Established	On March 2, the National Park Service accepted jurisdiction over the Nevius Tract as part of George Washington Memorial Parkway. The acquisition was recorded as Land Record 91, GWMP, Res. 404V, of National Capital Parks on March 12.
1953 AD	Altered	President Truman approved Public Law 66 - 83rd Cong. (67 Stat. 644) on June 16, amending the Act of July 1, 1947, to permit a memorial to the Marine Corps dead of all wars to be built either in the District of Columbia or in the "immediate vicinity."
1953 AD	Established	On Dec. 15, the Secretary of the Interior granted the Marine Corps War Memorial Foundation permission to erect a memorial on part of the Nevius Tract. The foundation was directed to consult with the National Park Service on location, development, etc.
1953 AD	Established	The Secretary of the Interior sent a letter to the Netherlands Ambassador on Dec. 17, stating that the site for a carillon at the south end of the Nevius Tract had been approved; final authority would be granted by Congress.
1953 AD	Altered	The National Park Service cleared the Nevius Tract in December. Some large trees were retained.
1954 AD	Established	The Director of the National Park Service issued a

		permit to the Marine Corps War Memorial Foundation in the form of a letter dated Jan. 5, allowing them to built a memorial on the Nevius Tract.
1954 AD	Planned	A plan by architect Horace Peaslee (the "entourage") for the 7.5-acre site of the Marine Corps War Memorial on the Nevius Tract was approved on January 26. Architect: Horace Peaslee
1954 AD	Established	The specific site on the Nevius Tract for the Marine Corps War Memorial was selected on January 26.
1954 AD	Built	Groundbreaking for the Marine Corps War Memorial was held on February 19, the 9th anniversary of the invasion of Iwo Jima.
1954 AD	Planned	A planting plan for the Marine Corps War Memorial site by landscape consultant Markley Stevenson was completed in June. Landscape Architect: Markley Stevenson
1954 AD	Graded	Grading of the Marine Corps War Memorial site was carried out from June through July or August.
1954 AD	Planted	Tree planting on the Marine Corps War Memorial site was begun in July or August.
1954 AD	Established	President Eisenhower approved Public Law 628-83rd Cong. (68 Stat. 769) on Aug. 23, authorizing construction of Netherlands Carillon, built on public ground, under jurisdiction of Sec. Interior, who would select site; construction to begin in 5 years.
1954 AD	Built	Construction of Marine Corps War Memorial began in September.
1954 AD	Expanded	The Marine Corps War Memorial was dedicated on November 10, the 179th anniversary of the Marine Corps' founding.
1954 AD	Established	Use of the Nevius Tract as a site for the Netherlands Carillon was approved by President Eisenhower on August 23 with Public Law 628, 83rd Cong.
1955 AD	Planted	Most of the tree planting on the Marine Corps War Memorial grounds was completed in January.
1955 AD	Land Transfer	The Marine Corps War Memorial Foundation turned the monument over to the National Park Service on July 1.

1960 AD	Expanded	The Netherlands Carillon was officially dedicated on its permanent site, the southern half of the Nevius Tract, on May 5, the 15th anniversary of the liberation of the Netherlands from Nazi Germany.
1961 AD	Altered	In March, trees were removed on the east side of the Nevius Tract at the request of Attorney General Robert F. Kennedy, to provide a clear view of the Marine Corps War Memorial from Arlington Memorial Bridge and Route 50. Attorney General of the United States: Robert F. Kennedy
1961 AD	Established	President John F. Kennedy issued a proclamation on June 12 authorizing the American flag to be flown over the Marine Corps War Memorial 24 hours a day, except in inclement weather, when a weatherproof flag is flown (Public Law 77-623, 56 Stat. 377). President of the United States: John F. Kennedy
1964 AD	Built	The completed Theodore Roosevelt Memorial Bridge was opened for traffic on June 23. The bridge and its many ramps obstruct a clear view of the National Mall from the Marine Corps War Memorial.
1967 AD	Demolished	The section of Arlington Ridge Road crossing the Nevius Tract was removed c. 1967.
1994 - 1995 AD	Rehabilitated	The Netherlands Carillon was cleaned of rust and other damage and repainted green. The bells were retuned. A 50th bell was dedicated on May 5, 1995, 50th anniversary of Dutch liberation. The automatic chime system was upgraded.

Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: O
Project Chronology

CHRONOLOGY

1887	Mayor of Tokyo incorporated Iwo Jima into the prefecture of the capital. Iwo was no longer an insignificant island but was a sovereign part of Japan, part of the home land.
August 1937	After the war, signs (in English and Japanese), dating to August 1937, four years before the attack on Pearl Harbor, were found on Iwo Jima suggesting that military preparations were already underway on Iwo Jima. The signs prohibited the taking of photographs and the making of maps.
1940 and before	Iwo Jima was green with fields of cane, papaya, pineapple as well as pandanus trees, bananas, and bean vines. The 1940 census counted 1091 permanent residents, mostly farmers and refinery workers who sent sulphur to the home islands. There were seven teachers and two schools.
1940-41	Barracks and airstrips were first constructed and a naval detachment of 93 men arrived on Iwo Jima.
1941	Evacuation of Iwo Jima civilians began.
1943	Congress legalized a Flag Code, mandating rituals of usage that confirmed the status of the flag as a quasi-sacred object, a focus for unity in a nation lacking the cohesive factors of shared race or religion
February 1944	1500 Japanese airmen and 22 planes were stationed on Iwo Jima. A carrier raid on Truk imposed greater strategic significance on Iwo Jima.
February 1944	No fortifications existed on Iwo Jima per Tsuneso Wachi, a former Japanese Captain reassigned before the invasion.
March 1944	A 5,000 man Naval garrison was assigned to Iwo Jima.
1945 (early)	21,000 Japanese troops 750 Gun emplacements Scores of block houses with 5' thick concrete walls 13,000 yards of tunnel 1 complete hospital 1 4-story gallery 1,000+ pill boxes constructed on sides of Mount Suribachi

Arlington Ridge Park Nomination, 2009, Arlington, Virginia, page 2

- General Tadamichi Kuibayashi was appointed commander of Iwo Jima. As a young officer he had been posted in Canada and had visited the United States. He was very impressed by American industry and mass production. To his thinking, guns, planes, and ships won battles and the United States had more than anyone else. He did not expect to live.
- 1945 There were 450 major defensive installations; when the bombing began after one reconnaissance mission, it was noted that the defensive installations had increased to over 750.
- 16 February 1945 Change of policy regarding coverage of war.
- 19 February 1945 Battle for island of Iwo Jima began.
- 22 February 1945 Onboard the Eldorado, Admiral Richmond Kelly Turner's flagship, on February 22, General Holland M. Smith and Secretary of the Navy James V. Forrestal determined "troop morale demanded some highly public act, some dramatic symbol that would rally the Marines on Iwo Jima and proclaim a shift in the tide of battle." Smith and Forrestal believed a good picture in the papers could make all the difference on the homefront as well. Word was sent down to Brigadier General Harry B. Liversedge: 'You must take Mount Suribachi tomorrow. . .'
- 23 February 1945 The first unit to the top was ordered to raise the Stars and Stripes. To stress the importance of the event, Secretary Forrestal planned to go ashore the following day to witness the final stages of the battle for Suribachi himself. Thanks to the carefully stage-managed events of February 23, 1945 and the Navy's revised news coverage policy, photos documenting the occasion would reach the American homefront less than eighteen hours later.
- *23 February 1945 Flag-raising atop Mount Suribachi.
- 1 March 1945 Rep. Joe Hendricks of Florida introduced legislation that a grandiose monument be created based on the photo, stipulating that the monument follow the photograph precisely, "since no product of the mind of the artist" could equal the majesty of reality.
- 10 March 1945 Senator Joseph O'Mahoney, a member of the Military Affairs Committee and a former Postal Official, wrote an open letter to the Postmaster General, urging a special Iwo Jima stamp be issued. Some found the concept appalling—the U.S. flag "licked behind its back and run through a cancelling machine was considered the

Arlington Ridge Park Nomination, 2009, Arlington, Virginia, page 3

	very kind of contamination the 'Huns and Japs' had set their hearts on doing."
24 March 1945	Plans were made to bring the Mount Suribachi flag-raising boys home to join the "Mighty Seventh" loan drive/bond tour.
26 March 1945	Battle for Iwo Jima ended.
20 April 1945	"Mighty Seventh" Loan drive began (official name: Seventh Bond Drive). Rosenthal's photograph would become the central promotional tool for the loan drive and later a major recruiting tool for the marines.
11 July 1945	Iwo Jima stamp was issued and sold over 137 million copies.
15 January 1947	Marines accept de Weldon's proposed design for War Memorial.
1950	Felix de Weldon appointed to the U. S. Commission of Fine Arts.
*15 December 1953	Secretary of the Interior grants permission for construction of Memorial.
*19 February 1954	Groundbreaking for Marine Corps War Memorial.
August 1954	Bonaccord, a black granite imported from Sweden, arrived by ship in Baltimore, Maryland. It was used to face the memorial base.
8 October 1954	Flag flies over memorial for first time.
*10 November 1954	Memorial Dedicated.
*1 July 1955	U.S. Marine Corps War Memorial transferred to the National Park Service.
November 1974	Inscription was added to the base of the monument to commemorate Vietnam.
October 1982	Joseph Rosenthal's name was added to the west panel of the base of the monument since Rosenthal's photograph had provided the inspiration for the statue.
1984-1985	A new frieze was added to the base to accommodate commemorations for Lebanon (1958) through Granada in 1983.
1986	The lettering on the memorial base was re-gilded.

