

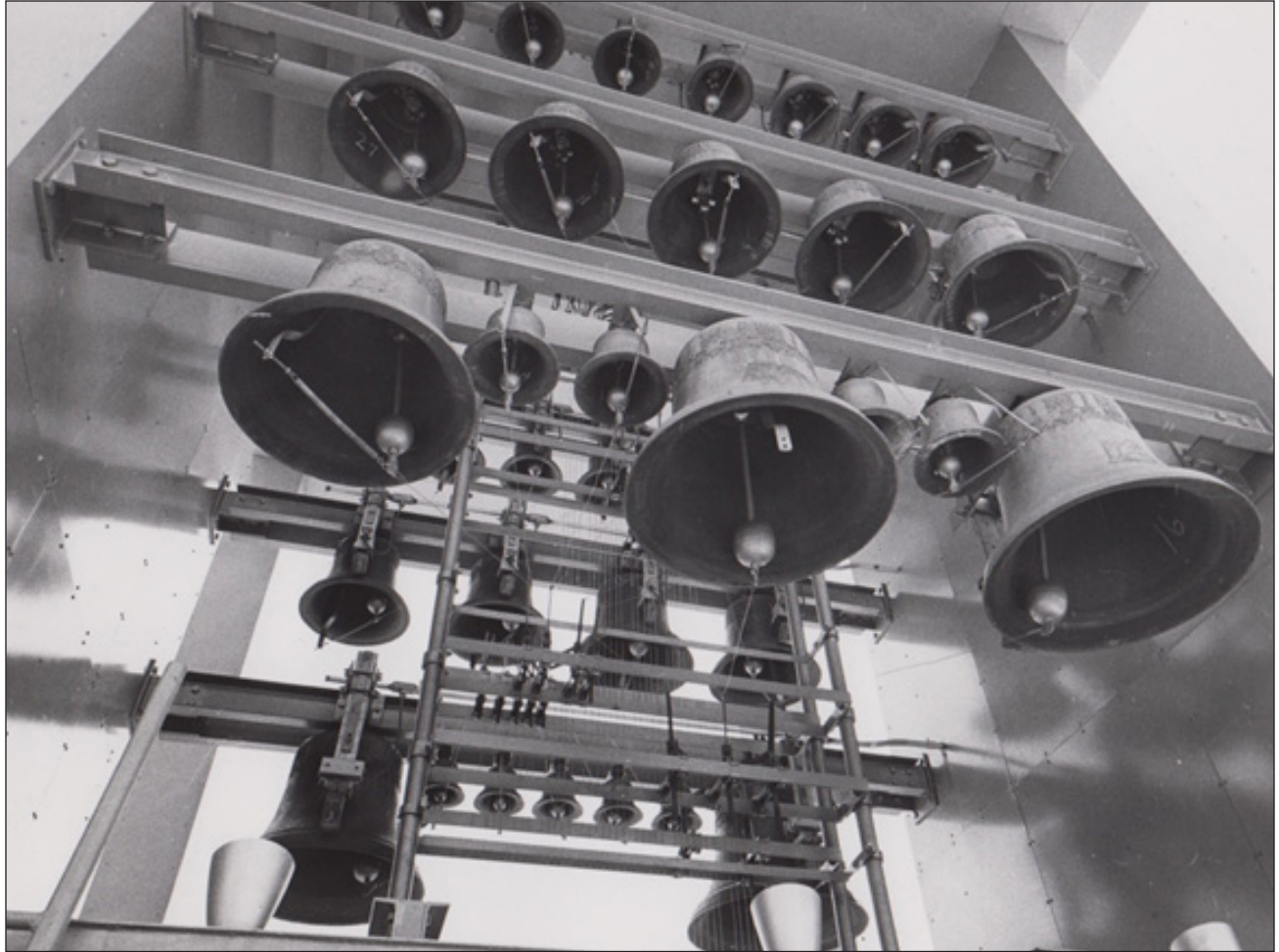
THE NETHERLANDS CARILLON

HISTORIC STRUCTURE REPORT ♦ 2019



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HISTORIC STRUCTURE REPORT
THE NETHERLANDS CARILLON



Prepared by:

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Jennifer Oeschger
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As the Nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally-owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historical places; and providing for the enjoyment of life through outdoor recreation. The Department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The Department also has a major responsibility for American Indian reservation communities and for people who live in island territories under US administration.

US Department of the Interior
National Park Service
Resource Stewardship and Science
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STATEMENT OF PURPOSE AND GOALS

The purpose of this Historic Structure Report (HSR) is to guide the preservation and continued maintenance of the Netherlands Carillon at Arlington Ridge Park in Arlington, Virginia. The Netherlands Carillon holds significance for a variety of reasons. Largely, it is significant due to its association with World War II. The Netherlands Carillon was presented to the United States in 1960 from the Kingdom of the Netherlands as a token of appreciation for their aid in Dutch liberation from the Nazi regime. It is also significant due to its association with the 1964 Johnson administration beautification program. The program, spearheaded by first lady Lady Bird Johnson, aspired to spark community pride in public recreation sites across the nation through natural elements and mindful landscaping. Furthermore, it is one of the first examples of modern architecture used as a monument in the DC area. Minimalist and modular in its design, the carillon is attributed to Dutch master architect Joost W.C Boks. Arlington Ridge Park is listed on the National Register of Historic Places for its own historic significance, and the nomination includes the Netherlands Carillon as a contributing feature in its landscape.

PROJECT TEAM

This report was researched and written by Diana Inthavong, National Council for Preservation Education summer 2017 intern, National Capital Region, National Park Service. Guidance and support was provided by Jennifer Oeschger, Cultural Resource Specialist, Architectural Historian, National Capital Region, National Park Service and Elizabeth Milnarik, Historic Architect, National Capital Region, National Park Service. Additional thanks to Benjamin Stinnett and Matthew Virta of George Washington Memorial Parkway for assistance with park resources. Thank you to all who contributed.

INVESTIGATION HISTORY AND METHODOLOGY

The task of preserving a historic site requires a disciplined approach to analyzing historical evidence, documenting physical conditions, and anticipating the future needs of the property. This is accomplished by using a variety of investigative procedures. These include researching primary and secondary sources, performing detailed physical surveys of the structures and sites, consulting with specialists in materials and construction methodology, and employing scientific technology. Historic

Structure Reports protect future preservation efforts by defining compliance with The Secretary of the Interior's Standards for the Treatment of Historic Properties and recommending an appropriate level of treatment in order to meet the National Park Service's mission requirements as outlined in NPS DO-28, Guidelines for the Management of Cultural Resources.

The physical condition survey was largely visual, with no destructive testing. The survey included visual condition assessments, photographic documentation, and evaluation of past condition assessments. The recommendations made in this report are based on documentary evidence and visual observations collected to date. A physical site assessment was conducted for this Historic Structure Report on August 15, 2019.

MAJOR ISSUES IDENTIFIED

Overall, the monument is in poor condition. The Netherlands Carillon has received minimal maintenance in recent years. At the time of this report the major issues identified with the structure are heavy corrosion to the exterior steel panels, bubbling paint on the surface of the structure, and staining. The Netherlands Carillon maintains a strong level of historic integrity, and it is highly recommended that this monument is maintained for future generations. Weathering and extended periods of disrepair are the greatest threats to the monument. A majority of the repair work needed is on the exterior of the structure, which is constantly exposed to the elements. Cyclical preventive maintenance would help to better maintain the structure, and improve its overall condition. The following are observed conditions of the current state of the carillon. Further details can be found in the conditions assessment of this report.

Exterior:

- Corroding exterior steel panels
- Rust staining on the exterior (vertical)
- Weathering due to deferred maintenance
- Fading coat of paint
- Bubbling paint at seams of exterior
- Rust staining on observation deck surfaces (horizontal)

- Rust staining of bells
- Corroding steel beams

Interior:

- Moisture leaking into interior clavier playing cabin
- Deteriorating/cracking vinyl tile

PREFERRED ULTIMATE TREATMENT

The Netherlands Carillon is in poor condition and the recommended treatment for the structure is rehabilitation. This monument has retained its historic use as a commemorative monument and bell tower and has the ability to continue, so long as it receives proper routine maintenance and care. At this time without repairs, the Carillon still has the ability to function as a commemorative monument, but is unable to perform its full use as a playable tower. In addition, in time ongoing deterioration will threaten the structural stability of the tower. The recommended repairs will allow the Carillon to perform to its full capacity once they are completed.

RELATED STUDIES

Fanning K. 2008. Arlington Ridge Park: Cultural Landscape Inventory, George Washington Memorial Parkway - Arlington Ridge Park, National Park Service. Cultural Landscape Inventories. 600288. NPS National Capital Regional Office. National Capital Regional Office/CLI Database

Hoffman C. 1998. The Netherlands Carillon / The United States Marine Corps War Memorial (Iwo Jima) Visitor Study: Spring 1998. Visitor Services Project Report 104. National Park Service, University of Idaho. Moscow, ID

Horner, Susan. 2008. Arlington Ridge Park: National Register Nomination. National Park Service, National Capital Region, Cultural Resources Division and the George Washington Memorial Parkway Headquarters

ADMINISTRATIVE DATA

Name and Location data:	The Netherlands Carillon
Preferred structure name:	The Netherlands Carillon
Other Historic Names Used:	The Carillon
Park:	Arlington Ridge Park- George Washington Memorial Parkway
Structure State:	Virginia
NPS Region:	National Capital Region
Administrative Unit:	George Washington Memorial Parkway
NPS Property Number:	
List of Classified Structures ID No.:	010047
Square Feet:	1,197,900 square feet
National Register of Historic Places Status:	Entered- Documented
Date:	09/04/2009 Contributing feature
National Historic Landmark:	N/A
Significance:	Contributing
NR Information System No.:	09000688