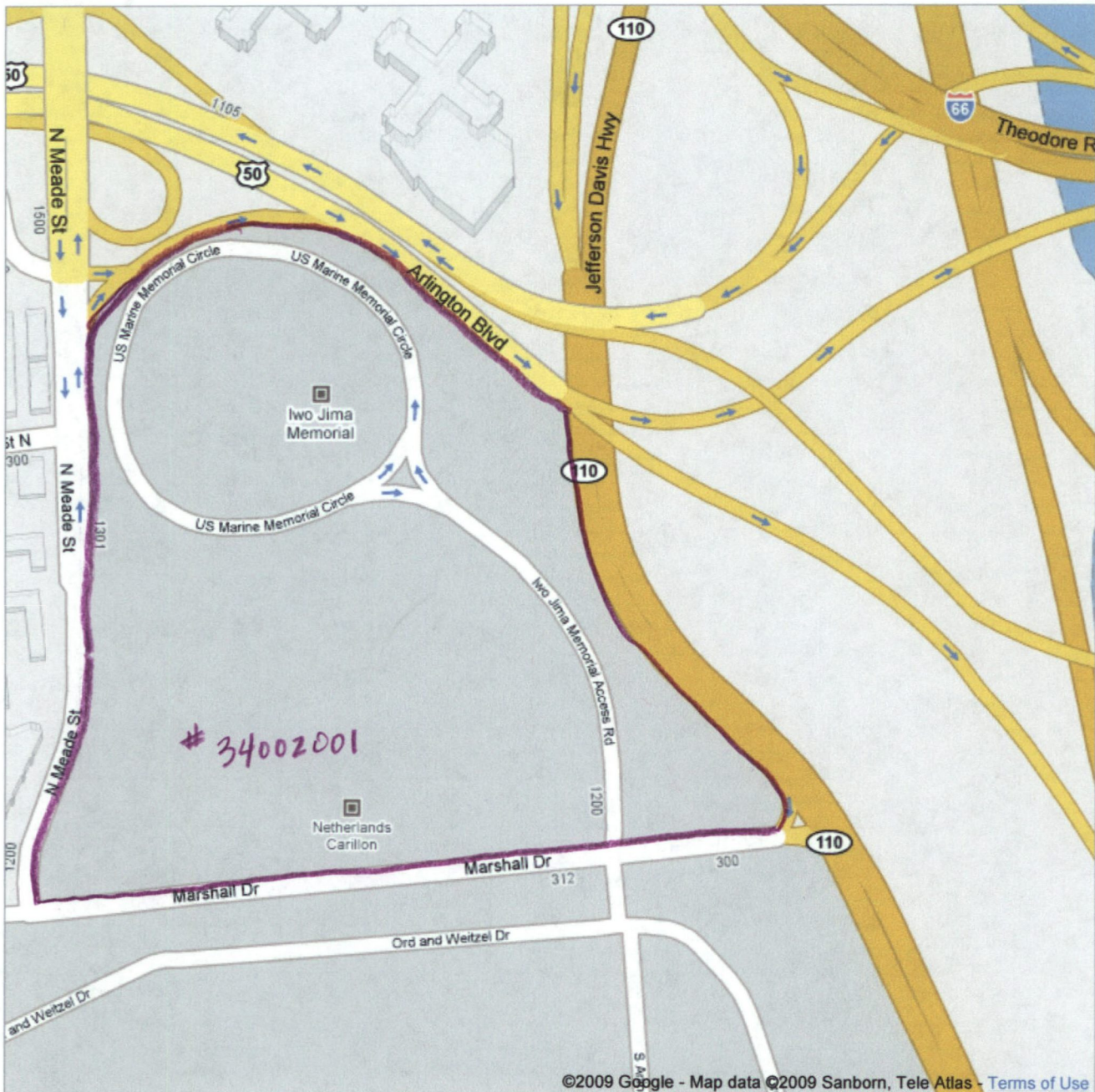
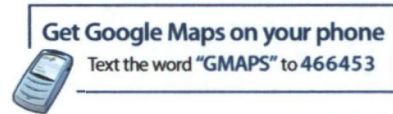
Arlington Ridge Park Nomination, 2009, Arlington, Virginia, page 4

October 1996 A work permit was issued to add the engagement names for the Persian Gulf, Panama, and Somalia. This was the third time alterations regarding battle honors were approved.

* Duplicate entries: Also on Chronology from the CLI

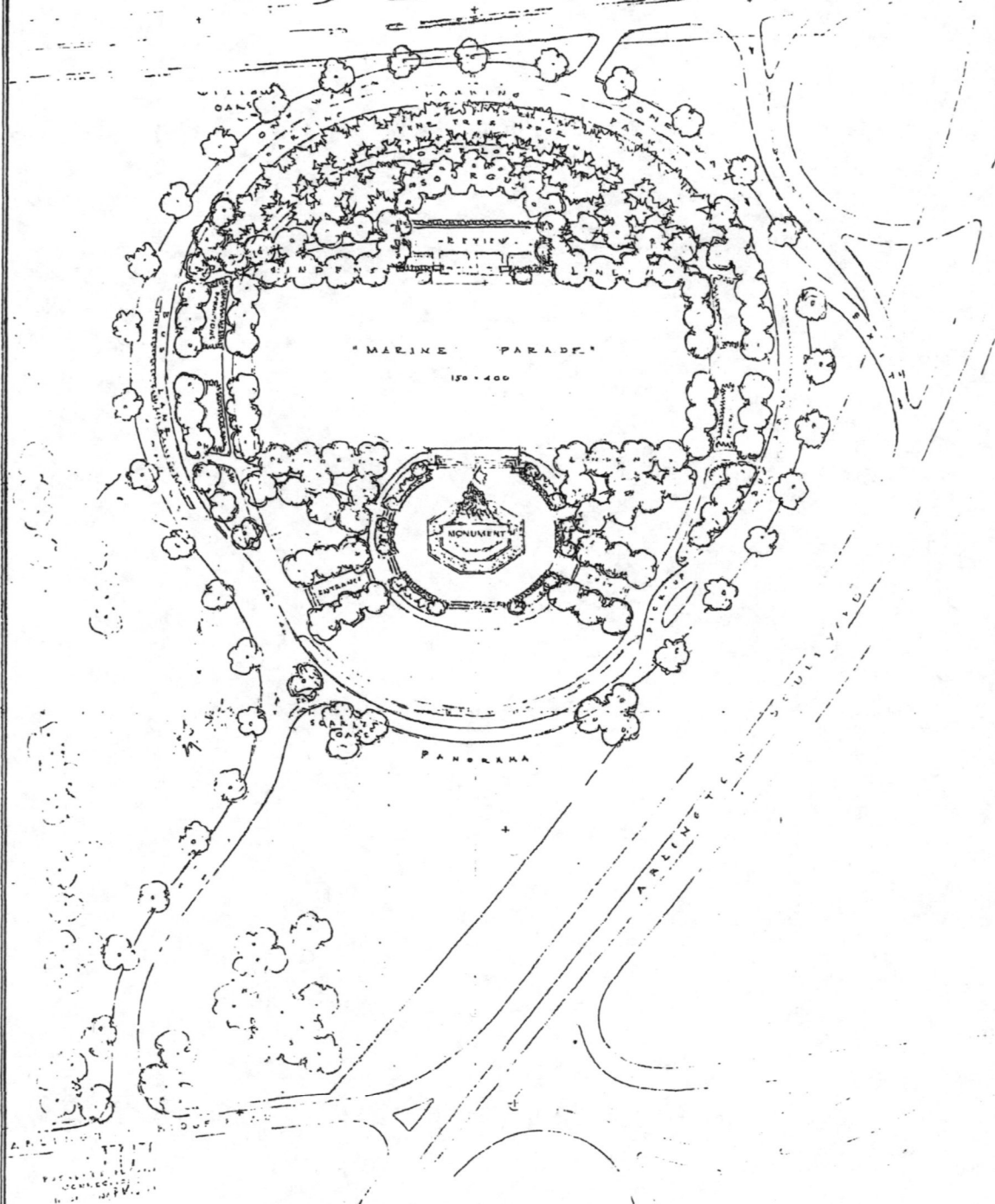


Address **Rosslyn**
Arlington, VA 22209



BOUNDARY FOLLOWS INNER EDGE OF N. MEADE ST (N)
THEN EXIT OFF TO ARLINGTON BLVD. (E)
THEN ALONG RTE 110, JEFFERSON DAVIS HWY (S)
THEN EXIT OFF TO MARSHALL DRIVE (W)
BACK TO N. MEADE ST.

THE MARINE CORPS WAR MEMORIAL FOUNDATION, INC.
PRESENTS
A MEMORIAL TO THE MARINE DEAD OF ALL WARS

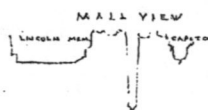


MARINE CORPS WAR MEMORIAL

SCULPTURE: MONUMENT

FELIX DE WELDON
SCULPTOR

EDWARD F. NEILD, ARCHT
JAMES R. HARDESTY, ENGR



FILE COPY
RETURN PROMPTLY TO
NATIONAL CAPITAL PARKS MAP FILE

ENTOURAGE: MARINE PARADE

HORACE W. PEASLEE, ARCHT.
FRANK WAT COLE, ASSOC.

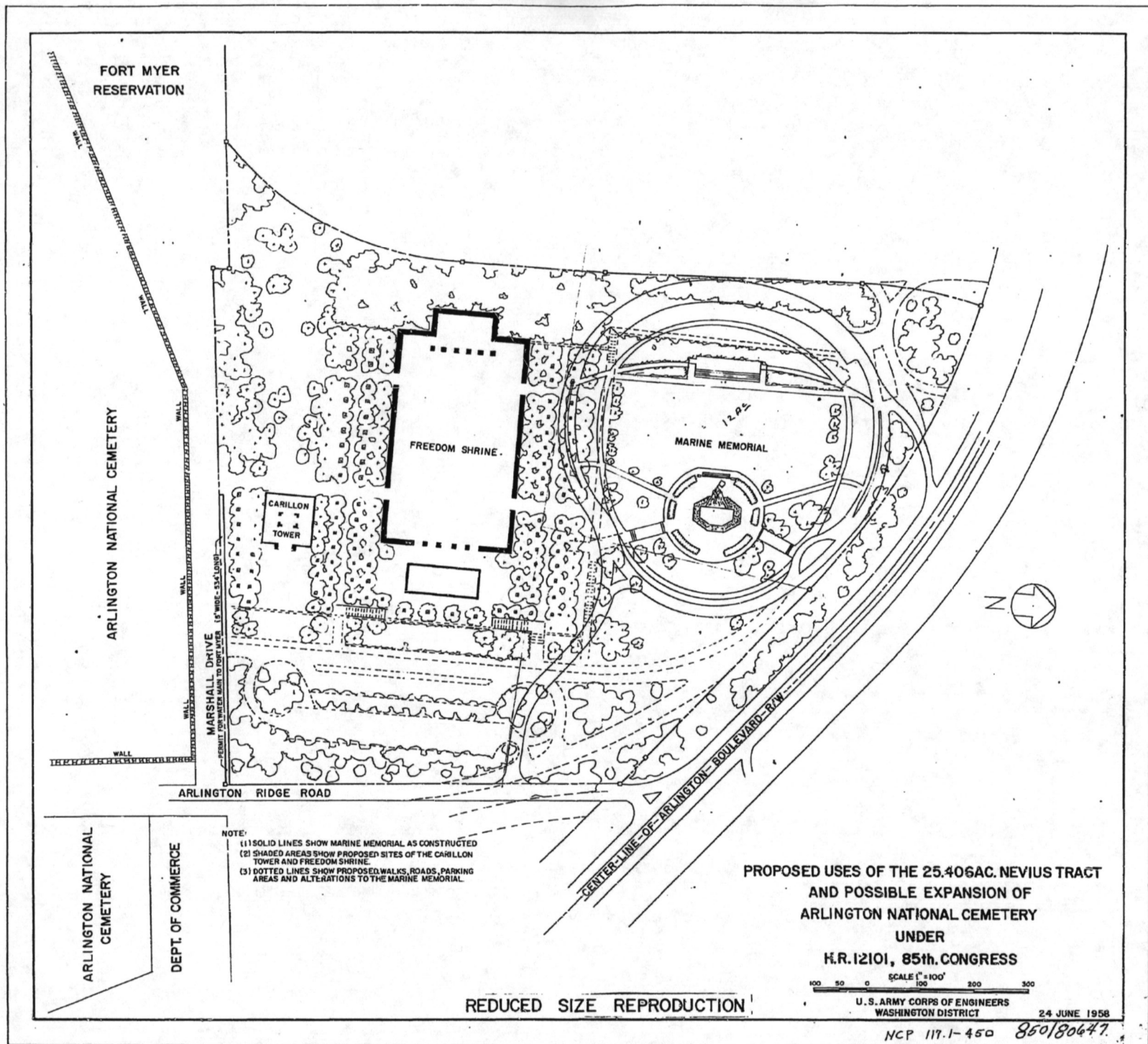
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DR. JOHN MONTEITH, JR.
HENRY G. WEDDEN, ENGINEER