MAPS



Figure 1. Location map of the Netherlands Carillon

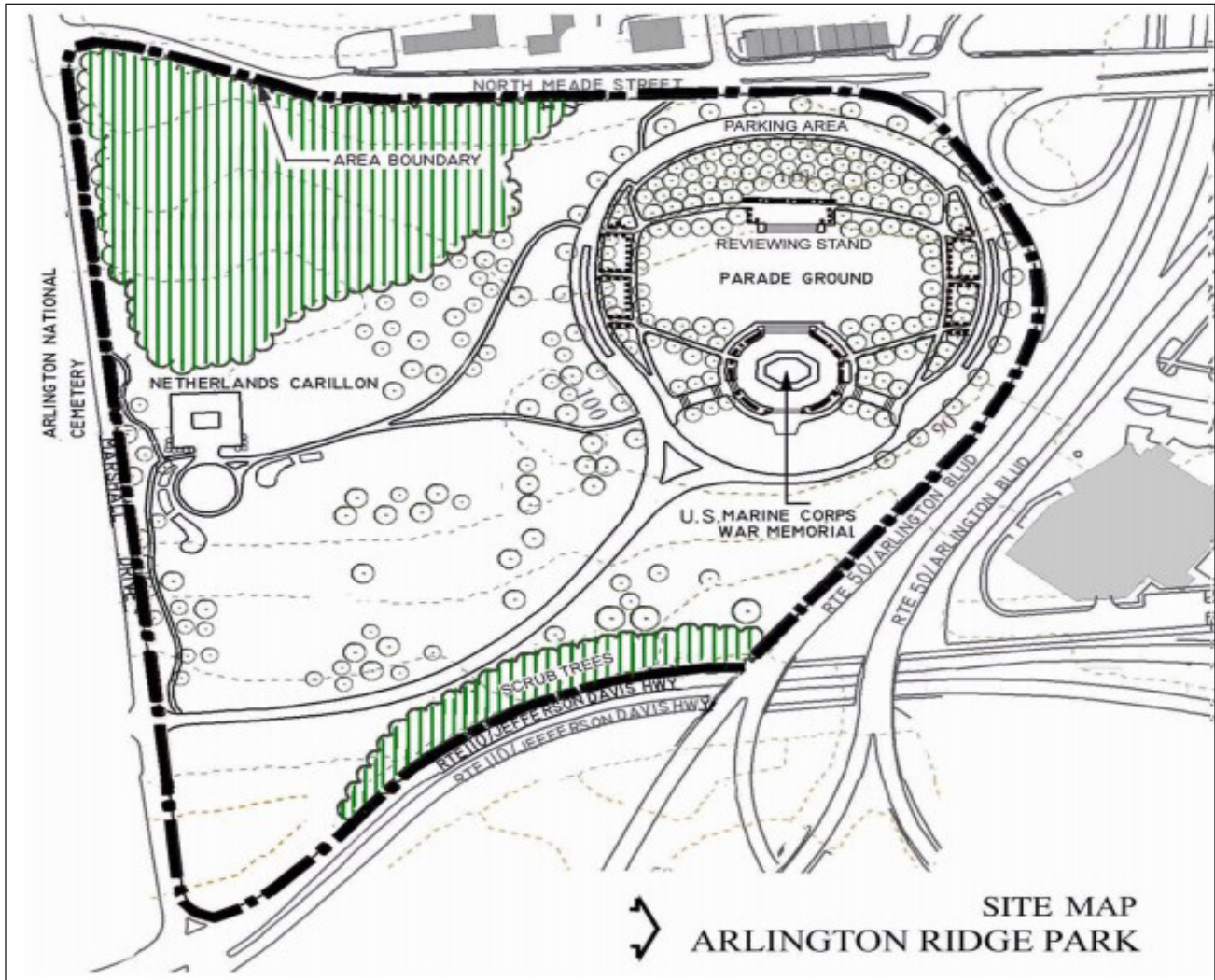


Figure 2. Site Map of Arlington Ridge Park, prepared by Alex Bao

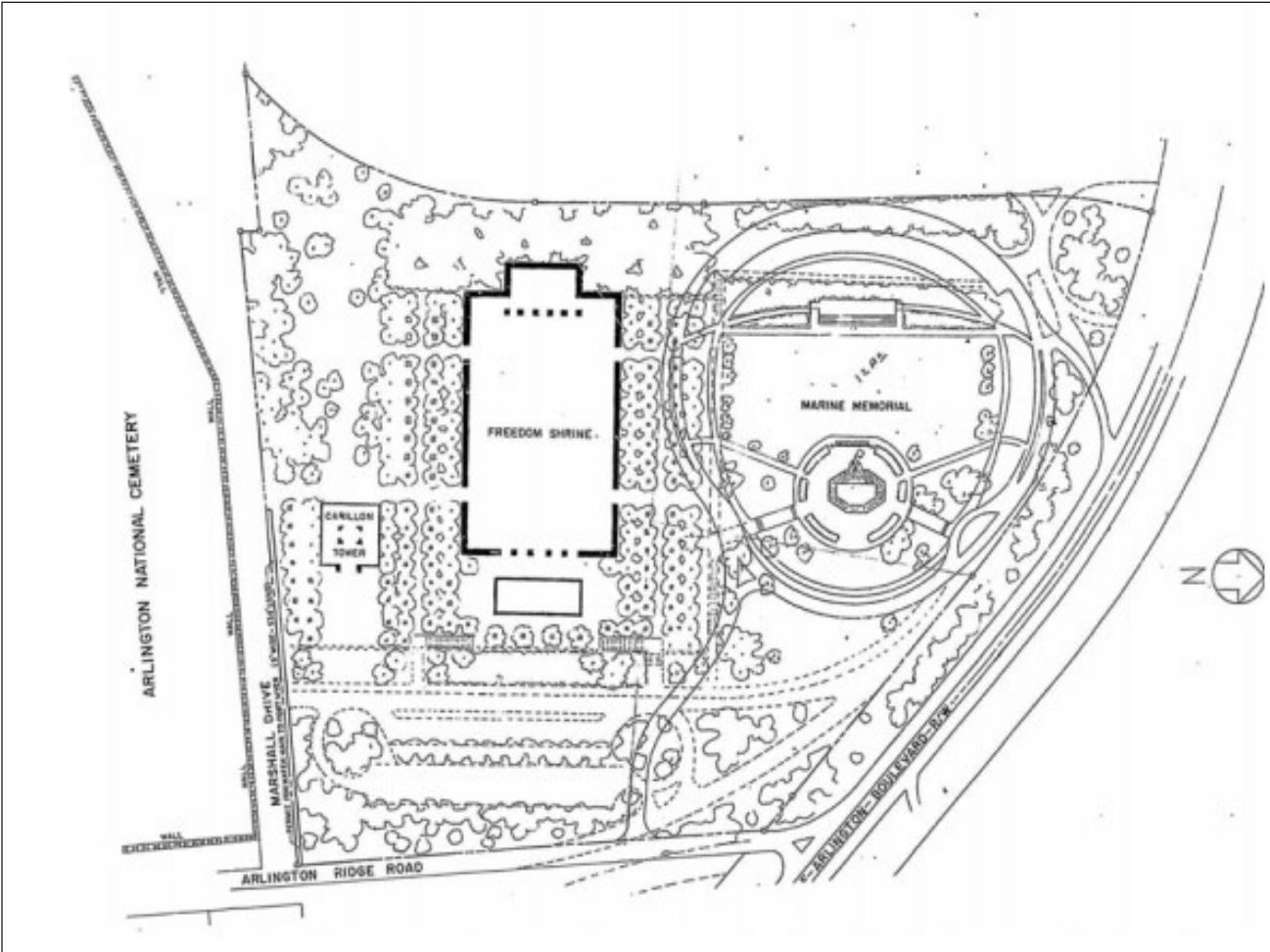


Figure 3. Plan for Arlington Ridge Park, with the Freedom Shrine which (never completed)

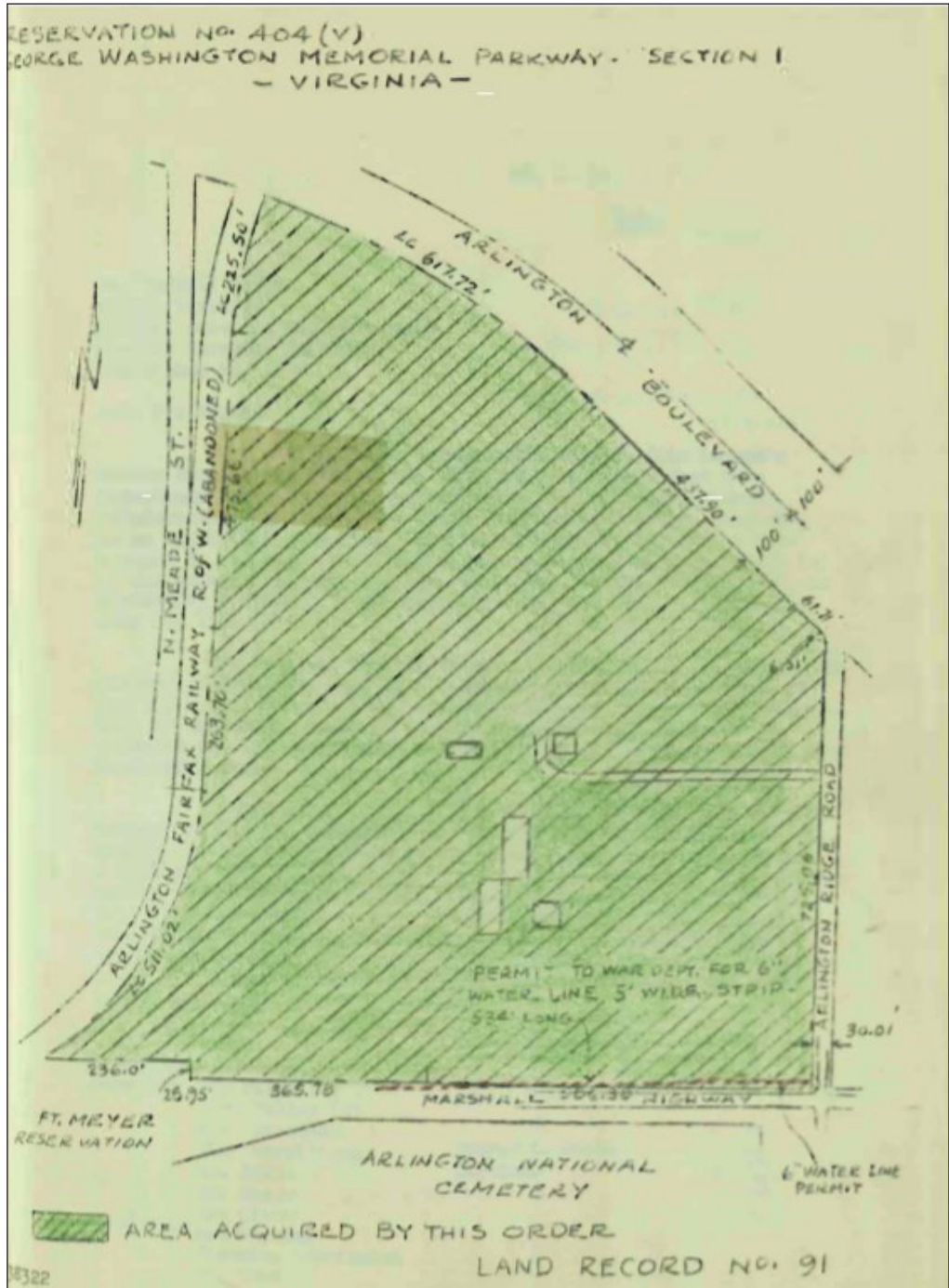


Figure 4. Tract map showing a portion of the Nevius Tract, From Land Record No. 91 March 1953, courtesy of GWMP Archives

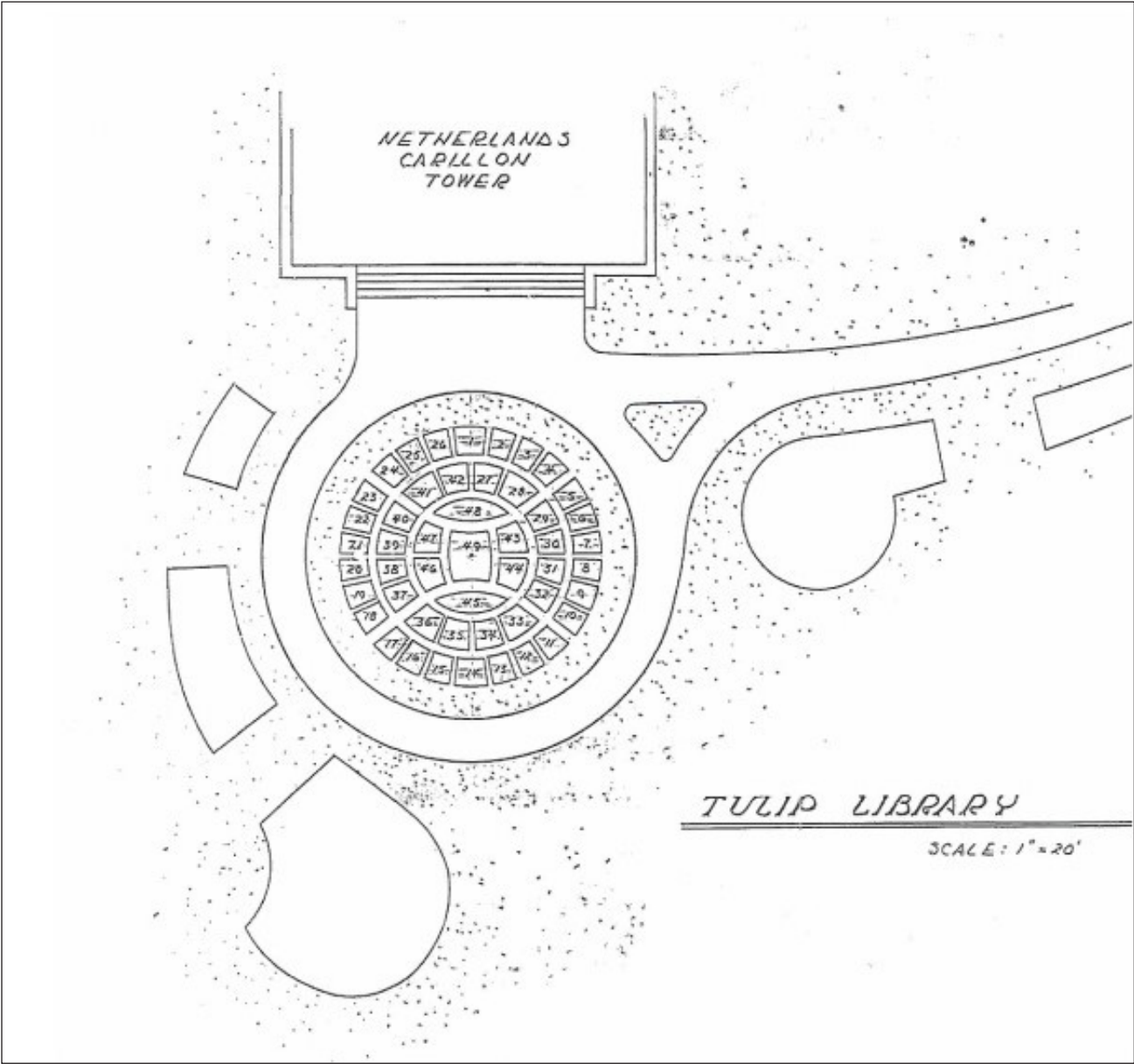


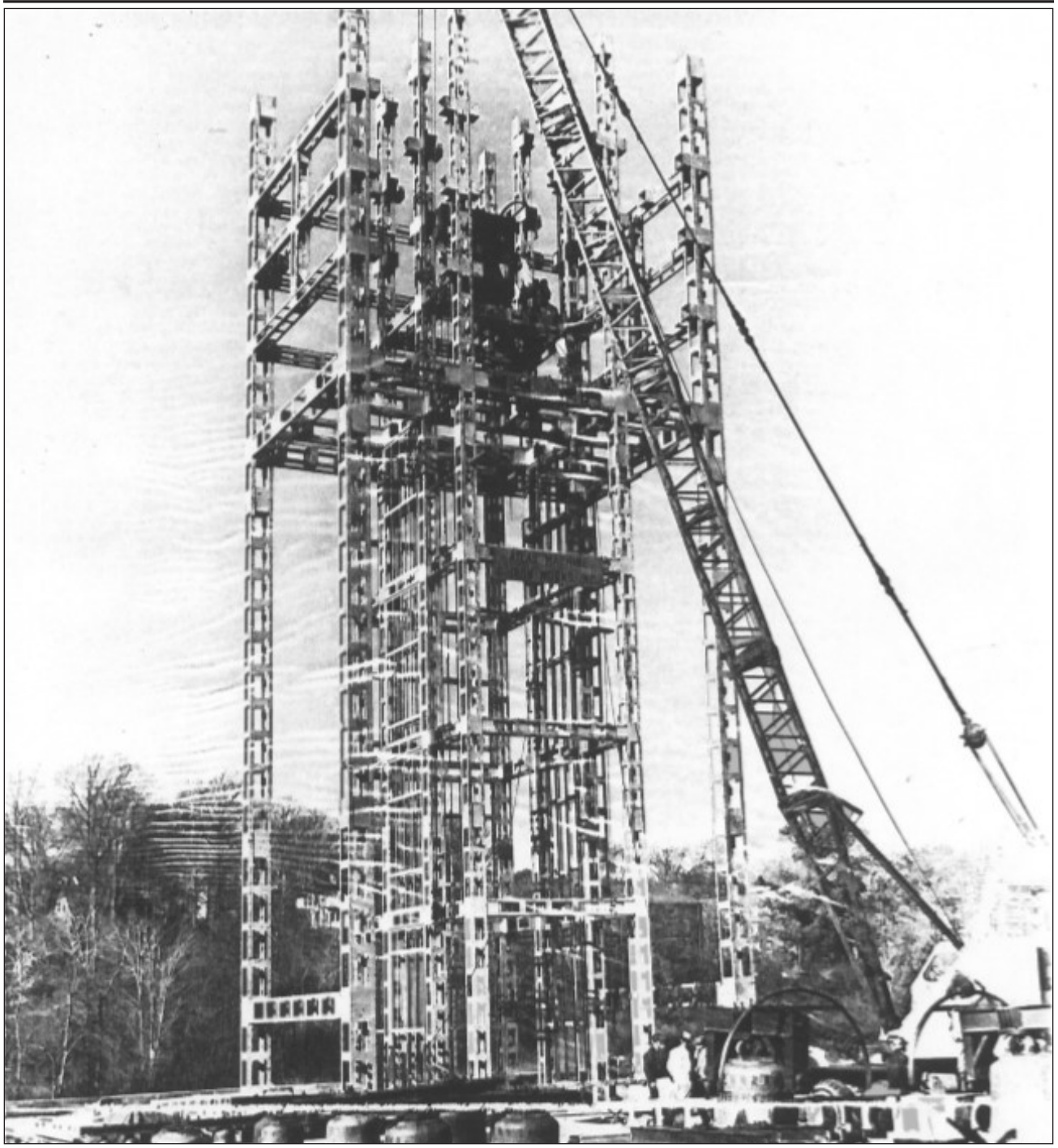
Figure 5. 1972 Sketch of floral library in front of the Netherlands Carillon



Figure 6. Floral library in bloom, courtesy of National Park Service



Figure 7. Tulip blooms in the floral library in the spring, 1995, courtesy of GWMP archives



PART 1: DEVELOPMENTAL HISTORY

HISTORICAL BACKGROUND AND CONTENT
CHRONOLOGY OF DEVELOPMENT AND USE
PHYSICAL DESCRIPTION
CONDITION ASSESSMENT

A HISTORY

The Arlington area was occupied by indigenous tribes beginning as early as the Late Archaic period, c. 3000-1000 B.C until c. A.D 800/900 to 1608. This region was rich in ecological diversity with annual runs of fish up the Potomac River, which became a seasonal food supply for the Native Americans. Traditionally, most Native American tribes settled along rivers for access to fresh water, fertile land for growth, and a food source. There is little evidence of specifically prehistoric activity in Arlington Ridge Park. By the early 17th century, the land was predominantly occupied by members of the Nacotchtank and the Namoraughquend. Native people's presence in this area was documented by Captain John Smith during his voyage up the Chesapeake Bay in 1608. Tensions between the native inhabitants and English settlers built for years. As a result of these tensions English settlement was limited and the land was largely confined to Native American trade.¹ However, by 1648 Northumberland County was established, which includes what is now Arlington and by 1654 the first land grant was permitted to Margaret Brent.

In the early 19th century George Washington Parke Custis, the adopted grandson of founding father George Washington, inherited a portion of land in this area and named his plantation, "Arlington". He built his neoclassical mansion in 1802 on the crest of the hill which overlooks the nation's capital. This location is now known as Arlington Ridge Park. After his death in 1857 his mansion and land was left to his daughter Mary Ann Randolph and her husband Robert E. Lee of the U.S Army. In April 1861 the state of Virginia seceded from the Union, and Robert E. Lee resigned from the U.S Army to lead Virginia's Confederate troops. The Lee mansion and their Arlington estate became occupied by Federal troops on May 24, 1861. Those that were enslaved at Arlington were freed and in 1863 a housing community for the formerly enslaved was established on the southern part of the estate. This was known as the Freedman's Village. The war resulted in an influx of death and a scarcity of burial grounds in Washington DC. By order of quartermaster Montgomery C. Meigs, Arlington House and 200 acres of the estate were designated as a national military cemetery. The first soldier buried at Arlington National Cemetery was on May 13, 1864 and by 1868 14,000 military men had been buried there.²

¹ Paul Cissa, "Historical and Archeological Study of the George Washington Memorial Parkway, Arlington County, Virginia", *National Park Service*, National Capital Region, 1990, 31

² Kay Fanning, Arlington Ridge Park Cultural Landscapes Inventory 2008, 32

In 1939, World War II began, sparked by the invasion of Poland by Nazi Germany. France and Great Britain, allies of Poland, then declared war on Germany. Through a series of war relationships and agreements the war quickly expanded and affected countries across six continents making it one of the largest armed conflicts in history. Reigning havoc across Western Europe, in 1940 Germany continued on with occupations in France, Norway, Denmark, Belgium, and the Netherlands, despite a majority of these countries remaining neutral territories. The United States did not become directly involved in the war until Pearl Harbor was attacked by the Japanese in 1941. Following the attack on Pearl Harbor, the US joined the allied powers (Great Britain, France, the Soviet Union, and China) to combat the attacks from the axis powers (Germany, Italy, and Japan). With years of ongoing battles and blood shed, the war took a significant turn in June 1944 at the Battle of Normandy. In collaboration, British and American troops stormed the coast of Normandy in the infamous D- Day invasion to the aid of German- occupied France. Following the success of the Battle of Normandy came another brave approach, operation Market Garden.

In order to liberate the Netherlands and advance towards northern Germany the allied troops orchestrated one of the largest airborne attacks of World War II. Operation Market Garden was a failed World War II airborne and ground operation fought in the Netherlands from 17 to 25 September 1944. The airborne part of the operation was undertaken by the First Allied Airborne Army with the land operation by XXX Corps of the British Second Army. The objective was to create a 64 mile salient in to German territory with a foothold over the River Rhine creating an Allied invasion route into northern Germany. This was to be achieved by seizing a series of nine bridges by airborne forces with land forces swiftly following on and moving over the bridges. The operation succeeded in liberating the Dutch cities of Eindhoven and Nijmegen along with many towns, creating only a 60 mile salient into German- held territory. While this did interdict critical V-2 rocket launching sites directly effecting London, it ultimately failed to secure a foothold over the Rhine and ending Allied hopes of finishing the war by Christmas 1944.

Over the next year the allies continued to close in on Germany, which led to their surrender in May 1945. With much of Europe attempting to recover from the devastation caused by World War II, the Marshall Plan was established in

1948 as a post-war American initiative aimed to rebuild postbellum Europe and prevent the rise of communism.³ Established by Secretary of State, George C. Marshall, this plan called for economic investment, industrialization, and support for most of Western Europe. Highly successful, the Marshall Plan invested nearly \$13 billion dollars in aid to recovering economies. The relationships formed out of this agreement led to overall economic success, better trade relations, and the formation of the North Atlantic alliance.

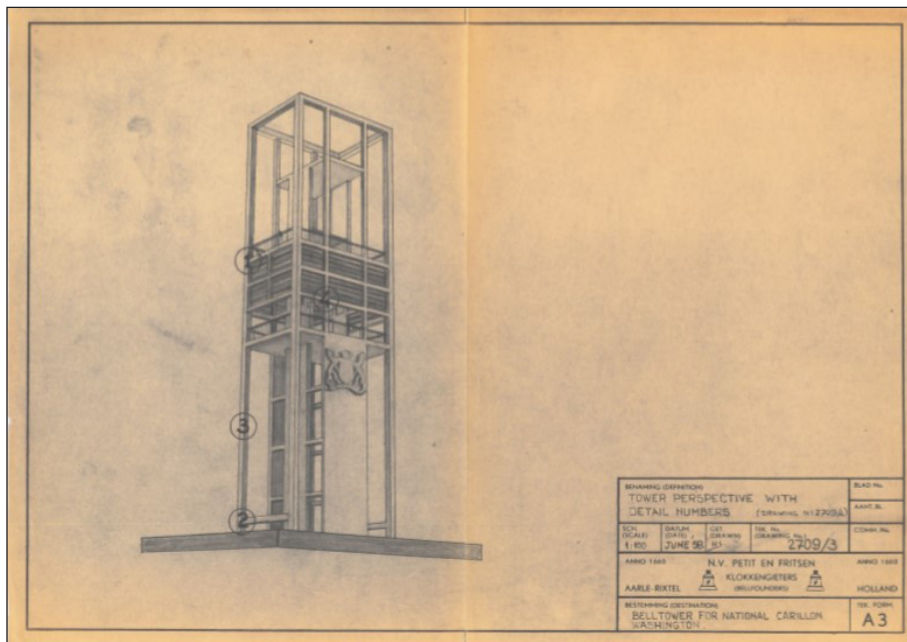


Figure 8. Drawing of National Carillon by Petit En Fritsen (1958)

THE RELATIONSHIP

The Netherlands was one of the countries that received financial aid from the United States as a result of the Marshall Plan. Through this aid, the Dutch government received a total of \$1,027 million dollars in gifts and loans from the United States between 1948 and 1954.⁴ A familial relationship has been maintained between the two countries since as early as 1782.⁵ This relationship can be traced back to the American Revolution, when the United

³ “Marshall Plan, 1948,” *United States Department of State, Office of the Historian*, Accessed July 30 2019, <https://history.state.gov/milestones/1945-1952/marshall-plan>

⁴ The Netherlands Chamber of Commerce in the United States “*Liberty Special Vol. 11, 1995*,” 14

⁵ Bureau of European and Eurasian Affairs, “US Relations with the Netherlands.” *United States Department of State*. June 26 2019, <https://www.state.gov/u-s-relations-with-the-netherlands/>

States received support from Dutch in their effort to achieve independence from Great Britain. The Dutch also provided additional military support for the United States fighting alongside American troops in the Korean War, the first Gulf War, and played a role in peacekeeping efforts in the Middle East.⁶ Furthermore, the two countries share similar cultural and political interests. Both countries work together as members in the United Nations (UN) and the North Atlantic Treaty Organization (NATO). To this day, the American and Dutch communities maintain kind relations with one another. The Netherlands Carillon serves as a significant reminder of the struggles and friendship shared between these two countries.



Figure 9. Queen Juliana addressing the Crowd (1952), photo by Abbie Rowe- Courtesy National Park Service

Juliana of the Netherlands formally presented President Truman with a small bell as an appreciation and a token of the carillon to come during the official dedication ceremony. Upon presenting her gift to President Truman she addressed the crowd:

As a symbol of eternal gratitude for American Aid post WWII, the people of the Netherlands gifted a carillon to the United States. A carillon is an instrument comprising at least two octaves of fixed cup-shaped bells arranged in chromatic series and played together in concordant harmony. Funding for this project was heavily endorsed by Queen Juliana and contributions were raised by members of Dutch society.⁷ In 1952, Queen

⁶ *ibid*

⁷ "The Bells of Freedom: Inauguration of the 50th Bell of the Netherlands Carillon" Program 1995, GWMP Archives

“To achieve real harmony, justice should be done to the small and tiny voices, which are not supported by the might of their weight. Mankind could learn from this. So many voices in our troubled world are still unheard. Let that be an incentive for all of us when we hear the bells ringing.”⁸

The bells were completed and received by the United States in 1954, but there was no structure in place to house the bells. It was then decided that in addition to a carillon, a tower to house the carillon would also be gifted by the Dutch people. Until the Carillon was completed the bells were housed in a temporary structure on the Polo grounds of West Potomac

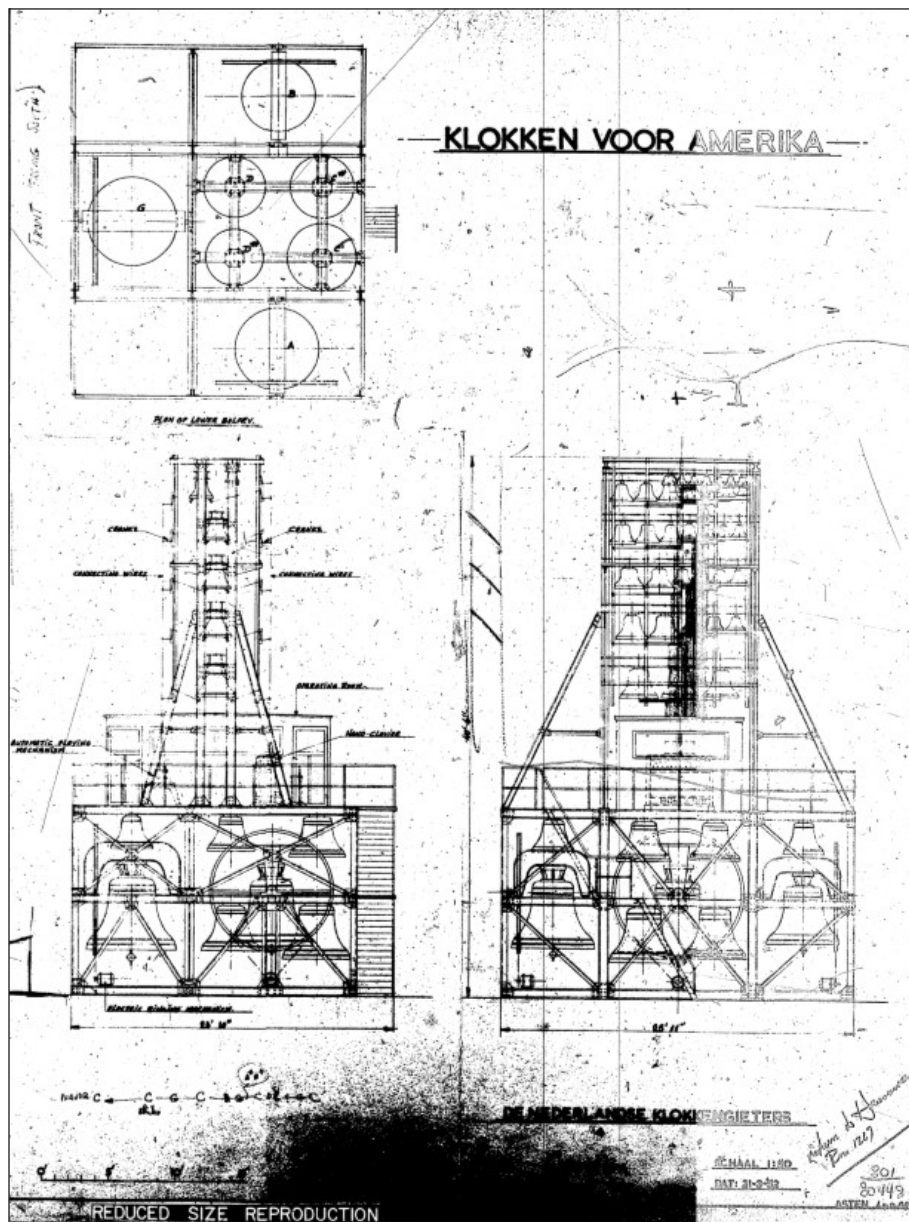


Figure 10. Plan for temporary carillon, courtesy of GWMP archives

Park.⁹ The temporary carillon was a steel A- frame structure also provided by the Dutch people. The carillon playing operations for the temporary structure were placed below the 32 bell operation that hung above.¹⁰



Figure 11. Temporary carillon used from 1954- 1960, photo by Abbie Rowe, courtesy of the National Park Service

Initially, there was some controversy over where the carillon would be permanently placed. The Netherlands Carillon was dedicated in Meridian Hill Park but was declared impossible as a permanent location by designer Horace Peasley.¹¹ Simultaneously, while the discussion of carillon location was happening there was also a growing debate over land development. With rapid development occurring in Virginia there were growing concerns of blocked view sheds. Other locations considered for the Netherlands Carillon include near the Washington Monument, in the tower of the Old Post Office on Pennsylvania Avenue, and at the Naval Hospital in Bethesda, Maryland.¹²

The area most seriously considered, and ultimately the location for the carillon was Arlington Ridge Park. Arlington Ridge Park is located on the historic Nevius Tract, which was first acquired in 1948 by the Federal government. Prior to government

acquisition, the 25 ½ acre tract of land was known as Nevius farm. In 1930, Nevius farm was created by consolidating 3 individual tracts of land- the

⁹ *ibid*

¹⁰ “1995 The Netherlands Carillon- Arlington, Virginia” from GWMP Archives, 1

¹¹ “The Netherlands Carillon- George Washington Memorial parkway” from GWMP Archives, 3

¹² *ibid*

Palmer, Fletcher, and Birch tracts. The land was originally owned by a man named Randolph Birch who owned five properties on Arlington Ridge Park. The exact chain of title of the properties and land is unknown, but evidence from the 1894 Hopkins map confirms that by 1930 the tracts were combined to create the farm. By March 1953 the Nevius Tract was officially accepted by the National Park Service as part of the George Washington Memorial Parkway. This site became home to the United States Marines Corps Memorial in 1954 and later the Netherlands Carillon in 1960. This purchase provided a home for both commemorative monuments but also protected the west end of the National Mall from visual disruption.