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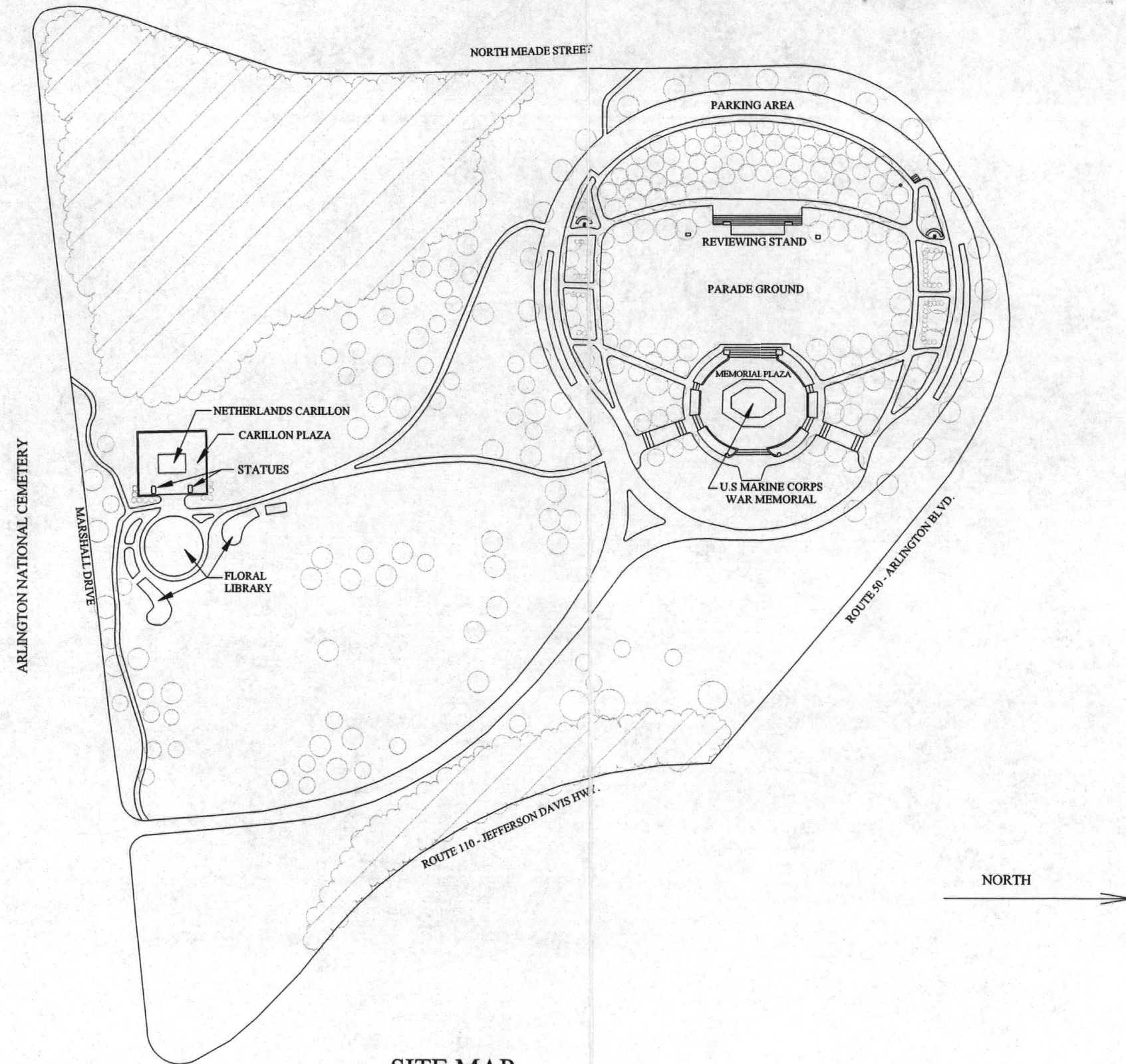
REDUCED SIZE REPRODUCTION

850/80512

George Washington Memorial Parkway (Add. Doc.)
Arlington County, Virginia



George Washington Memorial Parkway
(Additional Documentation)
Arlington County, Virginia



SITE MAP ARLINGTON RIDGE PARK

Site Map for: George Washington Memorial Parkway (additional documentation for Arlington Ridge Park (000-9707))
The United States Marine Corps War Memorial (000-9707-0001)
The Netherlands Carillon (000-9707-0002)

George Washington Memorial Parkway
(Additional Documentation)
Arlington County, Virginia

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Arlington Ridge Park
NAME:

MULTIPLE Parkways of the National Capital Region MPS
NAME:

STATE & COUNTY: VIRGINIA, Arlington

DATE RECEIVED: 7/24/09 DATE OF PENDING LIST: 8/11/09
DATE OF 16TH DAY: 8/26/09 DATE OF 45TH DAY: 9/06/09
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000688

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: Y

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 9/4/2009 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Accept AEC

REVIEWER Patrick Andrews DISCIPLINE Historian

TELEPHONE _____ DATE 9/4/2009

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



23869

029-0228/000-9707-0001

APRIL 18, 2008

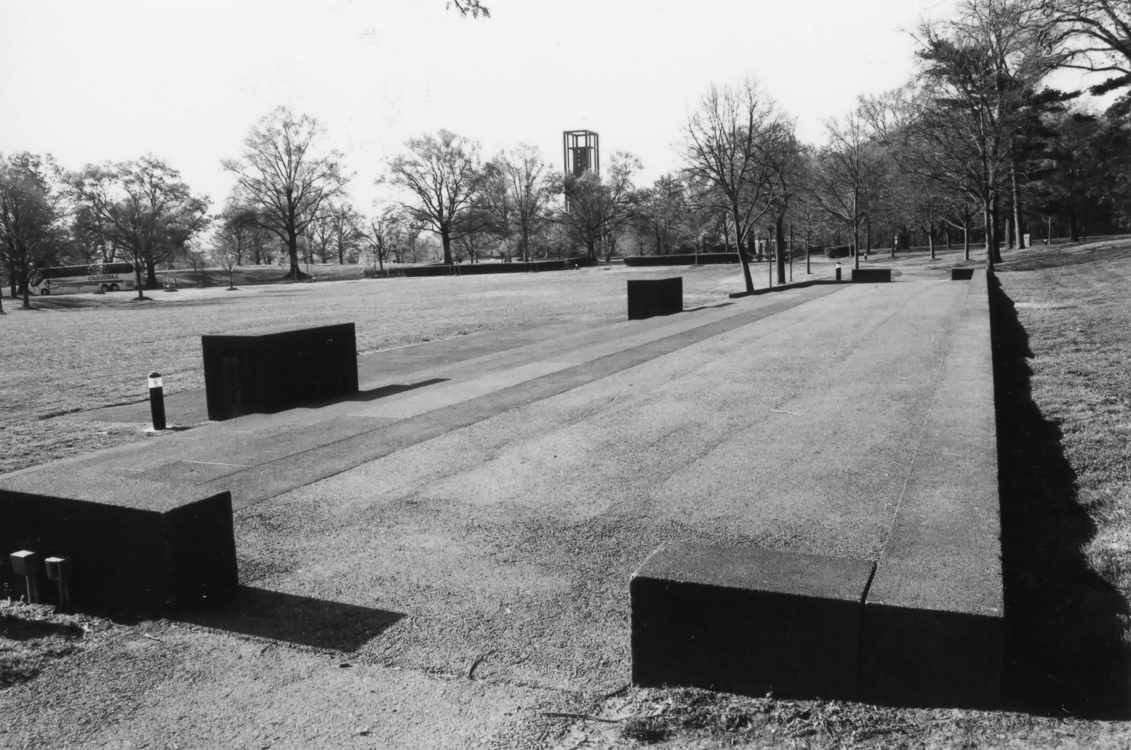
SUSAN G. HORNER

GWMP-ARLINGTON RIDGE PARK, ARLINGTON COUNTY, VA
US MARINE CORPS WAR MEM.

LOOKING EAST

~~FRM 4 OF 27~~

Photo 1



23869

029-0228/000-9707-0001

APRIL 18, 2008

SUSAN G. HORNER

GWMP-ARLINGTON RIDGE PARK, ARLINGTON COUNTY, VA

US MARINE CORPS WAR MEM. REVIEWING STAND

LOOKING SOUTH

FRM 6 OF 27

Photo 2



23869

029-0228/000-9707-0001

APRIL 18, 2008

SUSAN G. HORNER

GWIMP - ARLINGTON RIDGE PARK, ARLINGTON COUNTY, VA
US MARINE CORPS WAR MEMORIAL PARADE GROUND + REVIEW
ING STAND

LOOKING WEST

FROM 9 OF 27

Photo 3



23869

029-0228/000-9707-0001

APRIL 18, 2008

SUSAN G. HORNER

GWMP-ARLINGTON RIDGE PARK, ARLINGTON COUNTY, VA

US MARINE CORPS WAR MEM - WITH A CHOIR THAT PERFORMED
FOR THE POPE ON 4.17.08

LOOKING WEST

FRM 11 OF 27

Photo 4

SINGING "LET THERE BE PEACE
ON EARTH"