The Netherlands Carillon symbolizes the friendship between the two countries and their common allegiance to the principles of freedom, justice, and democracy.¹³ The Carillon was designed by leading Dutch architect Joost WC Boks, after Dutch government official G.L. Verheul developed the idea to present the United States with a token of gratitude following the war. The structure is clad in steel panels, and at 127 feet tall, lofts over the manicured grounds. It is an open frame steel structure reinforced with steel plates with a bronze baked- enamel finish.¹⁴ Housing a total of 50 bells of various sizes, the profile of each bell is slightly different. At the time of the creation of this gift there were three major bell foundries in the Netherlands, Petit & Fritsen, Eijsbouts, and Van Bergen. In an attempt to not show favoritism bells were cast at all 3 foundries for the gift.¹⁵ The original plans had called for the structure to be 270- feet tall, but was then reduced to 150- feet after receiving concerns about the carillon's height in relationship to the Lincoln Memorial from the Commission of Fine Arts.¹⁶ This symbolic gift was handcrafted by the Dutch community out of their respect and appreciation for the United States during and after the conflicts of World War II.

The design of the carillon is unique, and its modernist design stands out against the sea of neoclassical architecture found in the capital region. Its design takes some influence from the abstract compositions of grids and squares developed by Dutch artist Piet Mondrian.¹⁷ Post World War II architecture

¹³ United States Department of the Interior National Park Service, "Netherlands Carillon Rehabilitation." *National Capital Planning Commission*, March 2019

¹⁴ Netherlands Carillon February 1994 p.3

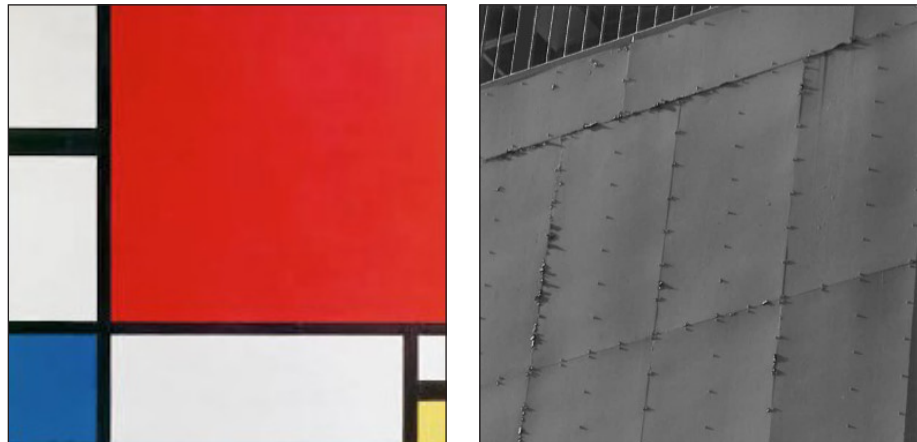
¹⁵ "The Netherlands Carillon at Arlington" *Royal Eijsbouts*, February 26 1990. Report,2

¹⁶ *ibid*, 4

¹⁷ "Basis of Design Report- GWMP 214371- Rehabilitate Netherlands Carillon

picked up the mantle of the International Style, which sought to develop an architectural aesthetic free of reference to the past, an effort that began in the wake of World War I, but was suppressed by a Nazi return to traditionalism. Material shortages and excess industrial capacity following World War II also

Figure 12. (Left) *Composition II in Red, Blue, Yellow (1929)* One of Piet Mondrian's most notable
Figure 13. (Right) Detail of exterior steel panels (1995)



encouraged creativity in architects and designers, leading to architectural experiments in the use of materials like aluminum and concrete. Overall, Modernism is characterized by an effort to eliminate historic reference, and to develop an approach derived from the materials and function of a structure

At the time of the tower's construction in 1960, the structure housed a total of 49 bells in the carillon. Each bell was cast from a bronze alloy composition of copper and tin by three Dutch bell foundries.¹⁸ The bells are cast in a variety of sizes to represent members of the Dutch community. The smallest bells represent the children of the Netherlands whereas others represent farmers, the armed services, teachers and others. In order to give the carillon a four octave range the bells were cast into a variety of profiles and shapes. When played by a carillonneur, manganese brass clappers strike the bells to produce harmonious melodies. At the time of the carillon's construction, the original clappers were likely bronze or cast iron but due to the brittle properties of this metal, they wore down over time and and

¹⁸ *to Improve Safety and Visitor Experience*" 2019, GWMP Archives, 5
 "The United States Marine Corps War Memorial and the Netherlands Carillon-Arlington, Virginia," *Arlington: National Park Service*, 1987, Brochure.

were replaced with more durable manganese.¹⁹ In 1995, a 50th bell was added to the carillon on the 50th anniversary of Dutch liberation.²⁰

The first carillon recital was held on May 5, 1960, the fifteenth anniversary of the liberation at the final dedication of the completed carillon. Carillonneur Charles T. Chapman gave the first carillon recital, held at the final dedication of the Carillon on May 5, 1960, the fifteenth anniversary of the Dutch liberation. After its dedication the carillon was seldom active and only performed for the Easter sunrise Services which were sponsored by Arlington Ministerial

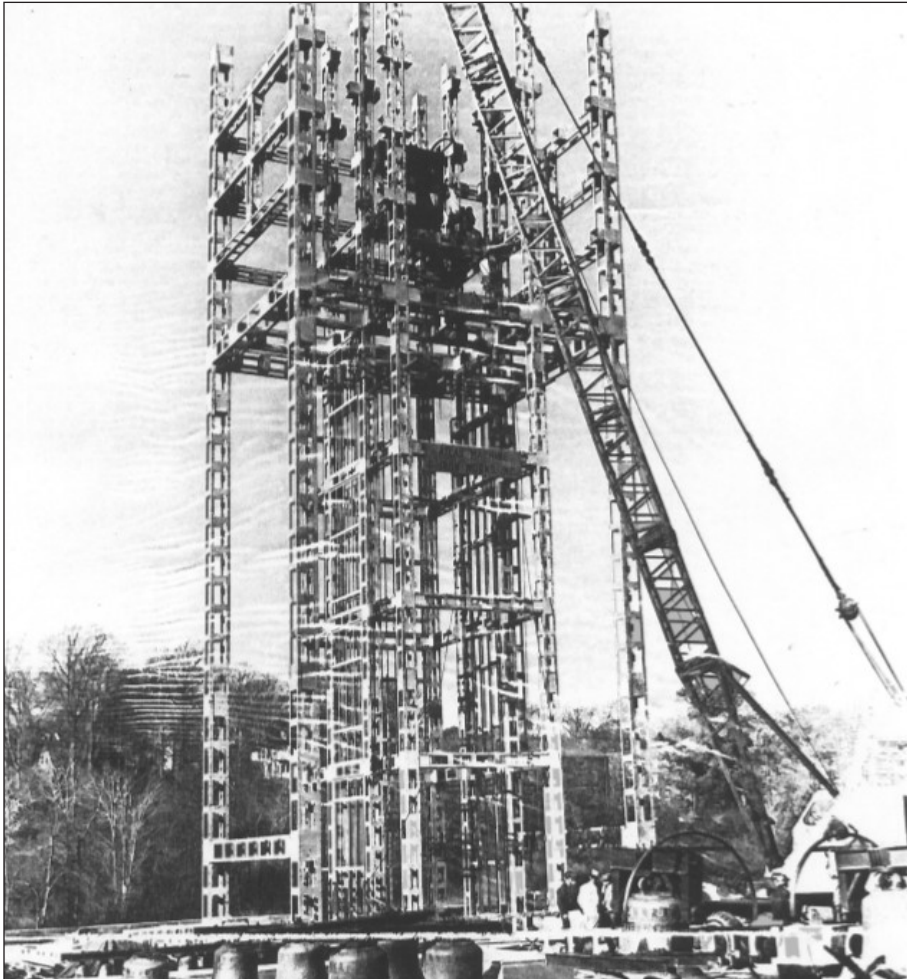


Figure 14. The Netherlands Carillon under construction, 1958, GWMP Archives

¹⁹ Susan Horner, Arlington Ridge Park National Register Nomination, 2008, 10

²⁰ Kay Fanning, Arlington Ridge Park Cultural Landscapes Inventory 2008,15

Figure 15. May 1960 Carillon recital ceremony, photo by Abbie Rowe-
Courtesy of the National Park Service



Association.²¹ These recitals were performed by carillonneur Frank Penchin Law, an active member of the Guild of Carillonneurs and advocate for the regular maintenance of the Netherlands Carillon. With the help of Frank Law the *Summer Series of Recitals on the Netherlands Carillon* was established. This was a summer concert series established by the United States Department of the Interior in July 1963.²² Every Saturday from July through August the carillon was played by a guest carillonneur, invited by Frank Law. Mr. Law assumed the position of Director- Carillonneur of the Netherlands Carillon until his death in 1985. Following his death Edward Nassor took over as Director- Carillonneur in 1987. The retained function of the Netherlands Carillon is largely attributed to his commitment to advocacy for the Netherlands Carillon.

At the time of the Carillon's construction there were limited funds for landscaping around the monument. In order to avoid an entirely bare landscape, the National Park Service laid sod and planted grass seed, but no formal landscaping measures were taken. More intricate landscaping plans were prepared during the 1960s as part of First Lady Lady Bird

²¹ "1995 The Netherlands Carillon- Arlington, Virginia" from GWMP Archives, 2

²² *ibid*

Devoted Carillonneur Rings Changes To Preserve Gift of The Netherlands

CARILLON. From B1 completed elevator shaft. Years went by before a sign was placed on the nearby George Washington Memorial Parkway to announce its existence. For the first 10 years the carillon was allowed to fall into such a state of rusting, creaking disrepair that those who played the bells under Law's direction — the carillonneurs — feared it would collapse around them. One of them lacked a horseshoe — for good luck — on the wall of the control cabin. Public visits to the tower's interior were declared unsafe. The sight of its decay prompted some Dutch visitors to burst into tears.

Offered to the United States as a gift of gratitude for Holland's liberation in World War II, the carillon mainly has been a pain in bureaucratic backbones, a source of unappealing embarrassment to Dutch officials and cause for mindboggling frustration among those who like to hear the bells.

On her first state visit to the United States, Queen Juliana, in an address to a crowd of dignitaries on Washington's Meridian Hill in April 1952, presented President Truman with 32 of the bells. She gave him one of the smallest as a token.

Truman responded, saying that "no gift could be a better symbol of the harmonious relations which have always existed and which should always continue to exist between The Netherlands and the United States."

The records of that moment now turn yellow and brittle in the files. Like the bells themselves, the words soon were forgotten, evidence, only of the hollow tolling of diplomacy.

For two years the bells sat on Meridian Hill, waiting for the resuming 17 to arrive here. They were unstated and hung in yet another temporary structure on the polo grounds of West Potomac Park while the Dutch tried to collect funds for a permanent tower.

Finally, six years later, the imposing tower was built, the enamelled braved steel plates bolted to an errie-est superstructure. Two bronze lions, designed by a Dutch sculptor, were placed at the tower's base. The bells were hoisted into place. And on May 5, 1960, before a crowd of 300 persons and with the bells chiming, then-Interior Secretary Fred A. Seaton dedicated the Netherlands Carillon.

When the ceremony ended and everyone walked away, there were no plans for playing the bells.

Reacting to an article by Washington Post music critic Paul Hume lamenting the disuse of the bells in 1965, Hubert Humphrey took the floor of the U.S. Senate and read the article into the Congressional Record.

Humphrey predicted, "millions of Americans would be visiting the nearby grave site of the recently assassinated John F. Kennedy and promised to have the bells played at least once a week. "Surely," he said, "the reactivation of the Netherlands Carillon would be most fitting and proper under these circumstances."

Unknown to both Hume and Humphrey, the carillon was being played. The year before, a carillonneur had arranged for nine recitals during the summer. His name was Frank Law.

Law, music director of the Washington Memorial National Carillon in Valley Forge, Pa., had first played the Netherlands instrument in 1961. Twenty years later, he still does not know how he was chosen. A group of Arlington ministers simply called one day, asking if he would play the bells for a sunrise Easter service that year.

After Humphrey's speech, Law wrote the senator about his own plans to have the bells played. The next spring, when Interior Secretary Stewart Udall announced 24 concerts for the following summer, Humphrey and

correspondence that was to continue until Humphrey's death.

Already the carillon was falling apart. The bronze enamel was bubbling all over and flaking off. Rust was everywhere. And pigeons had made the tower a favorite roost, depositing tons of detritus.

The clavier, a system of pegs and wires arranged like a keyboard to play the bells, was poor from the start and quickly went to pieces. Law, partly through his new congressional contacts, arranged many meetings with Park Service officials over the years, trying to convince them of the need for repairs.

"It was a pig's sty," said Law. "But they [Park Service officials] kept sending me to higher- and higher-ups. They thought that if they went higher in rank, they would shut me up. But the higher they went, the more upset I got."

Law also wrote regularly to Queen Juliana about the program schedule. He never told her of the carillon's condition and feared she might actually visit it. Sometimes he went to her directly for help.

"I nailed her for the tulip bulbs," said Law, referring to 10,000 plants the Queen shipped over, prompting the Park Service to dig out 49 flower beds.

By 1970, Law already had been forced to discontinue one concert when the linkage to one of the largest bells broke. At one recital, the swinging of the bells dislodged a clod of dried pigeon droppings that drifted into the upward-facing faces of the audience below.

One carillonneur attributed a lung infection known as "pigeon fever" to his exposure to the dust.

Through it all, the Dutch government remained diplomatically silent, expressing its dismay only privately to Law, he says, and never in writing. "It may indeed be one of the forgotten corners of the Park Service," said embassy spokesman Robert Hastach last week. "It may be there in the United States some of that 'indignation' which might account for some of that neglect. But we really can't be in-



By Dennis Martinez — The Washington Post
Carillonneur Frank Law first played the Netherlands instrument in 1961.

priorities. That's their prerogative."

In 1970, the carillon's condition was exposed in a newspaper article and almost immediately the Park Service announced a \$300,000 renovation plan. The clavier has since been replaced, the tower repainted and foveed off to birds. The largest bells no longer swing.

The plan to cut out recitals — eliminating \$3,125 to cover the \$125 cost of each concert — caught Law by surprise. "This doesn't mean the bells won't be played," said Richard Ring, chief ranger for the parkway. "We have an automatic player up there." "Those damned automatic contrap-

counters Law. "Without expressive music is dead."

The automatic player has not worked for two years.