23869

029-0228/000-9707-0002

APRIL 18, 2008

SUSAN G. HORNER

GWMP-ARLINGTON RIDGE PARK, ARLINGTON COUNTY, VA

NETHERLANDS CARILLON TO FLORAL LIBRARY

LOOKING SOUTHWEST

FRM 16 OF 27

Photo 5



23869

029-0228/000-9707-0002

APRIL 12, 2000

SUSAN G. HORNER

GWIMP-ARLINGTON RIDGE PARK, ARLINGTON COUNTY, VA

NETHERLANDS CRILLON W FLORAL LIBRARY IN FOREGROUND

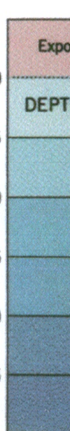
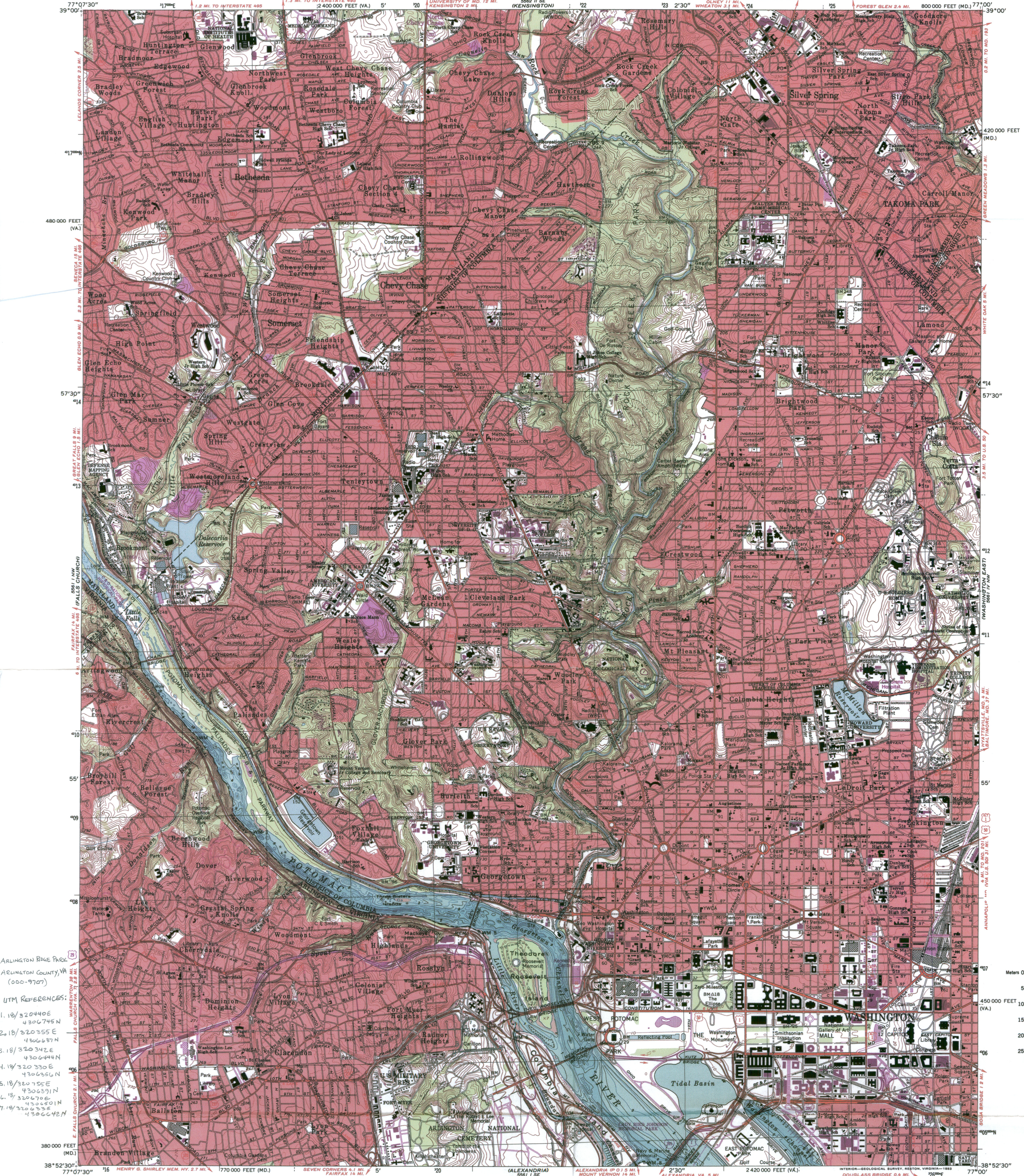
LOOKING NORTHWEST

~~FRM 13 OF 27~~

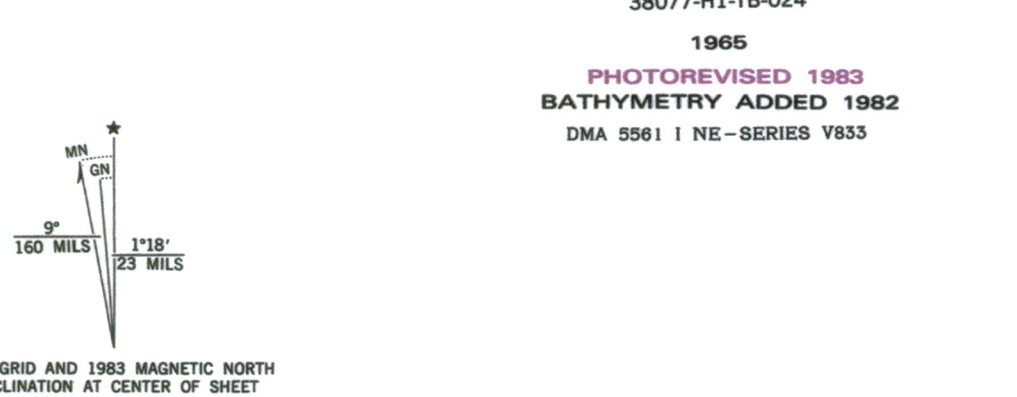
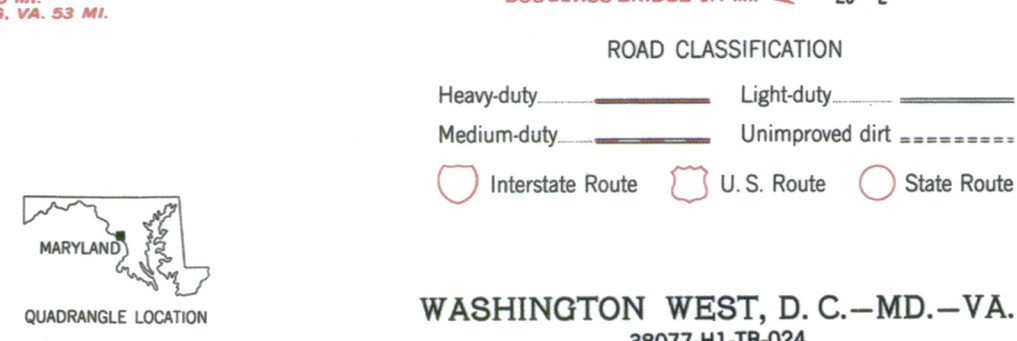
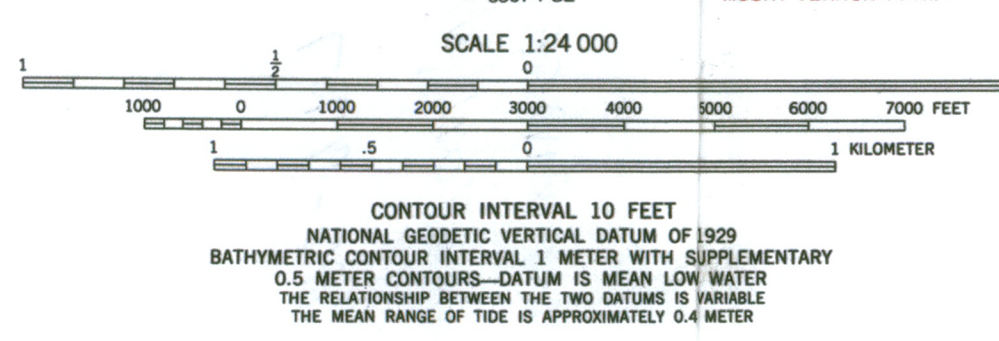
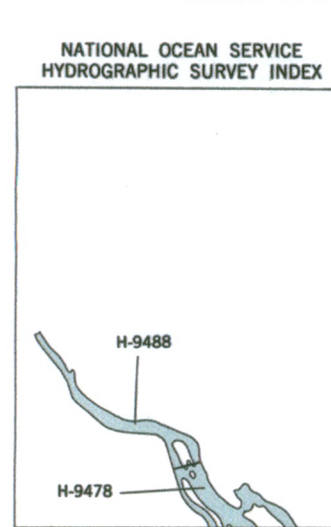
Photo 6

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

WASHINGTON WEST QUADRANGLE
DISTRICT OF COLUMBIA-MARYLAND-VIRGINIA
7.5 MINUTE SERIES
(TOPOGRAPHIC-BATHYMETRIC)



Maped, edited, and published by the Geological Survey and the National Ocean Service
Control by USGS, NOS/NOAA, NCPS, and WSSC
Compiled by photogrammetric methods from aerial photographs taken 1955. Field checked 1956. Revised 1965.
Bathymetry compiled by the National Ocean Service from tide-coordinated hydrographic surveys. This information is not intended for navigational purposes.
Mean low water (dotted line) and mean high water (heavy solid line) compiled by NOS from tide-coordinated aerial photographs. Apparent shoreline (outer edge of vegetation) shown by light solid line.
Polyconic projection, 10,000-foot grid ticks based on Maryland coordinate system, and Virginia coordinate system, north zone 1000-meter Universal Transverse Mercator grid, zone 18
1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 8 meters south and 26 meters west as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown. There may be private inholdings within the boundaries of the National or State reservations shown on this map.
Revisions shown in purple and woodland compiled in cooperation with Commonwealth of Virginia agencies from aerial photographs taken 1981 and other sources. This information not field checked.
Map edited 1983.
Purple tint indicates extension of urban areas.



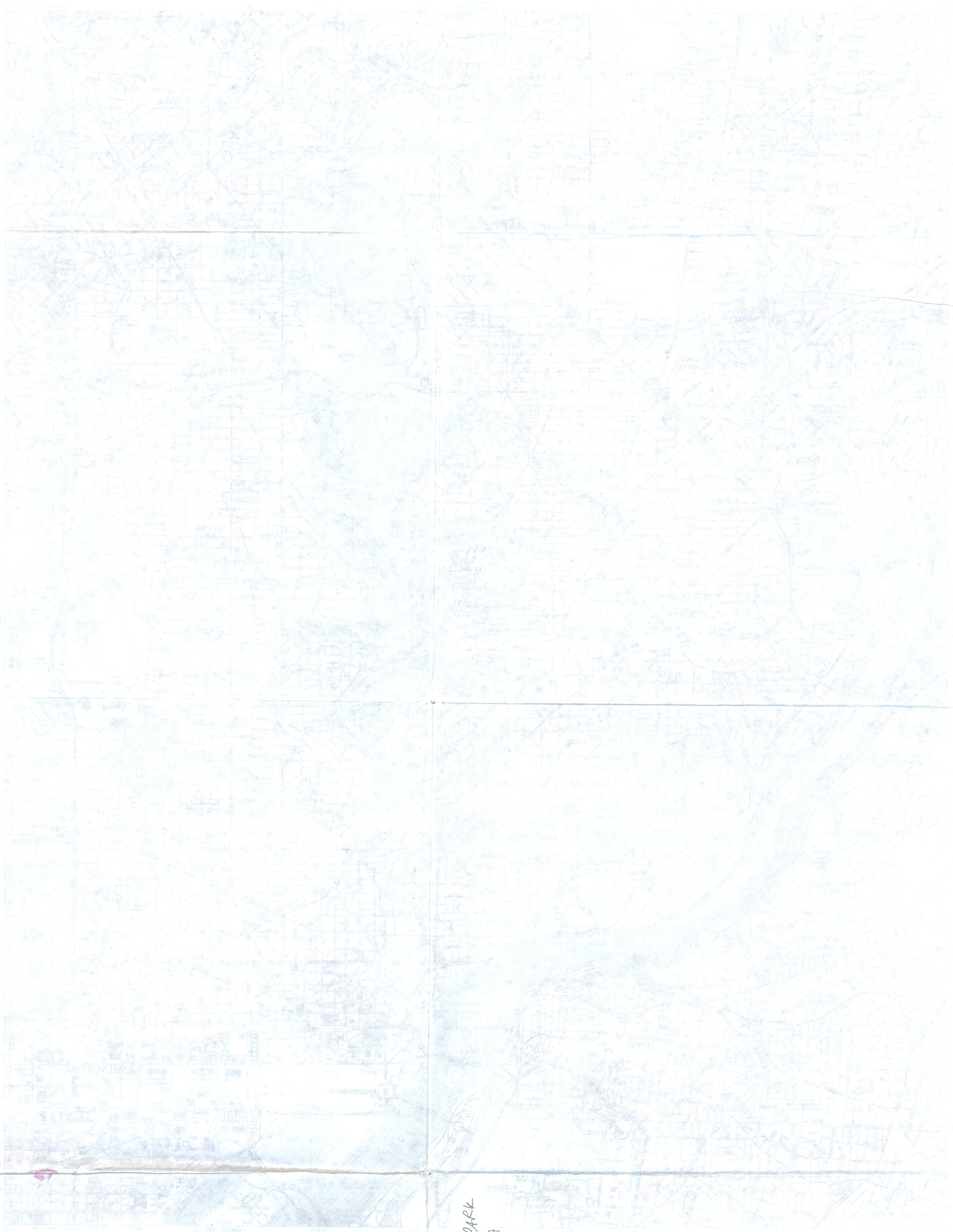
HYDROGRAPHIC SURVEY INFORMATION

Survey Number	Survey Date	Survey Scale	Survey Line Spacing (Naut. Miles)
H-9478	1977	1:5,000	0.1-0.8
H-9488	1976	1:5,000	0.1-0.5