Law, once a Flying Fortress bombardier who flew on missions over the Low Countries during World War II, waves his arms. "They don't understand it. . . . What can these bells do nobody brings them to life? They're five memorials. If we didn't intend to play it, we shouldn't have accepted it in the first place."

The embassy, Law said, has planned to include the carillon in celebration of the 300-year trade agreement anniversary next year. "The

Figure 16. Newspaper clipping from 1980 featuring Frank Law

Johnson's beautification program. A picturesque horseshoe of trees were planted around the carillon and flowerbeds were installed in front of the carillon plaza. In front of the carillon plaza are two beds planted in the form of two musical notes. A larger plot, known as the Floral Library, is made up of 50 small flower beds composed of a variety of tulips in the spring, annuals in the summer, and chrysanthemums in the fall.²³

²³ Kay Fanning, Arlington Ridge Park Cultural Landscapes Inventory 2008, 54



Figure 17. View of bronze lions and floral library (2019), photo by author

CHRONOLOGY OF DEVELOPMENT AND USE

1939: *Military Operation* - World War II begins.

1945: *Military Operation* - World War II ends. The United States gives aid to the Netherlands through the Marshall Plan as part of post-war rehabilitation

1950: *Land Transfer* - The Nevius tract, a tract of land (now known as Arlington Ridge), is obtained and transferred to the General Services Administration (GSA).

1952: *Established* - Queen Juliana of the Netherlands presents a scale model of the proposed Netherlands Carillon to President Truman in a dedication ceremony at Meridian Hill Park. Casting of the bells begin in the Netherlands.

1953: *Land Transfer* - The Nevius tract is transferred from GSA to the Department of the Interior, and the National Park Service accepts this land to become part of George Washington Memorial Parkway and to protect the west end of the National Mall from visual intrusion of development in Virginia. This site is later approved by the Secretary of the Interior as the future home for the Netherlands Carillon

1954: *Built* - The bells are completed and sent to the United States. They are housed in a temporary structure in West Potomac Park until the carillon is completed.

1960: *Built* - The Netherland Carillon is constructed in its permanent location next to the US Marine Corps Memorial (1954). Dedicated in May on the 15th anniversary of the liberation of the Netherlands from Nazi Germany.

1970: *Altered* - Tulip library is designed and added as a part of the Johnson Administration Beautification program.

1973: *Altered* - The Netherlands Carillon is repainted blue grey and an updated clavier system is installed, with a mechanism for automatic play, allowing the carillon to perform three selections at noon and at 6:00 pm each day.

1982: *Altered* - The carillon is repainted again in preparation for a visit from Queen Beatrix.

1983: *Rehabilitated* - The Netherlands Carillon undergoes mechanical repairs for damage from weathering.

1990: *Altered* - The Nevius Tract is renamed Arlington Ridge Park, a decision made by Audrey Calhoun, GWMP superintendent and John Parsons, Associate Regional Director of Lands, Resources and Planning, National Capital Region.

1994: *Rehabilitated* - Carillon is cleared of rust and other damage, and repainted.

1995: *Rehabilitated* - In celebration of the 50th anniversary of Dutch liberation, a 50th bell is added to the carillon and the automatic chime system is upgraded.

2019: *Rehabilitated* - - A major rehabilitation began in Fall, 2019. The bells were returned to the Netherlands for repair. Columns are being reinforced to meet wind loads, and rusted panels in the tower are being replaced. When reinstalled, three bells will be added to the structure, conferring Grand Carillon status on the assemblage.

PHYSICAL DESCRIPTION

Arlington Ridge Park is one of ten parks located within the George Washington Memorial Parkway. The park provides visual terminus for the west end of the National Mall, with Arlington Cemetery to the south. Occupying a total of 27.5 acres, the park is located on a crest, just west of the Potomac River. It is one of the most heavily trafficked park sites within the Nation’s capital region as it serves as a memorial site but also a residential park. Designed for pedestrian foot traffic in mind, there are many walking paths and sidewalks for residents to enjoy. As the home to two major memorials the primary use of Arlington Ridge Park is as a commemorative and ceremonial space. This park houses the Marine Corps memorial, the Netherlands Carillon, and was designated to be the site of the Freedom Shrine, an auditorium like structure, however the monument was never constructed and planning for the project ceased.



Figure 18. Lion in front of the carillon, photo by author

The Carillon is centralized in a 93 square foot plaza situated along a sloping lawn. Surrounding landscape for the site is rich in large shade trees and floral beds that recalls a picturesque English landscape.²⁴ Lining the plaza is a library of Dutch tulips and annuals neatly organized into flower beds shaped like musical notes. The Dutch tulips were also gifted by the people of the Netherlands. Flanking the entrance into the plaza are two bronze lions in the “en couchant” or crouching position. Sculpted by Dutch artist Paul Phillip Koning, the lions are a symbol of the Dutch royal family, and also represent guardian figures for the Carillon.²⁵

The Netherlands Carillon is one of the featured monuments located in Arlington Ridge Park. As one of the first modernist monuments in the region,²⁶ the structure is framed and clad entirely in steel panels. Originally

²⁴ Susan Horner, Arlington Ridge Park National Register Nomination, 2008, 9

²⁵ Ibid, 9

²⁶ United States Department of the Interior National Park Service, “Netherlands Carillon Rehabilitation.” *National Capital Planning Commission*, March 2019

coated with a mustard brown “baked lacquer finish,” in 1973 the Carillon was repainted a grey-blue. In 1994, the National Park Service repainted the tower black, in to protect the structure, and in an effort to hide ongoing rust staining. The exact color is Munsell standard color (5BG 2/1). Since the 1995 painting, the paint on the structure has significantly faded appearing to be a light grey color with portions of the carillon appearing to be pink due to the amount of iron oxide dust. The rectilinear open- frame monument towers over the park. Minimalist and linear in its design, the monument measures 25 feet deep, and 65 feet wide. At each corner of the structure, large steel columns form the outer edges of the steel frame, rising the full 127 feet of the height of the monument. At the base, attached steel lettering dedicates the structure as a monument of gratitude “From the People of the Netherlands to the People of the United States.”²⁷ Within the interior of the open air framing is a metal stairwell enclosed within a steel cage fence.



Figure 19. View from the observation deck of the Netherlands Carillon (1960), photo by Abbie Rowe- Courtesy National Park Service

²⁷ “The Bells of Freedom: Inauguration of the 50th Bell of the Netherlands Carillon” Program 1995, GWMP Archives

While visitors were once allowed to climb the stairs and enjoy the commanding view offered by the observation decks, but due to safety and security concerns the stair is now closed to the public. Four steel-clad, cross-braced shafts rise from the ground floor up to the first observation deck. On the east and west, these shafts are flush with the face of the building, and on the north and south they are inset, with the open-air stair rising within the center of the floor. The quarter-turn stair rises to the high first observation deck, which allows for panoramic views of Arlington Ridge Park, the National Mall to the east, and Arlington to the west.

The lower observation deck occupies the full footprint of the tower, with the stair at the center of the space. From the first observation deck, a circular stair, set within a steel cage fence in the northeast corner of the deck, leads up through the bell chamber, to the second observation deck. The exterior of the bell chamber is enclosed by a grid of vertical steel columns and horizontal steel louvers, which protect the largest carillon bells from weather, birds and other hazards. Fine mesh covers the floor of the space. On the second observation deck, a simple steel guardrail lines the perimeter of the space and the steel-clad clavier playing cabin stands at the center of the deck, housing the organ-like instrument that allows the carillonneur to maneuver the bells with his/her hands and feet. Steel columns at each corner of the cabin rise up to support beams from which the covered, smaller bells are hung.

Figure 20. View from the observation deck of the Netherlands Carillon (1960), photo by Abbie Rowe- Courtesy National Park Service

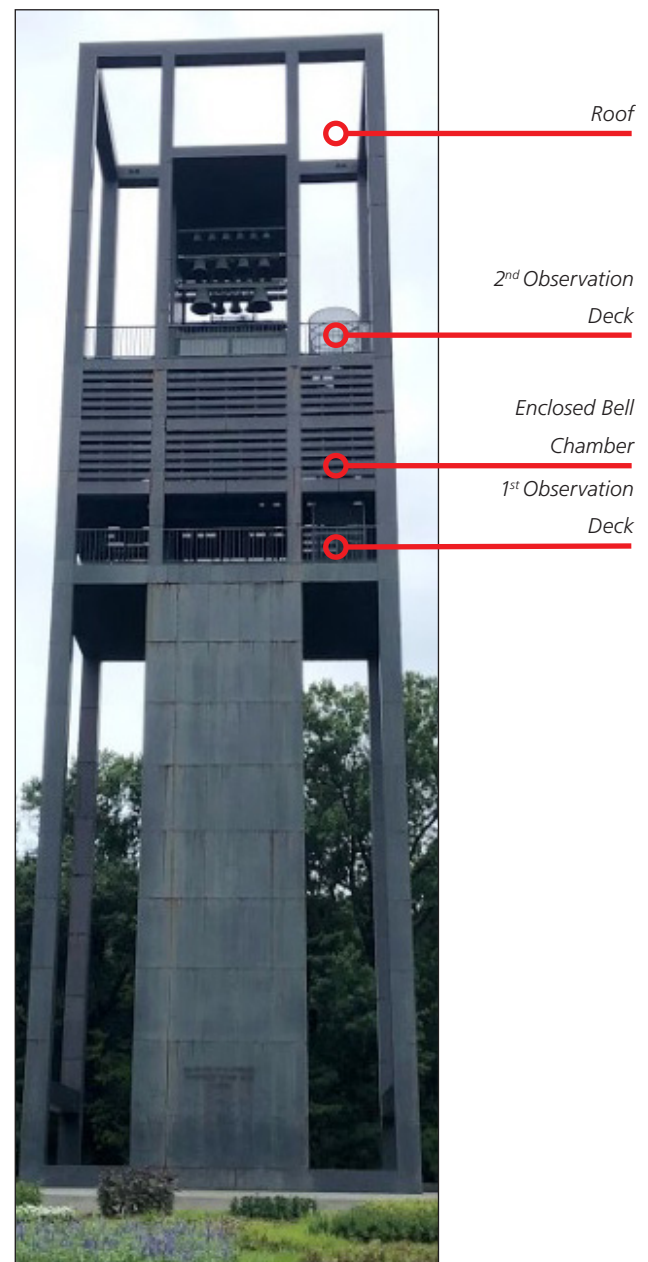




Figure 21. East Elevation (Front)



Figure 22. Dedication on the front of the East façade



Figure 23. South Elevation



Figure 24. West Elevation



Figure 25. Tribute to architect on west façade



Figure 26. Tribute to original builder on west façade



Figure 27. North Elevation



Figure 28. Carillonneur of the Day sign on North façade

Figure 29. Netherlands Carillon dedication ceremony (1960), photo by Abbie Rowe courtesy of the National Park Service



MAINTENANCE HISTORY

With the exception of routine maintenance and repair there have been no significant changes to the Netherlands Carillon. Since its initial construction in 1960, the carillon has maintained its historic form and use. Unfortunately over the course of its life, the carillon has fallen under multiple periods of significant disrepair. Since 1976, the National Park Service has maintained a log for in-house maintenance and contracted services for the Netherlands Carillon, but systematic records do not exist for the earlier period.²⁸ Due to its size, height and materiality, maintenance of the Carillon is costly, and its elevated location right along the Potomac means that it is continually exposed to some of the region's most severe weather. The structure is primarily steel, prone to corrosion, a process exacerbated by exposure to moisture. Regular rust removal and repainting has not occurred, and the 2019 rehabilitation project will need to replace significant portions of the steel cladding, as it is too deteriorated for rehabilitation. The best way to treat corrosion and rust is to remove it and replace the deteriorated members but doing so regularly for

²⁸ "The Netherlands Carillon: George Washington Memorial Parkway" Report 1990, GWMP archives, 2

a monument of this size is cost prohibitive. For this reason, the Netherlands Carillon suffers from deferred maintenance and appears in a state of disrepair.

On September of 1970 an article in *The Washington Post* stated that, “representatives of the Dutch government are acutely embarrassed not only by our government’s neglect of the tower but because of the uneven quality of the bells.”²⁹

A *Washington Post* news article from 1980 states that, “for the first 10 years the carillon was allowed to fall into such a state of rusting, creaking despair” and that “the sight of its decay prompted some Dutch visitors to burst into tears.”³⁰ The Carillon underwent partial repairs and was repainted in the early 1970s.³¹ At the moment there is little documentation regarding this 1970s partial repair. In preparation for a visit from Queen Beatrix the structure was repainted again in 1982. In 1983, the Netherlands Carillon underwent a more robust rehabilitation. As an outdoor monument, the Netherlands Carillon is constantly vulnerable to rapid weathering. The 1983 rehabilitation focused on weathering

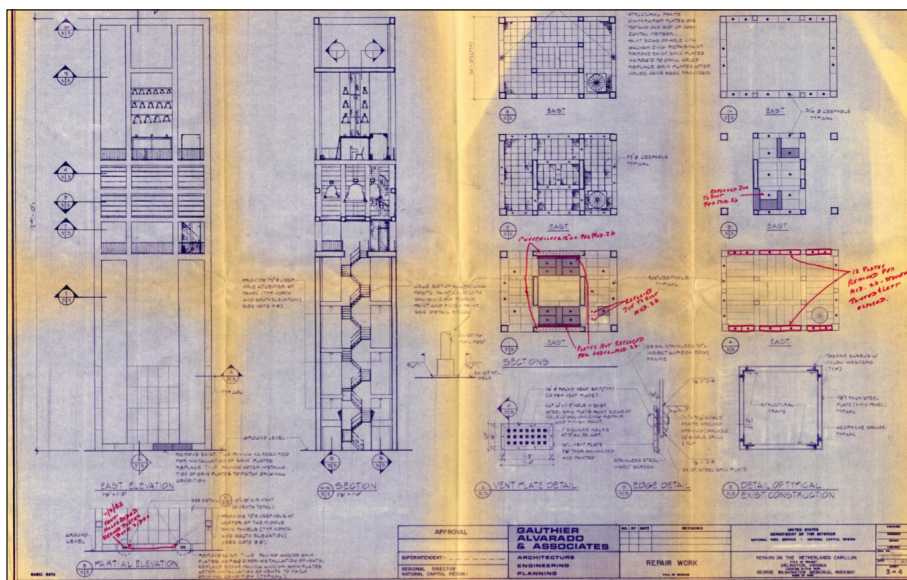


Figure 30. Proposed repairs for 1983 rehabilitation project by Gauthier Alvarado & Associates

²⁹ “Netherlands Carillon Renovation Proposal” James G. Davis Construction Corporation, August 1994, 4

³⁰ Hank Burchard, “Bells Will Ring Today- If Tower Doesn’t Collapse”, *Washington Post*, 1980

³¹ “The Netherlands Carillon: George Washington Memorial Parkway” Report 1990, GWMP archives, 2

repairs. There was damage to the clavier due to leaks and excess moisture, the steel panels were corroding, and paint was bubbling on the surface. During this repair, two inch weep holes were drilled into the roof of the bell tower and the decks, in order to improve drainage. Severely damaged steel panels were replaced, rust was removed and the structure was repainted. Unfortunately, ten years later the carillon fell into disrepair again and required similar treatments.