BASE MAP COMPILES WITH NATIONAL MAP ACCURACY STANDARDS
BATHYMETRIC SURVEY DATA COMPILES WITH INTERNATIONAL HYDROGRAPHIC ORGANIZATION (IHO) SPECIAL PUBLICATION 44 ACCURACY STANDARDS AND/OR STANDARDS USED AT THE DATE OF THE SURVEY
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
NATIONAL OCEAN SERVICE, ROCKVILLE, MARYLAND 20852
AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

WASHINGTON WEST MARIANNA
ARLINGTON DISTRICT OF COLUMBIA
1:50,000
TOPOGRAPHIC-BATHYMETRIC

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY



ARLINGTON RIDGE PARK
ARLINGTON, VA
000-9707

WASHINGTON WEST MARIANNA
ARLINGTON DISTRICT OF COLUMBIA
1:50,000
TOPOGRAPHIC-BATHYMETRIC

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

October 14th, 2008

To: Chris Zimmerman, County Board member
Stephen Del Giudice, Transit Bureau Chief

Cc: Stan Karson, RAFOM President

From: Katherine & Mark Blauer, RAFOM Members
1201 North Nash Street, Arlington VA 22209
(703) 465-0445
kblauer@comcast.net

Subject: Tour bus issues in Rosslyn/Ft. Myer Heights

This letter is a follow-up to the most recent RAFOM meeting which focused on transportation issues. The meeting was very informative and we appreciated the presentations made by County Board Member, Chris Zimmerman, and by Steve Del Giudice. We posed a question on the hazards presented by the large number of tour buses in the Rosslyn area and it was clear from the overall audience response that the concerns are shared by many Rosslyn/Ft. Myer residents. Indeed, as a result of the immediate concerns raised, Chris Zimmerman suggested that the topic warranted a dedicated session at a future RAFOM meeting. In the interests of pursuing such a meeting and in creating a dialog on this important issue, we have herein provided a brief statement of the problem and have proposed an immediate solution to re-route tour buses from our local streets at minimal disruption to tour operators. This solution will *immediately* improve the safety and pedestrian-friendliness of our local streets and will go a very long way to resolving some of the challenges outlined in the "Transportation, Traffic and Pedestrian Safety" concerns outlined in the Radnor/Ft. Myer Heights Neighborhood Conservation Plan.

The Problem

The myriad tours buses which plague the streets of Rosslyn present a clear and present danger to the safety of pedestrians, bicyclists and drivers. Attached is a map showing two areas of major concern. Area #1 is the intersection of the west exit ramp from Route 50 to Ft. Myer Drive. Area #2 is the intersection of North Meade Street and Marshall Drive.

Area #1 – Exit Ramp From Route 50 to Ft. Myer Drive/North Meade Street

This is a notoriously dangerous intersection for pedestrians, cyclists, and automobiles. Tour buses going to the Iwo Jima Memorial exit Route 50 and make a left turn onto Ft. Myer Drive/North Meade Street. Not only does this manoeuver cause long backups on the exit, it blocks the vision of all cars entering Ft. Myer Drive from Route 50. Tour buses must cross over Ft. Myer Drive/North Meade Street and in doing so, present a hazard to all vehicles and pedestrians. After making the left turn onto Ft. Myer Drive/North Meade Street, these tour buses continue to present safety hazards to any pedestrians crossing over North Meade Street

attempting to enter the Iwo Jima Memorial. In addition, the tour buses cause frustration and delays to any car wanting to go to Rosslyn or Route 50 eastbound from 14th Street or Arlington Blvd. All residents and pedestrians are endangered by the constant flow of tour buses along North Meade Street towards Marshall Drive and by the constant noise pollution they produce.

Area #2 – Intersection of North Meade Street and Marshall Drive

This is an extremely dangerous intersection to pedestrians, cyclists, cars, and Ft. Myer staff and personnel. Tour buses have extreme difficulty making turns onto Marshall Drive from North Meade Street and from North Meade Street onto Marshall Drive. Because of the stop signs and the hill, these buses must accelerate and in doing so, cause an excessive amount of noise pollution. In addition, tour buses keep running until midnight and sometimes later. At rush hours, the tour buses block Ft. Myer staff and personnel from entering or leaving the base. The traffic congestion is considerable and the situation presents an extreme hazard to pedestrians.

Proposed Solution

Area #3 – Intersection of Marshall Drive and Route 110

This intersection offers the best solution to eliminating the dangers, noise, and pollution posed by tour bus traffic entering the Iwo Jima Memorial.

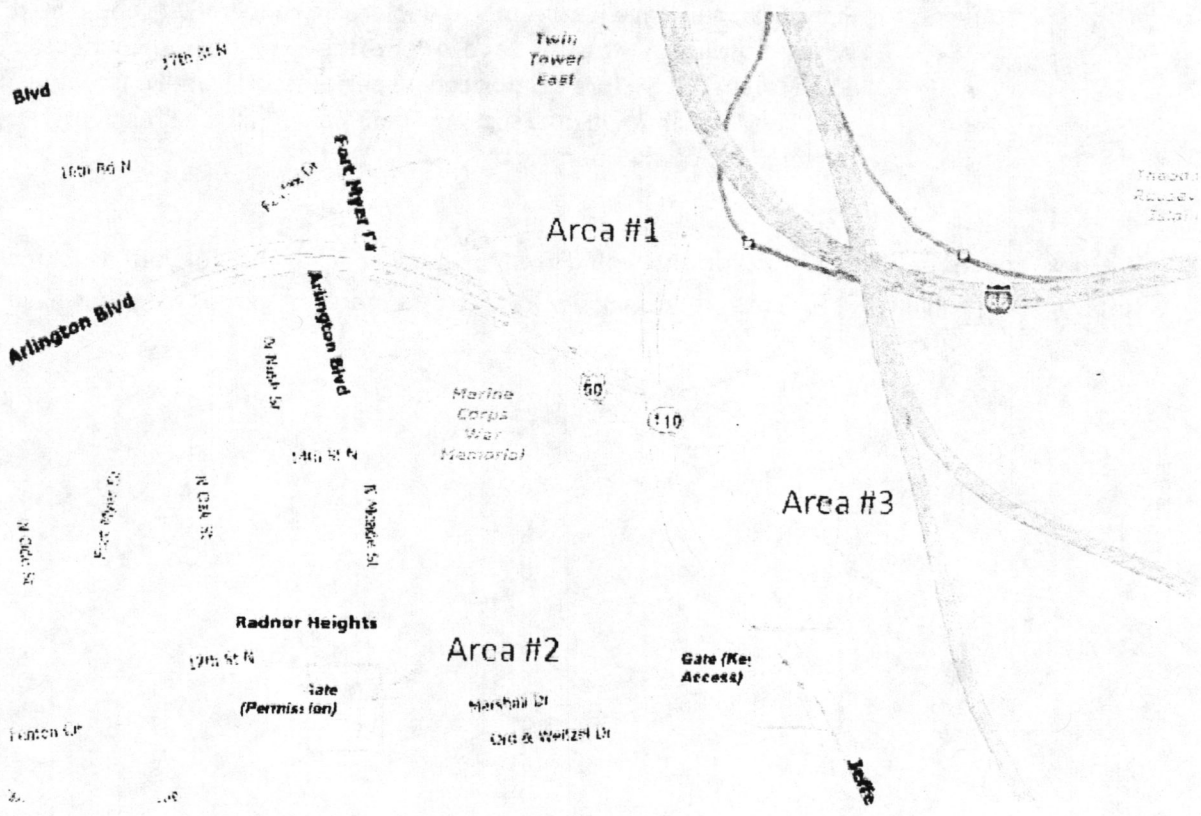
Designating the intersection of Marshall Drive and Route 110 as the **only entrance and egress for the Iwo Jima Memorial/Netherlands Carillon** would significantly ameliorate the hazards to pedestrians, bicyclists and motor vehicles with tour buses exiting from Route 50 onto Ft. Myer/North Meade Street. Tour buses exiting Route 50 would be required to go northbound on North Lynn Street into Rosslyn towards Wilson Blvd. At the intersection of Wilson Blvd and North Lynn Street, all tour buses would be required to go eastbound toward the Route 110 entrance. After entering Route 110, all tour buses wanting to enter the Iwo Jima Memorial, would exit at the Route 110/Marshall Drive intersection. Upon leaving the Iwo Jima Memorial, all tour buses will be required to return to Route 110 and go south.

Please note that some tour buses already use the above-prescribed routes for access and egress for the Iwo Jima Memorial – we are recommending that **all** tour buses be required to use Rt 110 as their access/egress route. To further increase the safety of all vehicles using the Route 110/Marshall Drive intersection and improve traffic flow, we would recommend the following:

- Post proper signage that left turns onto northbound Route 110 are illegal. Place a "Do Not Enter" sign on the small exit road that vehicles use to enter Marshall Drive from northbound Route 110. Place a "Right Turn Only" sign on the access ramp onto southbound Route 110. This would significantly improve the safety of this intersection.

- Rework the southbound Route 110 shoulder so that it can be used as an acceleration lane for access onto southbound Route 110. This would significantly improve traffic flow onto southbound Route 110.
- Since Marshall Drive is currently in deplorable condition, it should be repaved. When repaving of Marshall Drive is done, the minor rework to the Route 110/Marshall Drive intersection can be performed. Overall improvements to the Rt. 110/Marshall Drive intersection would benefit all area residents, Ft. Myer personnel and tour operators.

We look forward to hearing from you and would like to thank you in advance for your assistance in resolving the problem of tour buses rendering our local streets more dangerous than they have to be.