In November, 1990, a repair assessment of the Carillon called for an in-depth structural assessment, the replacement of deteriorated steel, rust removal, steel panel ventilation, and new site lighting. Within the clavier cabinet, the recommended work included joint sealant, leak repair, carpet replacement, and the installation of a dehumidification system. The bells required retuning and some reinstallation as well. The assessment also directed the plaza paving repairs. Work was estimated at \$1,900,000. The repairs were conducted in 1994 in order to prepare the site for the celebration of the 50th anniversary of the liberation of the Netherlands from Nazi Germany.

Since the major 1994 rehabilitation, the park has retained a maintenance log which describes some of the work on the Carillon since then. Between the years of 2007 and 2016 the work to the Netherlands Carillon was largely



Figure 31. Stage set for the ceremony at the carillon May 5, 1995, courtesy of GWMP archives



Figure 32. Bells being removed in 1995 for rehabilitation work, GWMP archives

electrical or custodial maintenance, or minor repairs from vandalism. Since the 1994 rehabilitation the monument has again fallen into a state of disrepair.

A \$4.4 million rehabilitation of the Netherlands Carillon began in the Fall of 2019. Work includes the reinforcement of the steel columns to meet wind loads increased by revised building codes. Steel framing and panels are to be replaced, or repaired and repainted in place. Passive ventilation systems are to be improved, and three new bells will be installed, which will complete the chromatic capability of the instrument and upgrade the Netherlands Carillon to a Grand Carillon.³² This project will address significant structural deterioration of the Carillon and will stabilize the structure for the public.

CHARACTER DEFINING FEATURES:

According to Director's Order 28 of *Cultural Resources Management Guidelines* (Appendix A: Glossary) a character- defining feature is defined as:

³² United States Department of the Interior National Park Service, "Netherlands Carillon Rehabilitation." *National Capital Planning Commission*, March 2019

A prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, view, furnishings, decorative details, and materials may be such features.

SETTING

- Commemorative open landscape
- Square plaza flanked by bronze lions
- Floral library and landscape

SHAPE & MASS

- Distinct shape and mass of a large open frame bell tower
- Modern design
- Densely caged center

OPENINGS

- Lateral open framing
- Entrance to open air staircase on the North and South elevations

PROJECTIONS

- Carillon framing projects 16'-7" above the second observation deck

ROOF CONSTRUCTION

- Flat soundboard roof height of 111'-5"

MATERIALS

- Reinforced steel panels
- Brass bells of varying sizes and tones

INTERIOR SPACES

- Glass enclosed playing chamber
- Spiral staircase to playing chamber
- Partially enclosed bell chamber

SURFACE MATERIALS AND FINISHES

- Coated with steel
- Originally painted with a baked lacquer finish, now painted

CONDITIONS ASSESSMENT

The condition of the Netherlands Carillon was assessed by various means. Visual survey by the author in August 2019, accompanied by photographic documentation, and recent reports including a condition assessment by Mills & Schnoering Architects, LLC, and a structural assessment by Simpson Gumpertz & Heger, Inc (SGH), were referenced.

The American Society for Testing and Materials (ASTM) reference standard E-2018-01, titled, The Standard Guide for Property Condition Assessments: Baseline Property Condition Assessment Process was adopted for use by the Historic Preservation Training Center and the National Capital Regional Office. The condition assessment definitions used for this HSR are based on those outlined in the NPS PFMD's *Asset Management Process (AMP)*, the *Facilities Management Software System (FMSS) Uniformat* methodology, and the *Facility Condition Assessment Survey (FCAS)*. For the purpose of this report, these definitions were strictly adhered to as a way to qualitatively assess the current conditions of the Netherlands Carillon.

QUALITATIVE CONDITION RATINGS

GOOD

- Routine maintenance should be sufficient to maintain the current condition; and/or
- A cyclic maintenance or repair/rehabilitation project is not specifically required to maintain the current condition or correct deficiencies

FAIR

- The feature generally provides an adequate level of service to operations, but
- The feature requires more than routine maintenance, and
- Cyclic maintenance or repair/rehabilitation work may be required in the future

POOR

- Feature requires immediate attention
- Routine maintenance is needed at higher level of effort to meet significant safety and legal requirements
- Cyclic maintenance should be scheduled for the current year
- A special repair/rehabilitation project should be requested consistent with park requirements, priorities, and long-term management objectives

MAINTENANCE DEFICIENCY PRIORITY RATINGS (10- YEAR RATING PERIOD)

MINOR- Short Term/ Long- Term Priority

- This rating indicates standard preventative maintenance priorities and preservation methods have not been followed
- There is reduced life expectancy of affected adjacent or related materials and/or systems within 5 to 10 years and beyond;
- There is condition with long-term impact within 5 to 10 years and beyond

SERIOUS- Immediate/Short- Term Priority

- This rating defines a deteriorated condition that if not corrected within 1 to 5 years will result in the failure of the feature
- A threat to the health and/ or safety of the user may occur within 1 to 5 years if the ongoing deterioration is not corrected
- There is ongoing deterioration of adjacent or related materials and/or features as a result of the feature's deficiency

CRITICAL- Immediate Priority

- This rating defines an advanced state of deterioration which has resulted in the failure of a feature or will result in the failure of a feature if not corrected within 1 year
- There is accelerated deterioration of adjacent or related materials or systems as a result of the feature's deficiencies if not corrected within 1 year
- There is immediate threat to the health and safety of the user
- There is failure to meet a legislated requirement

NOT RATED

- The feature was not rated as it was not extant at the time of the report or is non-contributing, removed, and is not planned to be replaced.

SUMMARY OF CONDITIONS

Major Group Element	Group Elements	Individual Elements	Material	Qualitative Condition Rating	Maintenance Deficiency Priority
A Substructure	A10 Foundations	A1030 Standard Foundation	Concrete	Good	Minor
B Shell	B10 Superstructure	B1010 Floor Construction	Steel	Fair	Serious
		B1020 Roof Construction	Steel	Poor	Critical
		B2010 Exterior Framing	Steel	Poor	Critical
C Interiors	C10 Interior Construction	C1010 Partitions	Glass	Good	Minor
		C1020 Interior Doors	Steel	Good	Minor
	C20 Stairs	C2010 Stair Construction	Steel	Fair	Serious
D Services	D30 HVAC	D3030 Cooling System	AC	Fair	Serious
	D50 Electrical	D5010 Electrical Service	Electric Wiring	Good	Minor
F Special Construction	F10 Special Construction	F1010 Special Structures	Bronze alloy bells	Poor	Critical

Major Group Element
Substructure

Group Elements
A10 Foundations

Individual Elements
A1030 Standard Foundation

Material
Concrete

Qualitative Condition
Rating
Good

Maintenance Deficiency
Priority
Minor

INDIVIDUAL CONDITIONS

The carillon is supported on a reinforced concrete mat slab, which lies below the asphalt plaza. The mat slab is 40 feet- 0in. square and 2 feet- 0in thick, and bears approximately 6 feet- 6in below the finished surface.³³ The vertical columns of the carillon are then supported by reinforced concrete piers.

Direct access to the foundation of the monument was not accessible at the time of this report. It appears to be in good condition with no major cracks or damages protruding to the surface, nor are there any signs of differential settlement.



Figure 33. Foundation below Plaza (1994), courtesy of GWMP Archives

³³ “Structural Analysis Report NPS- Netherlands Carillon Arlington, VA” *Simpson Gumpertz & Heger*, February 16 2018. Report, 3

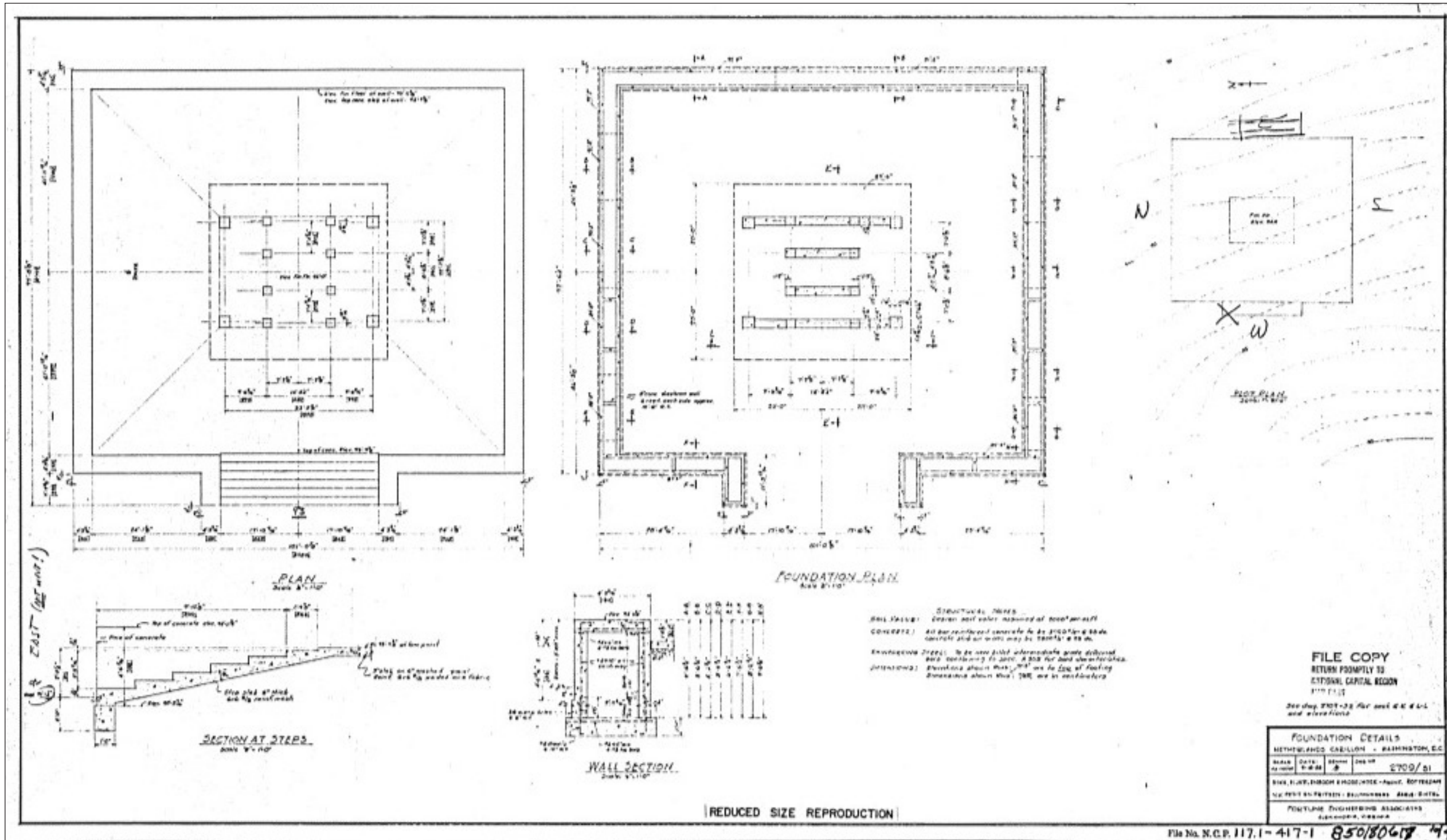


Figure 34. Foundation Details, Drawing by Petit en Fritsen (1958), courtesy of GWMP Archives

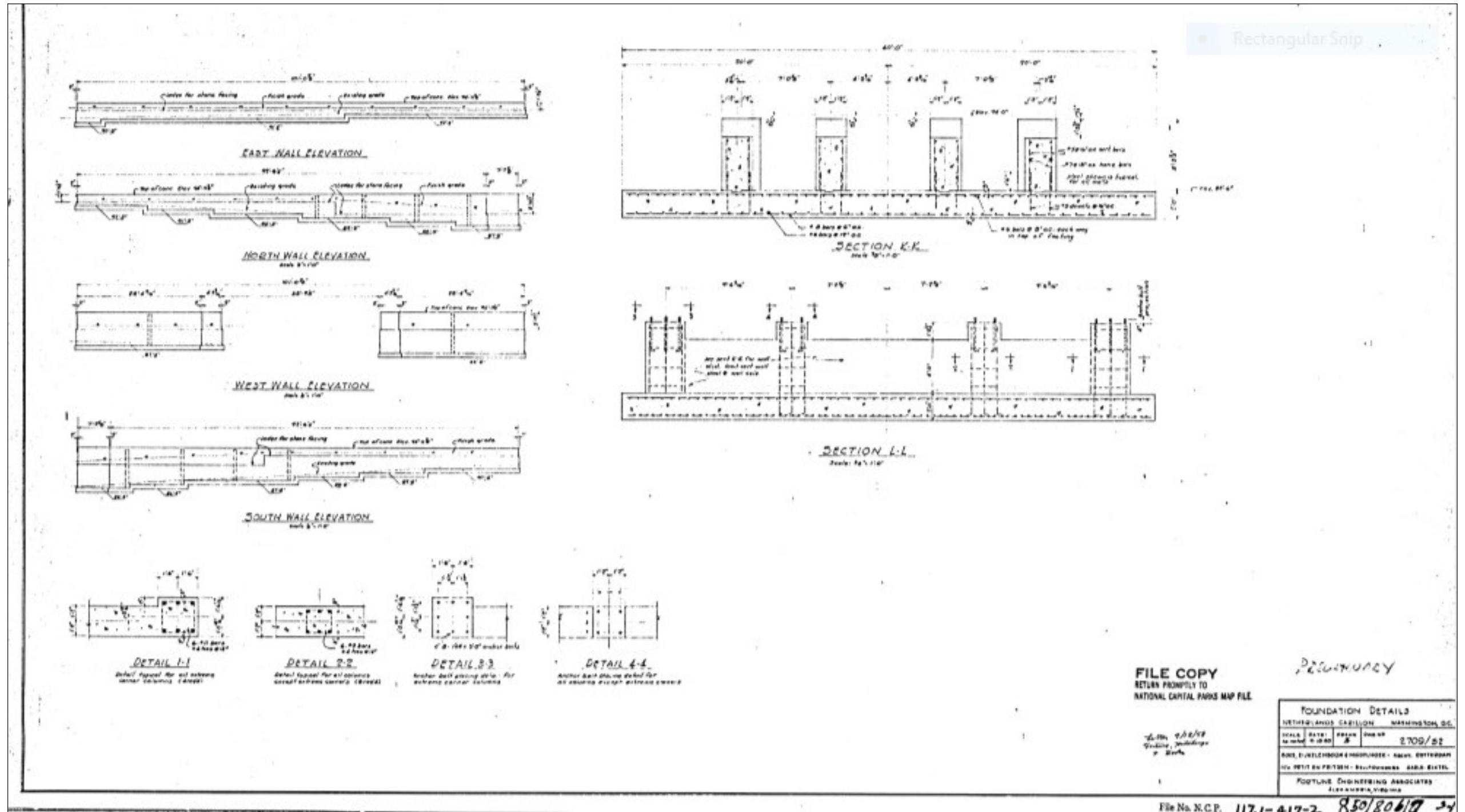


Figure 35. Foundation Details, Drawing by Petit en Fritsen (1958), courtesy of GWMP Archives

The steel floor panels on the second observation deck are significantly warped and corroded, due to the poor drainage at this level. Rust is evident on the large panels, and along the seams between panels, and is especially significant below the air conditioning unit cooling the clavier playing chamber.