DEPARTMENT OF COMMUNITY PLANNING, HOUSING AND DEVELOPMENT
Neighborhood Services Division

Courthouse Plaza One 2100 Clarendon Boulevard, Suite 700 Arlington, VA 22201
TEL 703.228.3830 FAX 703.228.3834 www.arlingtonva.us

READ - MCW
11/10/08

November 5, 2008

Marc Christian Wagner
Director
Resource Information Division
Virginia Department of Historic Resources
2801 Kensington Avenue
Richmond, Virginia 23221

Dear Marc:

I want to thank you on behalf of the Arlington County Historic Preservation Program and the Historical Affairs and Landmark Review Board for providing the opportunity to review and comment on the proposed Arlington Ridge Park nomination to the National Register and State Landmarks Register. The nomination clearly underscores the national significance of the Netherlands Carillon and the Iwo Jima Memorial. The Iwo Jima Memorial is certainly an iconic symbol for the U.S. Marine Corps and stirs the emotions of all who view it. The Netherlands Carillon, while lesser known, is nonetheless an important symbol and bond between the peoples of the Netherlands and the United States due to our involvement in World War II.

The proposed National Register nomination for Arlington Ridge Park is fully supported by Arlington County. As a county with CLG status, I urge both the Virginia State Review Board and the Virginia Board of Historic Resources to approve this nomination for listing in both the National Register of Historic Places and the Virginia Landmarks Register.

Sincerely,

A handwritten signature in black ink, appearing to read 'Michael Leventhal', written over the printed name.

Michael Leventhal
Historic Preservation Coordinator

Nov. 29, 2008

Virginia Dept of Historic Resources
2801 Kensington Ave.
Richmond, VA 23221-0311

rec'd
12/3/18
JAN

Re: Arlington Ridge Park, Arlington County

Dear Sirs:

Thank you for contacting me regarding this matter. I am the owner of a condo apartment, which looks out on, and is directly across N. Meade St. from, Arlington Ridge Park. I lived there for 13 years myself and now rent it out. I can attest that Arlington Ridge Park is a jewel of a park with historic sites such as the Two Tima Memorial and the Netherlands Carillon which bring joy and historical insight to residents and tourists alike.

I wholeheartedly support the request to the VA Dept. of Historic Resources to recommend Arlington Ridge Park to the National Register of Historic Places and to include it in the Virginia Landmarks Register. Indeed, given the obvious architectural and historical significance of the Park I am surprised this is not already the case.

The condo is located at 1304 N. Meade St #5, Arlington, VA 22209. If you need any further support contact me at the address or phone number below.

Sincerely,

Tim English

Tim English

8203 Guinevere Dr.

Annandale, VA 22003

(703) 573-1736

Robert L. Blakeman

1600 N. Oak Street, Unit 1520

Arlington, Virginia 22209

705-524-7572

December 3, 2008

Marc Christian Wagner
Director, Resource Information Division
Dept. of Historic Resources
2801 Kensington Ave.
Richmond, VA 23221-0311

Dear Mr. Wagner,

I believe that the Arlington Ridge Park should be included in the National Register of Historic Places as well as in the Virginia Landmarks Register. A highlight of the park is the Marine Corps Memorial, also known as the Iwo Jima Memorial. This iconic sculpture has been a destination for millions of visitors through the years.

I live close to the park and often walk there. During the summer I attend the Marine Corps Sunset Parade on Tuesday evenings, along with throngs of locals and tourists.

Please appreciate that those who visit the park take time to reflect upon its beauty and the magnificent views across the Potomac of the Capitol and the National Monuments. This memory is carried home to all parts of the world and, without question, the park deserves a place on both the National and Virginia Registers.


Robert L. Blakeman
Member Radnor/Fort Myer Heights
Civic Association

cc: Stan Carson

The Radnor/Ft. Myer Heights Civic Association

(RAFOM)

*Dedicated to Preservation and Conservation of the Radnor/Ft. Myer Heights Community
Arlington, Virginia*

1

1510 N. 12th Street, #701
Arlington, VA 22209
December 16, 2008

Mark Christian Wagner
Director, Resource Information Division
Department of Historic Resources
2801 Kensington Avenue
Richmond, VA 23221—0311

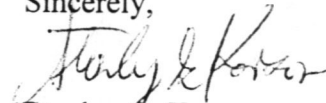
Dear Mr. Wagner:

On behalf of the Radnor/Ft. Myer Heights Civic Association, (RAFOM), I am pleased to endorse strongly the nomination of Arlington Ridge Park as a candidate for inclusion into the National Register of Historic Places.

Our civic association lies immediately across from Arlington Ridge Park and the Iwo Jima Memorial. Our many residents revere the site and want to see it preserved so that Americans, indeed visitors from over the world, will be able to enjoy its beauty and historic significance far into the future.

Again, we feel that the park without question merits inclusion into the National Register of Historic Places and the Virginia Landmarks Register, and we thank you for your serious consideration of our views.

Sincerely,



Stanley G. Karson
President, RAFOM

Stanley Karson, President
* Patricia Darneille, Vice-President
Kenneth Robinson, Secretary * David Treworgy, Treasurer
Steve Campbell * Doug Jerger * Mary Jean Schmelzer * Stuart Stein

Friends of Iwo Jima is a Small Neighbor Special Interest Group, organized in 1997, whose objective is the perseverance of the integrity and space of Arlington Ridge Park. The major threat to the Park was the proposed Air Force Memorial

We were not opposed to a memorial to honor the AF and dedicated to all of the brave men and women who have served. Our objections were based on preserving the sanctity of the Park as it was, and is. We did not want additional roads, a bus turn-around lot within 150 feet of the Netherlands Carillon, the removal of 100 year old trees, and the removal of forested area for more parking.

An additional major memorial in the Park would increase the tour bus dwell time from 15 minutes to 30 to 45 minutes according to the National Park Service's own estimates. With the current 15 minute average dwell time, there can be as many as two dozen buses surrounding the Iwo Jima Memorial and on the road leading up to the memorial at peak times during the summer.

- Friends of Iwo Jima mobilized over 600 local and regional volunteers.
- We gathered over 30,000 signatures on petitions to preserve the Park as it is, signed by individuals from all 50 states.
- We Filed suit against the AFMF, DoI, NCPC, and others, in an attempt to stop the proposed memorial, but lost in the Richmond Federal Appeals Court in 1998, on the issue of lack of standing.
- The Iwo Jima Perseveration Committee, made up of retired USMC General Officers, joined our law suit and raised over \$250,000 to pay these costs.
- After which, Covington & Burling, took on the remaining legal challenges on a pro-bono basis, assigned a Tiger team of six attorneys to prepare an all encompassing legal challenge to the proposed AFM. Although another law suit was never filed, the documents and strategy remain ready for the next assault.

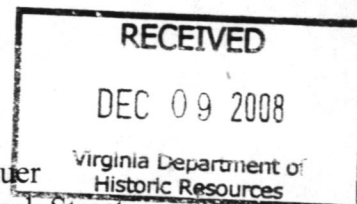
Several proposed Congressional bills that would have disallowed or moved the AFM were opposed by then Senator Stevens. Finally, after recognizing the strong hand that FOIJ held, the AFMF recommended to Stevens that legislation be passed, the Commandant of the USMC, Gen. Jones, and AF CoS, Gen. Jumper, agreed and in December 2001, legislation was passed, trading 3 acres of land in Arlington National Cemetery, located to the east of what is known as the Navy Annex, for 3 acres in Arlington Ridge Park, at the site of the proposed AFM

This trade of land offers some additional protection against a third memorial in Arlington Ridge Park as it would mean building a memorial on land belonging to Arlington National Cemetery.

In the 1950s a very large, pillared, granite, WWII memorial was proposed for the exact same site, and was championed by a DoI employee by the name of Ted Stevens. The battle to preserve the park was led by Mrs. Woodward, but the memorial did not win Congressional approval.

The Arlington Ridge Site was in the NPS inventory of potential sites for memorials up until Congress granted the first permit to the AFMF. I do not know if the site has been removed from the NPS inventory.

Congress authorized the land swap, making it possible for the AFM to be built at the Navy Annex, and Congress could authorize a permit for another memorial on Arlington Ridge. The nomination and adoption of the Arlington Ridge Site, as a Virginia Landmark will offer a needed and additional layer of protection against any new proposed memorials or development.



Katherine Blauer
1201 North Nash Street
#401
Arlington, VA 22209

State Historic Preservation Officer
Department of Historic Resources
2801 Kensington Avenue
Richmond, VA 23221

December 8, 2008

Re: Arlington Ridge Park, Arlington County

Dear Sir or Madam,

I am in receipt of your letter dated November 4, 2008 regarding the nomination of **Arlington Ridge Park** in Arlington County to the National Register of Historic Places and to include it in the Landmarks Register.

Please be advised that **I fully support this nomination** and look forward to hearing that the nomination process has been approved by the State Review Board and the Virginia Historic Resources Board.

As a resident living in a property adjacent to the Arlington Ridge Park, there is one concern that our community has expressed to Arlington County. That concern, which is outlined in the attached letter, deals with tour bus access to Arlington Ridge Park and the hazards currently facing local and tourist pedestrians from that traffic. Arlington Ridge Park attracts a large volume of day and night tour buses. Streets adjacent to Arlington Ridge Park are not equipped to deal with the large volume of tour buses, many of which arrive in fleets from early morning until after midnight, seven days a week. In my attached letter, I have proposed a solution that would re-route tour bus traffic from our local streets, rendering our streets not only safer for residents and tourists alike, but also providing more streamlined and safer access for tour bus traffic to Arlington Ridge Park.

I hope you find this information useful as you review the nomination of Arlington Ridge Park to be listed in the National Register of Historic Places and the Virginia Landmarks Register.

Sincerely,

A handwritten signature in cursive script, appearing to read "Katherine Blauer".

Katherine Blauer
kblauer@comcast.net
(703) 465-0445
Encl.



COMMONWEALTH of VIRGINIA

Department of Historic Resources

2801 Kensington Avenue, Richmond, Virginia 23221-0311

L. Preston Bryant, Jr.
Secretary of Natural Resources

Kathleen S. Kilpatrick
Director

Tel: (804) 367-2323
Fax: (804) 367-2391
TDD: (804) 367-2386
www.dhr.virginia.gov

RECEIVED 2280

MAY 08 2009

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

RECEIVED 2280

JUL 24 2009

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

May 6, 2009

Mr. Paul Loether
Chief, National Register of Historic Places and National Historic Landmarks Programs
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, N.W.
Washington D.C. 20005

RE: Arlington Ridge Park, Arlington County

Dear Mr. Loether:

The enclosed nomination, referenced above, is being submitted for inclusion in the National Register of Historic Places. The nomination has been considered, and approved, by the State Review Board and the SHPO has recommended it for listing. Any letters of comment or objection have been copied at the end of the nomination material, along with any FPO notification letters.

Should you have any questions, please do not hesitate to contact me. My direct phone line is 804-367-2323 at extension 103.

Sincerely,

Jean McRae, Historic Preservationist
National and State Register Coordinator (acting)

Enclosure

Administrative Services
10 Courthouse Avenue
Petersburg, VA 23803
Tel: (804) 862-6416
Fax: (804) 862-6196

Capital Region Office
2801 Kensington Ave.
Richmond, VA 23221
Tel: (804) 367-2323
Fax: (804) 367-2391

Tidewater Region Office
14415 Old Courthouse Way, 2nd Floor
Newport News, VA 23608
Tel: (757) 886-2807
Fax: (757) 886-2808

Roanoke Region Office
1030 Penmar Ave., SE
Roanoke, VA 24013
Tel: (540) 857-7585
Fax: (540) 857-7588

Northern Region Office
5357 Main Street
PO Box 519
Stephens City, VA 22655
Tel: (540) 868-7029
Fax: (540) 868-7033

DEDICATION DATE	TITLE	SCULPTOR	ARCHITECT	ORIGINAL LOCATION	PARK	RES. NO.	NAT'L REG. Nomination	MEDIUM	TYPE	LAW	SOURCE OF FUNDS	NOTES
1924	Ludo Hartman (Professor and former Austrian Ambassador to Germany)	de Weldon, Felix W.		Vienna, Austria				plaster	monumental, 3/4 height			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1927	The Call of Youth (Memorial to honor Herbert Hoover's relief work for children)	de Weldon, Felix W.		Vienna, Austria				unknown	realistic, in-the-round memorial, four figures, standing			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1935	King George V Edmund Henry Hynman Allenby, 1st Viscount Allenby (British field marshal)	de Weldon, Felix W.		National Portrait Gallery, London, England				bronze	bust			Listed on De Weldon website Dec 17, 2007 and in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.]. According to British authorities this was an unauthorized piece.
1935 ca.		de Weldon, Felix W.		Unknown				unknown	unknown			Mentioned in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1936	King Edward VIII (late Duke of Windsor)	de Weldon, Felix W.		London, England				unknown	bust			Listed on De Weldon website Dec 17, 2007 and in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
1936	King George VI	de Weldon, Felix W.		London, England				unknown	bust			Listed on De Weldon website Dec 17, 2007 and in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
1936 ca.	David Lloyd George (Great Britain's Prime Minister during WWI)	de Weldon, Felix W.		England				unknown	unknown			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1937	Princess Alexandra of Greece	de Weldon, Felix W.		Unknown				unknown	bust			Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
1937 ca.	Agnes MacPhail (former member Canadian House of Parliament)	de Weldon, Felix W.		Canadian House of Parliament, Canada				unknown	bust			Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1937 ca.	Cairine Wilson (former Canadian Senator)	de Weldon, Felix W.		Canadian Senate Building, Canada				unknown	bust			Listed on De Weldon website Dec 17, 2007 and included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
1937 ca.	Mackenzie King (former Prime Minister of Canada)	de Weldon, Felix W.		Canada				bronze	bust			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1937 ca.	Peter Pan and Wendy	de Weldon, Felix W.		Ottawa, Canada				bronze and marble	unknown			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1948 (date created)	President Harry S. Truman	de Weldon, Felix W.		Harry S. Truman Library and Museum, Independence, MO				bronze	bust		national committee of the Democratic Party	Listed on De Weldon website Dec 17, 2007, included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007, and listed in the <i>New York Times</i> obituary of June 15, 2003 by Douglas Martin .
1954	U.S. Marine Corps War Memorial (Iwo Jima)	de Weldon, Felix W.	Peaslee, Horace	Arlington Ridge Park	GWMP	404V	Arlington Ridge Park (in progress)	bronze + granite	monumental, realistic, in-the-round war memorial, six figures	P.L. 66 (67 Stat. 644)		This statue is located at Arlington Ridge Park on a 7.5 acre site. Horace W. Peaslee was the architect. Peaslee retained Markley Stevenson as the landscape architect. The statue is listed in numerous sources including by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on pages 189-190. There are at least 33 copies of this statue in various sizes located throughout the U.S.
1954 (9/25/1954)	George Wythe (first professor of law at The College of William and Mary)	de Weldon, Felix W.		The College of William & Mary, Williamsburg, VA				marble	bust			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1954 (9/25/1954)	John Marshall (first Chief Justice of the United States and a student of Blackstone)	de Weldon, Felix W.		The College of William & Mary, Williamsburg, VA				marble	bust			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1954 (9/25/1954)	Sir William Blackstone (Blackstone held the first professorship of law at Oxford University in 1758)	de Weldon, Felix W.		The College of William & Mary, Williamsburg, VA				marble	bust			Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1954 date created	Chester W. Nimitz (Fleet Admiral)	de Weldon, Felix W.		The Hall of State Fair Park, Dallas, TX				bronze,	bust			Listed on De Weldon website Dec 17, 2007, included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 accessed Dec 18, 2007, and shown in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1954 date created	Chester W. Nimitz (Fleet Admiral)	de Weldon, Felix W.		The National Museum of the Pacific War, Nimitz Museum, Fredericksburg, TX; United States Naval Academy Museum, Annapolis, MD				plaster copies	bust			Listed on De Weldon website Dec 17, 2007, included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 accessed Dec 18, 2007, and shown in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1955 (date created)	Sam Rayburn (former Speaker of the House)	de Weldon, Felix W.		The Sam Rayburn Library Museum, Bonham, Texas				bronze	life-size, single figure, half length			Listed on De Weldon website Dec 17, 2007 and included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
1959 (6/4/1959)	The Red Cross Spirit Monument	de Weldon, Felix W.		Garden of Red Cross Headquarters D Street between 17th and 18th Streets NW, Washington, DC				bronze + marble	larger than life-size, four figures, standing		Sponsored jointly by a national committee headed by General Clark and the American Overseas Association	Listed on De Weldon website Dec 17, 2007, included with a footnote of the HALS No. VA9 document, and in an article titled "Roots with Military Run Deep" dated Friday, November 9, 2007, on the National Red Cross website. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 461.
1959 (12/30/1959)	Richard Evelyn Byrd (Rear Admiral)	de Weldon, Felix W.	Peets, Elbert	Washington, DC (Avenue of Heroes)				bronze + marble	larger than life-size, single figure, standing		National Geographic Society	Listed on De Weldon website Dec 17, 2007, included with a footnote of the HALS No. VA-9 document, and in the <i>New York Times</i> obituary of June 15, 2003 by Douglas Martin. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 195.
1959	Simon Bolivar	de Weldon, Felix W.	Faulkner, Kingsbury, and Stenhouse	VA Ave. & 18th St.	NAMA	383		bronze + marble tile	equestrian	63 Stat. 406 69 Stat. 191	Government of Venezuela	The hero / liberator of South America; Venezuela was his native country. Listed in Eve L. Barsoum's inventory for the Memorials in Washington MPD NR as well as her notes on Felix de Weldon, included with a footnote of the HALS No. VA-9 document, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.]. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on pages 470-71.

1959	Calixto Garcia	de Weldon, Felix W.	Havana, Cuba	bronze	equestrian		Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.]. Additional descriptive info was found at http://www.google.com/search?hl=en&safe=active&q=equestrian+statue+garcia+cuba&btnG=Search on Jan. 7, 2008.
1963	President Harry S. Truman	de Weldon, Felix W.	Athens, Greece John F. Kennedy Presidential Library and Museum, Boston, MA	bronze	twice life-size, single figure, standing	Order of Ahepa	Listed on De Weldon website Dec 17, 2007 and included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007
1964	President John F. Kennedy	de Weldon, Felix W.		bronze	large than life-size, bust		Listed on De Weldon website Dec 17, 2007, in the <i>New York Times</i> obituary of June 15, 2003 by Douglas Martin, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Friday, May 8, 1964 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1965	Richard Rowland Kirkland Memorial	de Weldon, Felix W.	Fredericksburg, VA	bronze	larger-than-life-size, realistic, in-the-round war memorial, two figures	The Richard Rowland Kirkland Memorial Foundation with support from the States of SC and VA	Shown on the following sites Jan. 7, 2008: http://www.spqrFINEart.com/Ammonuments.html ; and http://en.wikipedia.org/wiki/Felix_de_Weldon ; with detailed information found at http://www.hmdb.org/marker.asp?marker=1150
1965	John J. Pershing (Brigadier General, U.S. Army, WWI)	de Weldon, Felix W.	Offered to Paris, France, unknown if installed	bronze	equestrian	VFW Pershing Memorial Committee	Discussed in an article published in <i>The Sunday Star</i> , Washington, D.C., March 28, 1965 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
1966	Abraham Lincoln	de Weldon, Felix W.	Ciudad Juárez, Chihuahua, Mexico	bronze	monumental, single figure, standing		Listed on the following websites: http://www.spqrFINEart.com/Ammonuments.html ; http://en.wikipedia.org/wiki/Untitled_Abraham_Lincoln_biopic
1966	Dionisio (Dennis) Chávez (U.S. Senator from New Mexico)	de Weldon, Felix W.	Statuary Hall, United States Capitol Building, Washington, DC	bronze	single figure, standing		Listed on De Weldon website Dec 17, 2007. Shown on: http://www.aoc.gov/cc/art/nsh/index.cfm?sort=state
1966	Minute Man (based on design by Daniel Chester French)	de Weldon, Felix W.	Justement, Elam and Darby Washington, DC	bronze	larger than life-size, single figure, standing	The National Guard Association of the United States	Listed on De Weldon website Dec 17, 2007. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 273.
1966	Walter Reed (Major)	de Weldon, Felix W.	Ronald Senseman and Anthony Harrer Alaska Ave NW, Washington, DC	bronze + marble	monumental, bust	A fund for support of Reed's window and child. After they died the remaining funds were used for the memorial.	Listed on De Weldon website Dec 17, 2007. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 429.
1973	Benjamin Franklin	de Weldon, Felix W.	Louisville, KY	bronze	life-size, seated		Listed on De Weldon website Dec 17, 2007.
1977	Ty Cobb	de Weldon, Felix W.	Turner Field, Atlanta, GA Capitol Building, Washington, DC; Olympia, WS	bronze	monumental, realistic, in- the-round, two figures		Shown on the following sites: http://www.spqrFINEart.com/Ammonuments.html ; and http://en.wikipedia.org/wiki/Felix_de_Weldon ; with additional info on http://www.cviog.uga.edu/Projects/gainfo/statues/cobbstatue.htm
1980	Mother Joseph	de Weldon, Felix W.		bronze	kneeling figure		Shown on the following sites Jan. 7, 2008: http://www.spqrFINEart.com/Ammonuments.html ; http://www.aoc.gov/cc/art/nsh/index.cfm?sort=state ; additional info found on http://www.sistersofprovidence.net/150years/index.php?page=sixfacts
1960 (2/13/1960)	Cross of the Millennium	de Weldon, Felix W.	St Nicholas Church, United States Naval Academy, MD	marble	crucifixion		Shown on the following sites Jan. 7, 2008: http://www.spqrFINEart.com/Ammonuments.html ; and http://en.wikipedia.org/wiki/Felix_de_Weldon
1960 (date commissioned)	Malaysian National War Memorial	de Weldon, Felix W.	Kuala Lampur, Malaysia	bronze	monumental, realistic, in- the-round war memorial, seven figures	public donations	Listed on De Weldon website Dec 17, 2007, discussed in a <i>Washington Post</i> article published Sunday, September 26, 1965, and in an article published in <i>The Evening Star</i> , Washington, D.C., Saturday, December 3, 1966 [articles stamped with the following: Library, National Gallery of Art, Washington, DC.].
1961	St. Stephen the Martyr	de Weldon, Felix W.	Johnson and Boutin Pennsylvania Ave and 25th St. NW, Washington, DC	polychrome porcelain	larger than life-size, single figure, standing	St. Stephen's Church, Pennsylvania Ave	Listed only on http://en.wikipedia.org/wiki/Felix_de_Weldon . No other information available. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 386.
1965 (1/6/1965)	Sam Rayburn (former Speaker of the House)	de Weldon, Felix W.	The Rayburn House Office Building, Washington, DC	bronze	larger than life-size, single figure, standing	Texas State Society of Washington, DC	1920" at http://www.texasstatesociety.org/docs/tss_history.pdf , accessed January 3, 2008, and included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 79.
1971 (3/27/1971)	Edward Lewis (Bob) Bartlett (U.S. Senator from Alaska)	de Weldon, Felix W.	Statuary Hall, United States Capitol Building, Washington, DC	bronze	single figure, standing		Listed on De Weldon website Dec 17, 2007, and discussed in an article by Ericc Gislason titled "Biography: The Unveiling of Senator Bartlett; The Architect of Alaska Statehood" at http://xroads.virginia.edu/~cap/BARTLETT/bartbio.html , accessed January 3, 2008. Shown on: http://www.aoc.gov/cc/art/nsh/index.cfm?sort=state .
1972 (3/19/1972)	President Dwight D. Eisenhower	de Weldon, Felix W.	John F. Kennedy Center for the Performing Arts, Eisenhower Theater, Washington, DC; Eisenhower Executive Office Building, Washington, DC	unknown	bust	Texas State Society of Washington, DC	Listed on De Weldon website Dec 17, 2007, in the <i>New York Times</i> obituary of June 15, 2003 by Douglas Martin, and discussed in "HISTORY OF THE TEXAS STATE SOCIETY, OF WASHINGTON, D.C., 1904-1920" at http://www.texasstatesociety.org/docs/tss_history.pdf , accessed January 3, 2008.
1974 (date commissioned)	Astronaut (The Centennial Year Statue)	de Weldon, Felix W.	Eastern Kentucky University, Richmond, KY	bronze	larger than life-size, single figure, standing	EKU Alumni Association and Dr. Robert Martin	Listed on De Weldon website Dec 17, 2007, included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007, and discussed in an article titled "The Centennial Year Statue," at http://www.library.eku.edu/collections/sca/eastern/deweldon.php , accessed January 3, 2007
1974 (date commissioned)	The Equestrian Statue	de Weldon, Felix W.	Stratton Building, part of the Law Enforcement Complex, Eastern Kentucky University, Richmond, KY	bronze	equestrian	EKU Alumni Association, EKU Foundation and EKU building Fund	Listed on De Weldon website Dec 17, 2007, and discussed in an article titled "The Centennial Year Statue," at http://www.library.eku.edu/collections/sca/eastern/deweldon.php , accessed January 3, 2007.
n.d.	Simon Bolivar	de Weldon, Felix W.	Venezuelan Embassy, Washington, DC	bronze	bust		Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	George Bannerman Dealey	de Weldon, Felix W.	Dallas, TX	bronze	heroic		Listed on De Weldon website Dec 17, 2007, and in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, both accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.]. As well as listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	Belleau Wood Monument	de Weldon, Felix W.	Belleau Wood, France	bronze	low-profile bas-relief, one figure, standing		Listed on De Weldon website Dec 17, 2007 and in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].