In the playing chamber the floor is vinyl tile over steel grate. There is documentary evidence that the flooring in the chamber was carpeted prior to 1995.

Major Group Element

B Shell

Group Elements

B10 Superstructure

Individual Elements

B1010 Floor Construction

Material

Steel

Qualitative Condition

Rating

Fair

Maintenance Deficiency

Priority

Serious



Figure 36. Rust staining at steel seams on observation deck floor, photo by author



Figure 37. Rust staining at steel seams on observation deck floor, photo by author



Figure 38. Interior of clavier playing chamber (1995), courtesy of GWMP Archives



Figure 39. Interior of clavier playing chamber (2019)

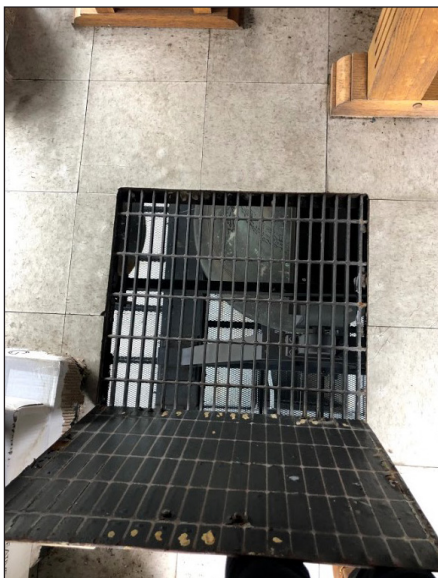


Figure 40. Clavier floor- Steel grate, under vinyl tile (2019)



Figure 41. Detail of vinyl tile floor (2019)

The steel grating above the large bells serves as roof for these bells, as well as the first observation deck below. This grating is corroded along the edges and at connection points between the grating and the beams.

There is a leak in the clavier chamber roof that is allowing moisture into the uncovered portion of the structure which is damaging the bells and allowing them to rapidly corrode. The leak requires immediate repair. All corroded and rusted steel members within this area need to be replaced in kind.

Major Group Element
B Shell

Group Elements
B10 Superstructure

Individual Elements
B1020 Roof Construction

Material
Steel

Qualitative Condition Rating
Poor

Maintenance Deficiency Priority
Critical

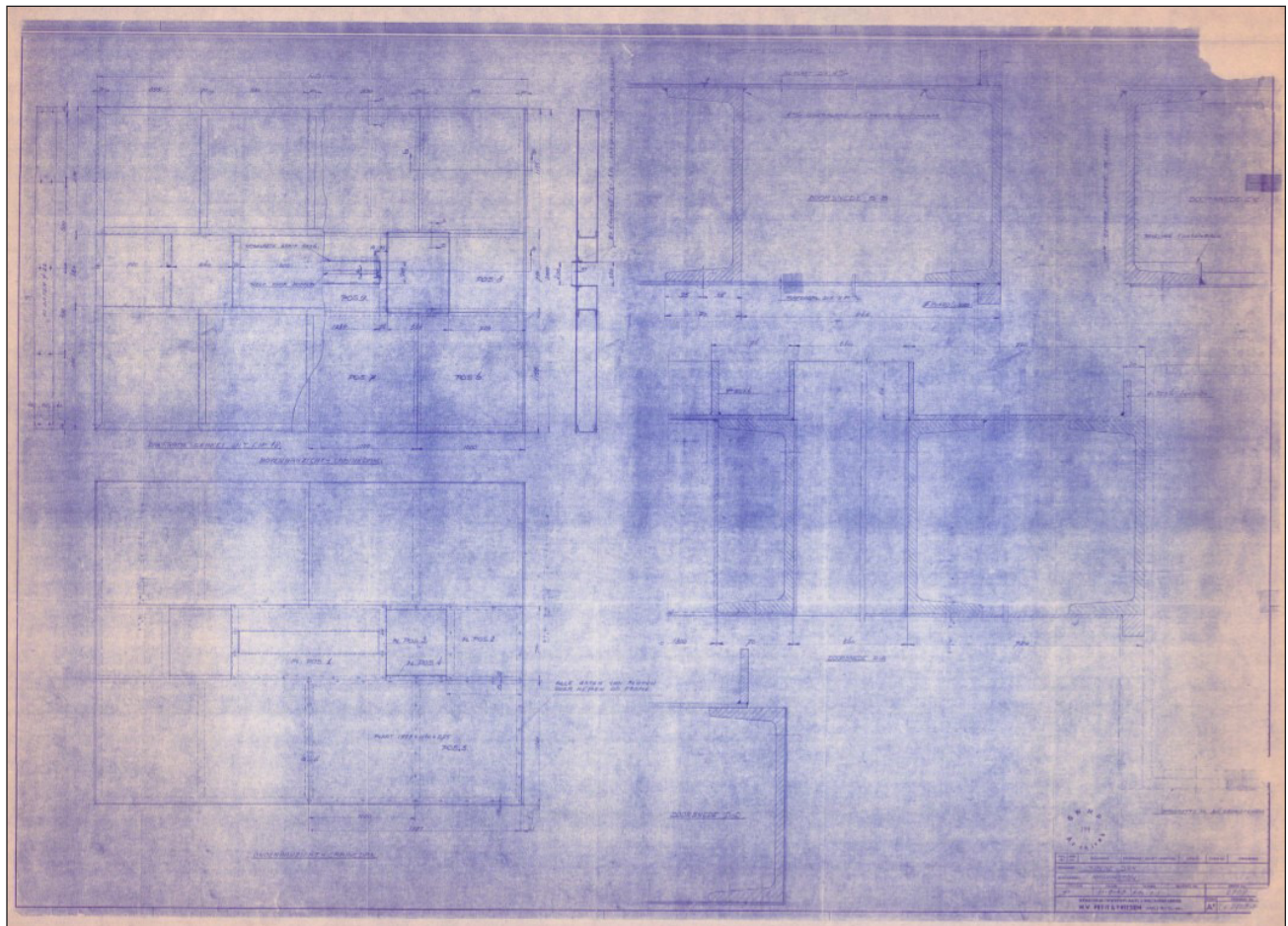


Figure 42. Roof Plan by Petit en Fritsen (1959), courtesy of GWMP Archives



Figure 43. Ceiling plan showing areas of corrosion on roof (2017), courtesy of GWMP Archives

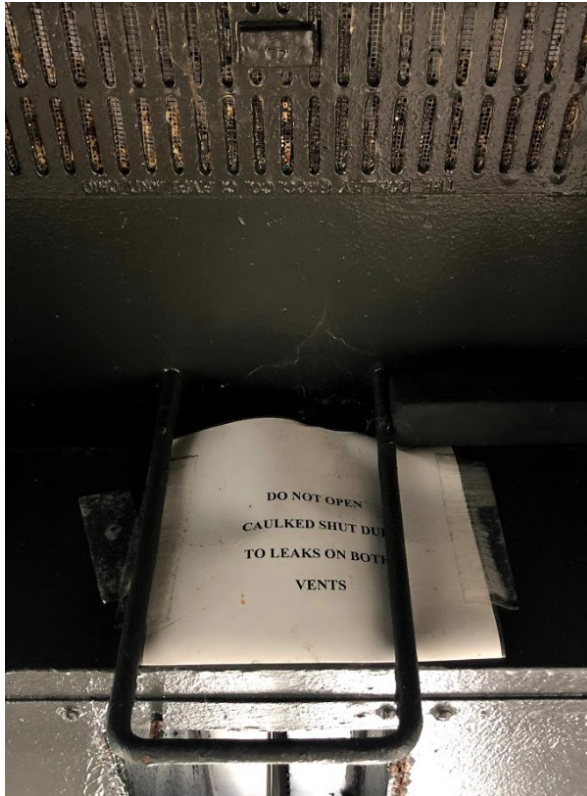


Figure 44. Sign on clavier room ceiling advising not to open vent to roof due to leaks, photo by author

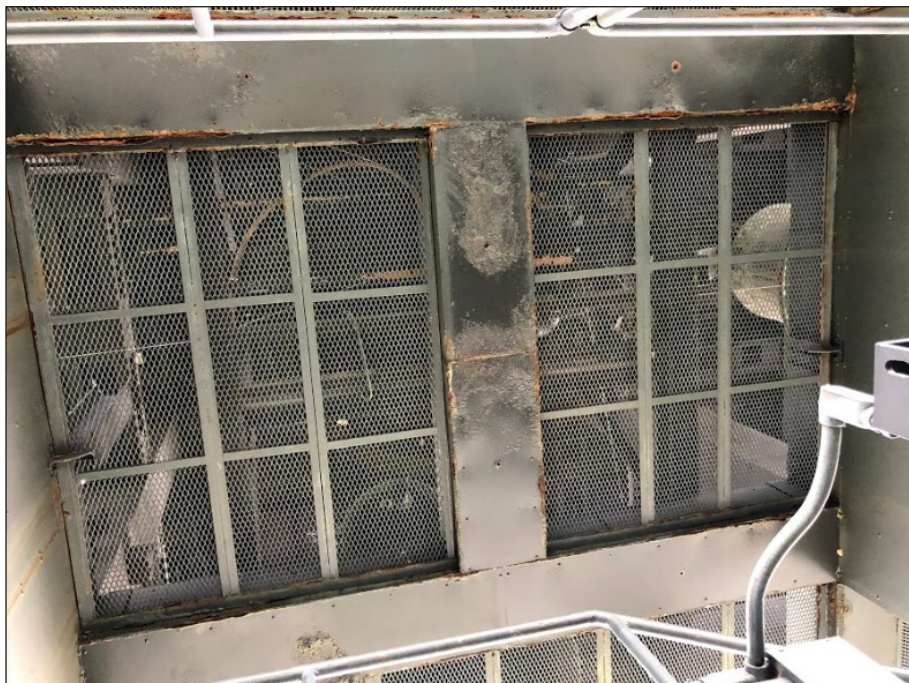


Figure 45. View looking up from first observation deck at carillon bells through steel grate ceiling, photo by author

Major Group Element

B Shell

Group Elements

B10 Superstructure

Individual Elements

B2010 Exterior Framing

Material

Steel

Qualitative Condition**Rating**

Poor

Maintenance Deficiency**Priority**

Critical

All steel elements of the carillon were originally galvanized and touched-up around the weld areas.³⁴ Carillon framing is composed of metalized built-up box vertical columns and horizontal beams.³⁵ The structural systems are bound by both welded and bolted connections between the box beam and column sections. This entirely steel system is clad with stiffener plates and fastened steel plates. Exterior steel panels of 1/8 inch make up the non- structural skin of the monument.

The 1994 conditions assessment states that the tower, the exterior skin and frame of the structure appear to be in fair condition. In terms of structural stability the tower is in fair condition, but in order for the tower to maintain its structural capacity the corroded steel must be replaced. As steel rusts it loses structural capacity and in order to maintain this monument it will need to be replaced.



Figure 46. The Netherlands Carillon after its 1995 repainting, courtesy of GWMP Archives

³⁴ “Structural Steel Detail Inspection for Netherland Carillon”, *Gauthier, Alvarado & Associates*, June 28 1982, 1

³⁵ *Ibid*, 3



Figure 47. Bubbling Steel Panels



Figure 48. Rust on Steel Panels



Figure 49. Rust staining on steel column



Figure 50. Corrosion along steel edges



Figure 51. Rust staining along panels



Figure 52. Corrosion along panel edge



Figure 53. Corrosion along steel beam corner



Figure 54. Corrosion underneath panel

The clavier playing room is composed of steel columns and beams, with steel cladding on the north and south facades, and large glazed storefront openings on the east and west facades, with an air conditioner installed at the lower center of the west façade glazing. The only interior space of the Carillon, there is a crack in one of the windows on the west façade, but the other glazing in the space is in good condition, with little evidence of damage.