n.d.	Richard Evelyn Byrd (Admiral)	de Weldon, Felix W.	McMurdo Sound, Antarctica; Canterbury Museum in Christchurch New Zealand, and Unity Park, Dunedin, New Zealand	bronze	bust	Listed on De Weldon website Dec 17, 2007, and in the <i>New York Times</i> obituary of June 15, 2003 by Douglas Martin.
n.d.	President George Washington	de Weldon, Felix W.	American Embassy, Canberra, Australia	bronze	bust	Listed on De Weldon website Dec 17, 2007, listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	Civil War Monument	de Weldon, Felix W.	Fredericksburg, VA	bronze	unknown	Listed on De Weldon website Dec 17, 2007.
n.d.	President James Monroe	de Weldon, Felix W.	Monroe Library, Fredericksburg, VA	bronze	unknown	Listed on De Weldon website Dec 17, 2007.
n.d.	Special Gold Medal Award of the National Geographic Society Presented to Prince Philip by President Eisenhower	de Weldon, Felix W.	London, England	gold	medal	Listed on De Weldon website Dec 17, 2007.
n.d.	Revolutionary War Memorial of Marines	de Weldon, Felix W.	New Hall, Philadelphia, PA	bronze	unknown	Listed on De Weldon website Dec 17, 2007.
n.d.	Sergeant York	de Weldon, Felix W.	Nashville, TN	bronze	unknown	Listed on De Weldon website Dec 17, 2007.
n.d.	Waving Girl	de Weldon, Felix W.	Savannah, GA	bronze	life-size, single figure, standing w/ dog	Listed on De Weldon website Dec 17, 2007.
n.d.	George Rogers Clark (General)	de Weldon, Felix W.	Louisville, KY	bronze	unknown	Listed on De Weldon website Dec 17, 2007.
n.d.	President Andrew Jackson *SEE NOTE in CELL M1	de Weldon, Felix W.	Columbia, SC	bronze	unknown	Listed on De Weldon website Dec 17, 2007. It should be noted that the de Weldon site listed this as General Andrew Jackson. As Jackson was President of the United States does this title imply that the statue commemorates Jackson as a General?
n.d.	Civil Engineer Corps Monument AKA Seabees Monument	de Weldon, Felix W.	Washington, DC (Avenue of Heroes)	bronze and black granite	small complex with a larger than life-size central piece with a single adult and child, both standing on a raised base, flanked on three sides by black granite walls dressed with bas- reliefs	Listed on De Weldon website Dec 17, 2007.
n.d.	The Honorable John Snyder (Secretary of the Treasury)	de Weldon, Felix W.	Harry S. Truman Library and Museum, Independence, MO	bronze	bust	Listed on De Weldon website Dec 17, 2007, and included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007
n.d.	Our Lady of Lourdes Shrine	de Weldon, Felix W.	Immaculate Conception Church, 8th & N Sts, NW, Washington, DC	unknown	unknown	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	Admiral George Remy Memorial (including bas- reliefs of 16 scenes from American History)	de Weldon, Felix W.	Pohick, VA	unknown	unknown	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	Charles Mason	de Weldon, Felix W.	Pohick, VA	limestone	unknown	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	The Man with a Torch	de Weldon, Felix W.	London, England	bronze	larger than life-size	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	George Washington's Garden Party at Annapolis: 1783	de Weldon, Felix W.	United States Naval Academy, Annapolis, MD In the Chapel, Patuxent River Naval Air Station, Patuxent River, MD	painting	mural	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	The Nativity	de Weldon, Felix W.	Patuxent River, MD	painting	unknown	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	Queen Alexandra of Yugoslavia (former)	de Weldon, Felix W.	Unknown Bancroft Hall, United States Naval Academy, Annapolis, MD	unknown	unknown	Listed in Eve L. Barsoum's notes on Felix de Weldon, and discussed in an article published in <i>The Evening Star</i> , Washington, D.C., Nov. 7, 1954 [article stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	William Do Leahy (Admiral)	de Weldon, Felix W.	MD	bronze	bust	Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
n.d.	William Do Leahy (Admiral)	de Weldon, Felix W.	Navy Department, Washington, DC; Naval War College, Newport, RI	2 plaster	busts	Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
n.d.	Leslie L. Biffle (former Secretary of the United States Senate)	de Weldon, Felix W.	Post Office, Piggot, AR	plaster	bust	Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
n.d.	John R. Steelman (first Assistant to the President of the United States, a position known today as the White House Chief of Staff)	de Weldon, Felix W.	University of Arkansas, Fayetteville, AR	bronze	unknown	Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.

n.d.	Admiral Raymond A. Spruance	de Weldon, Felix W.	Naval War College, Newport, RI; United States Naval Academy, Annapolis, MD; Harry S. Truman Library and Museum, Independence, MO	unknown	unknown		Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
n.d.	Commodore Matthew Calbraith Perry	de Weldon, Felix W.	Tokyo, Japan	unknown	unknown		Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
n.d.	Risen Christ	de Weldon, Felix W.	Catholic Church of Santa Susanna in Rome, Italy	unknown	full-hieght, single figure		Listed on De Weldon website Dec 17, 2007 and shown on http://www.spqrfineart.com/Ammonuments.html
n.d.	Intemational AIDS Memorial, H.O.P.E.	de Weldon, Felix W.	Atlanta, GA	unknown	unknown		Listed on http://www.spqrfineart.com/Ammonuments.html , and http://en.wikipedia.org/wiki/Felix_de_Weldon . No other information available.
n.d.	The Battle of the Coral Sea	de Weldon, Felix W.	Patuxent River Naval Air Station, Patuxent River, MD	painting	mural		Included in "Oral History Interview with Felix de Weldon," conducted January 22, 1969 and accessed Dec 18, 2007.
n.d.	Elvis Presley	de Weldon, Felix W.	Graceland, Memphis, TN	bronze	bust		Listed on http://www.spqrfineart.com/Ammonuments.html , and in the <i>New York Times</i> obituary of June 15, 2003 by Douglas Martin.
n.d.	Hiroshima A-Bomb Memorial	de Weldon, Felix W.	Hiroshima, Japan	unknown	unknown		Listed only on http://en.wikipedia.org/wiki/Felix_de_Weldon . No other information available.
n.d.	William G. Leftwich, Jr. (Lieutenant Colonel, USMC)	de Weldon, Felix W.	Quantico, VA	bronze	statue	H. Ross Perot	Listed on http://en.wikipedia.org/wiki/Felix_de_Weldon , and discussed on http://www.usmcmuseum.org/Exhibits_IconicArtifacts.asp accessed Jan 8, 2008.
n.d.	William G. Leftwich, Jr. (Lieutenant Colonel, USMC)	de Weldon, Felix W.	Quantico, VA	bronze	trophy	H. Ross Perot	Listed on http://en.wikipedia.org/wiki/Felix_de_Weldon , and discussed on http://www.usmcmuseum.org/Exhibits_IconicArtifacts.asp accessed Jan 8, 2008.
n.d.	Lemuel C. Shepherd, Jr (General, USMC)	de Weldon, Felix W.	Virginia Military Institute, Lexington, VA	unknown	unknown		Listed only on http://en.wikipedia.org/wiki/Felix_de_Weldon . No other information available.
1966	American Militia	de Weldon, Felix W.	Justement, Elam and Darby Washington, DC	bronze	four low-relief panels	The National Guard Association of the United States	Listed on De Weldon website Dec 17, 2007. It is also mentioned by James M. Goode in <i>The Outdoor Sculpture of Washington, D.C.</i> , on page 274.

Shows

1925-1928	Vienna						Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
1929, 1930	Paris Salon						Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
1932, 1933	Cairo, Egypt						Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
1934-37	Royal Academy, London						Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
	1938 Montreal Museum of Art						Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.].
	1939 Architectural League of New York-See M1						Listed in <i>Who's Who in American Art</i> edited by Dorothy Gilbert 1962, page 157, accessed Dec 18, 2007 [copy of entry was located in Eve Barsoum's notes and stamped with the following: Library, National Gallery of Art, Washington, DC.]. According to HALS VA-9 There is no record of de Weldon holding an exhibition in New York's Architectural League.