Major Group Element

C Interiors

Group Elements

C10 Interior Construction

Individual Elements

C1010 Partitions

Material

Glass

Qualitative Condition**Rating**

Good

Maintenance Deficiency**Priority**

Minor



Figure 55. East Elevation of clavier playing chamber, photo by author



Figure 56. Detail of the window crack on the west elevation of the clavier playing chamber, photo by author

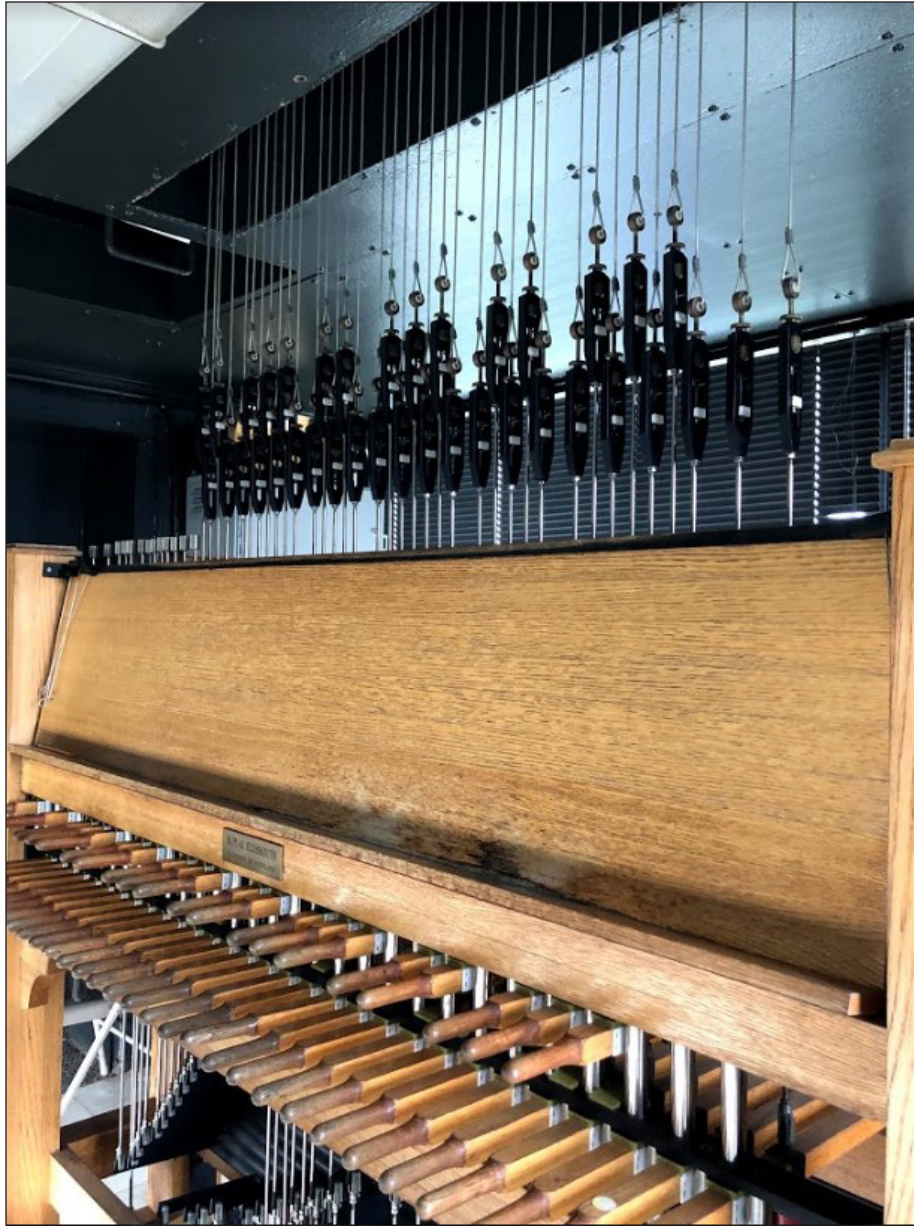


Figure 57. Carillon playing apparatus (2019), photo by author



Figure 58. Name plate of Royal Eijsbouts, the bell foundry that built the carillon playing apparatus



Figure 59. Carillon playing apparatus

Of the few doors in the structure, the only solid entry door is the entrance into the clavier playing chamber. This door is made of steel with some rusting along the edges and staining on the surface. There are two others doors on site. Both are open cage doors controlling access to the stair from the ground to the first observatory level, and from the spiral stair on the first observatory level up to the upper observatory deck. Both are operational, but show minimal evidence of corrosion.

Major Group Element
C Interiors

Group Elements
C10 Interior Construction

Individual Elements
C1020 Interior Doors

Material
Metal

Qualitative Condition
Rating
Good

Maintenance Deficiency
Priority
Minor



Figure 60. (Top Left) Clavier Door (2019), photo by author

Figure 61. (Top Right) Detail of rust on clavier door lock, photo by author

Figure 62. (Left) East Elevation of clavier playing chamber, photo by author

Major Group Element
C Interiors

Group Elements
C20 Stairs

Individual Elements
C2010 Stair Construction

Material
Steel

Qualitative Condition
Rating
Fair

Maintenance Deficiency
Priority
Serious

The main staircase is a central steel- framed stair assembly which is composed of steel plate panels, which are then supported by steel angles.³⁶ The steel angles frame to the four vertical steel columns. Complete with steel plate treads and open risers, this stairway leads from the ground to the observation deck.

A second staircase leads from the first observation deck to the second, upper observation deck. This spiral steel stairwell is also of composed of steel plate treads and open risers. Due to constant exposure to weathering elements, both staircases are in need of steel plate

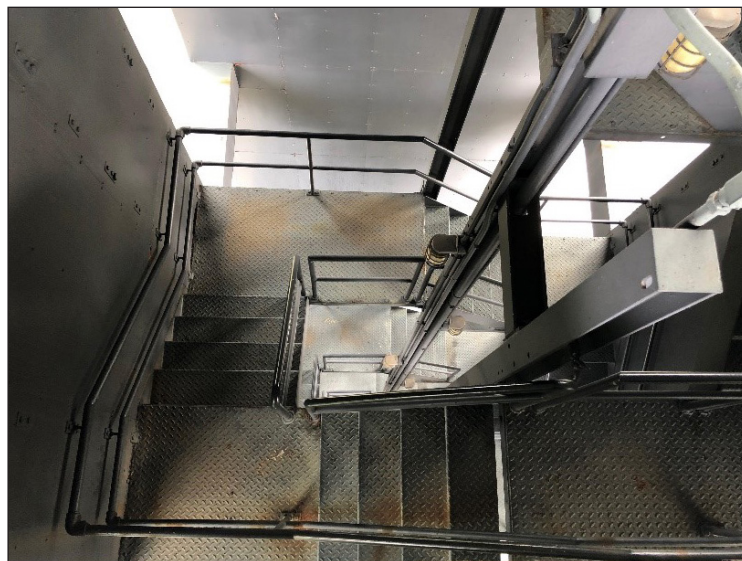


Figure 63. (Top) Interior staircase, looking down (1994), GWMP Archives

Figure 64. (Bottom) Interior staircase, looking down (2019), photo by author

³⁶ Ibid p.4

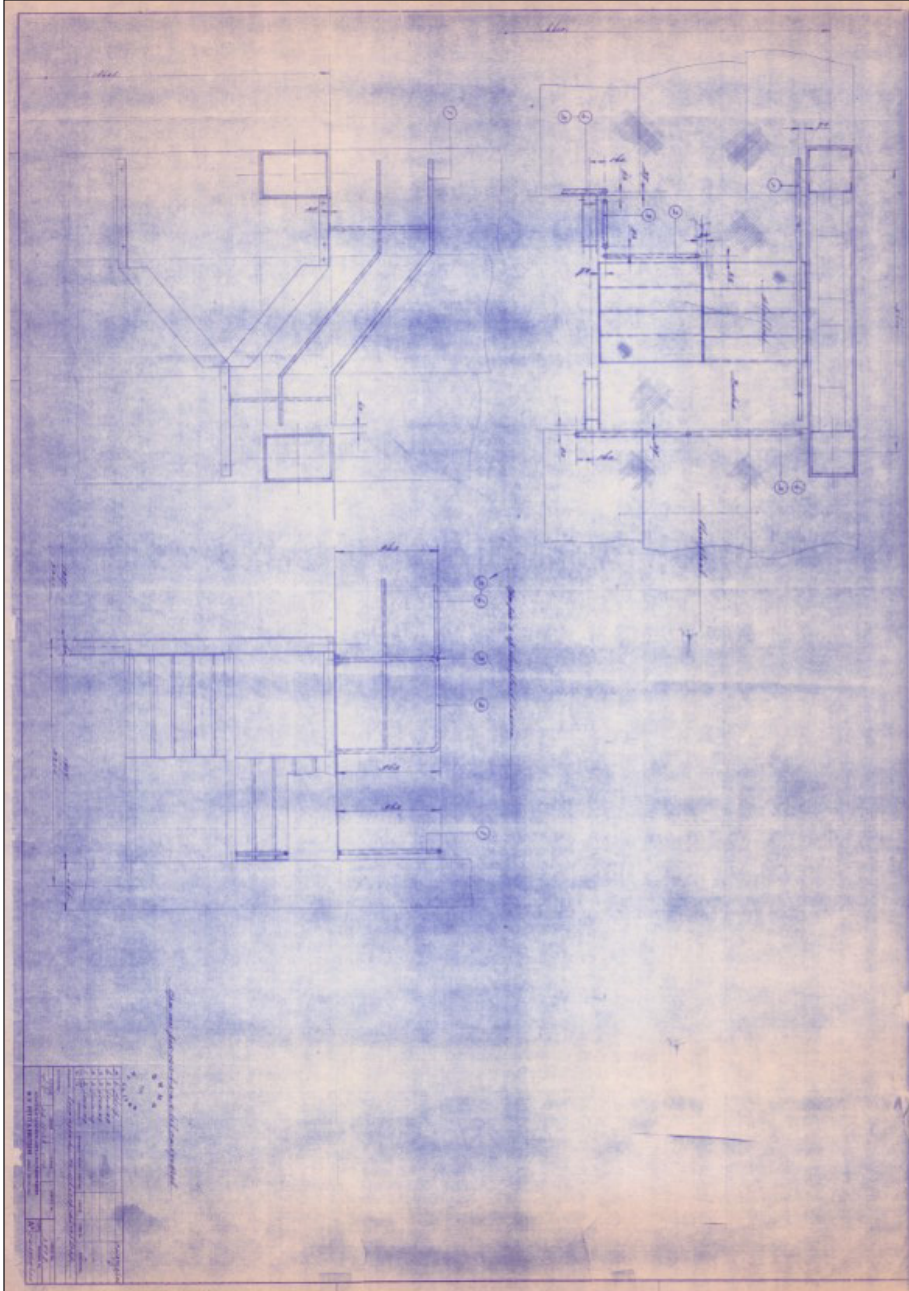


Figure 65. Elevation drawing of stairs by Petit Fritsen (1959), courtesy of GWMP Archives

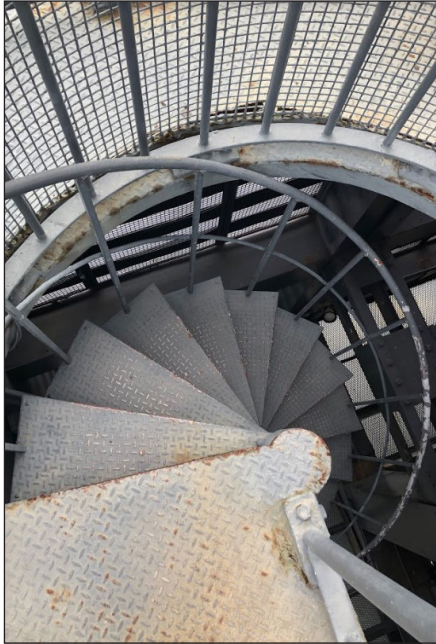


Figure 66. Spiral staircase view from second observation deck to enclosed belfry, photo by author

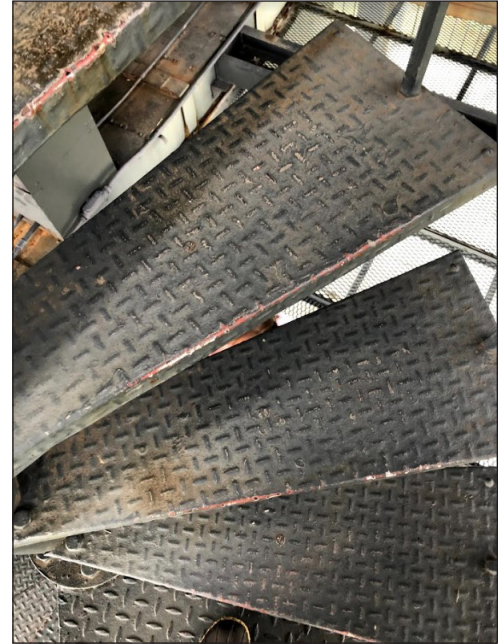


Figure 67. Condition of spiral steps (2019) photo by author



Figure 68. Exterior of Stair Cage (2019), photo by author

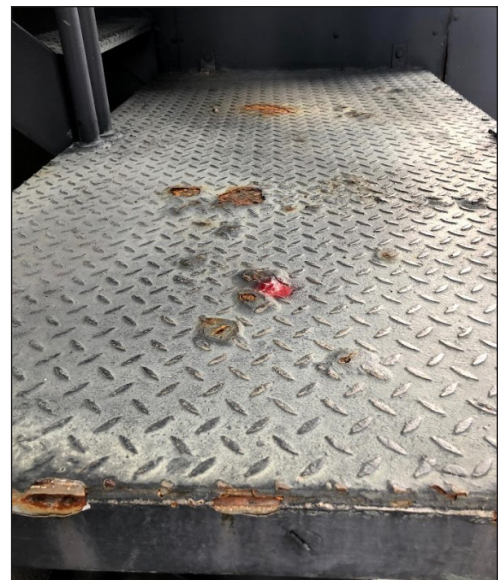


Figure 69. Corrosion of Stair Landing (2019), photo by author

replacement. The current treads show evidence of rusting. There is also rust evident on the bracing members that support the staircases.

Major Group Element

D Services

Group Elements

D30 HVAC

Individual Elements

D3030 Cooling System

Material

Functioning

Qualitative Condition

Rating

Fair

Maintenance Deficiency

Priority

Serious



Figure 70. AC Unit in Clavier Playing Chamber (2019), photo by author

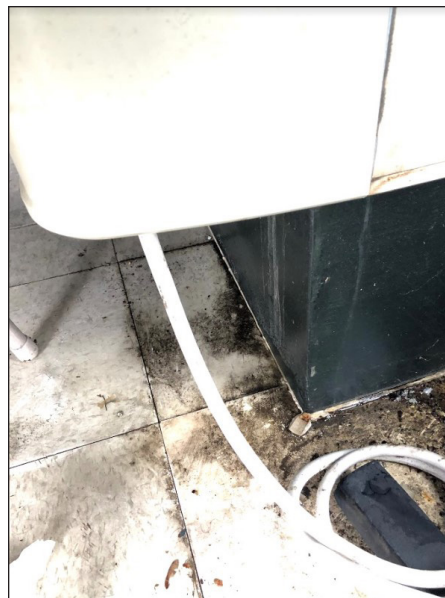


Figure 71. Leaking and staining below AC Unit (2019), photo by author



Figure 72. Rust staining to flooring due to moisture from AC unit (2019), photo by author



Figure 73. Rust staining under the exterior of the AC unit (2019), photo by author

The clavier playroom is the only interior space in the carillon and it is imperative that it remains climate controlled in order to maintain the instrument. The interior space is maintained by a split system air conditioning unit. While the AC unit is in working condition there is evidence of leaking condensation immediately below and around the unit. Within the interior of the clavier chamber there is staining and moisture pooling on the vinyl tiles. Along the exterior on the observation deck behind the AC unit there is strong evidence of corrosion, likely as a result of the leaking AC unit.

Major Group Element

D Services

Group Elements

D50 Electrical

Individual Elements

D5010 Electrical Service

Material

Functioning

Qualitative Condition

Rating

Good

Maintenance Deficiency

Priority

Minor



Figure 74. Electrical Panel in Clavier Playing Chamber (2019), photo by author



Figure 75. Automatic chime system (2019), photo by author



Figure 76. Light fixture in interior stairwell (2019), photo by author



Figure 77. Functioning light fixture on the exterior of the clavier playing chamber on the second observation deck (2019), photo by author

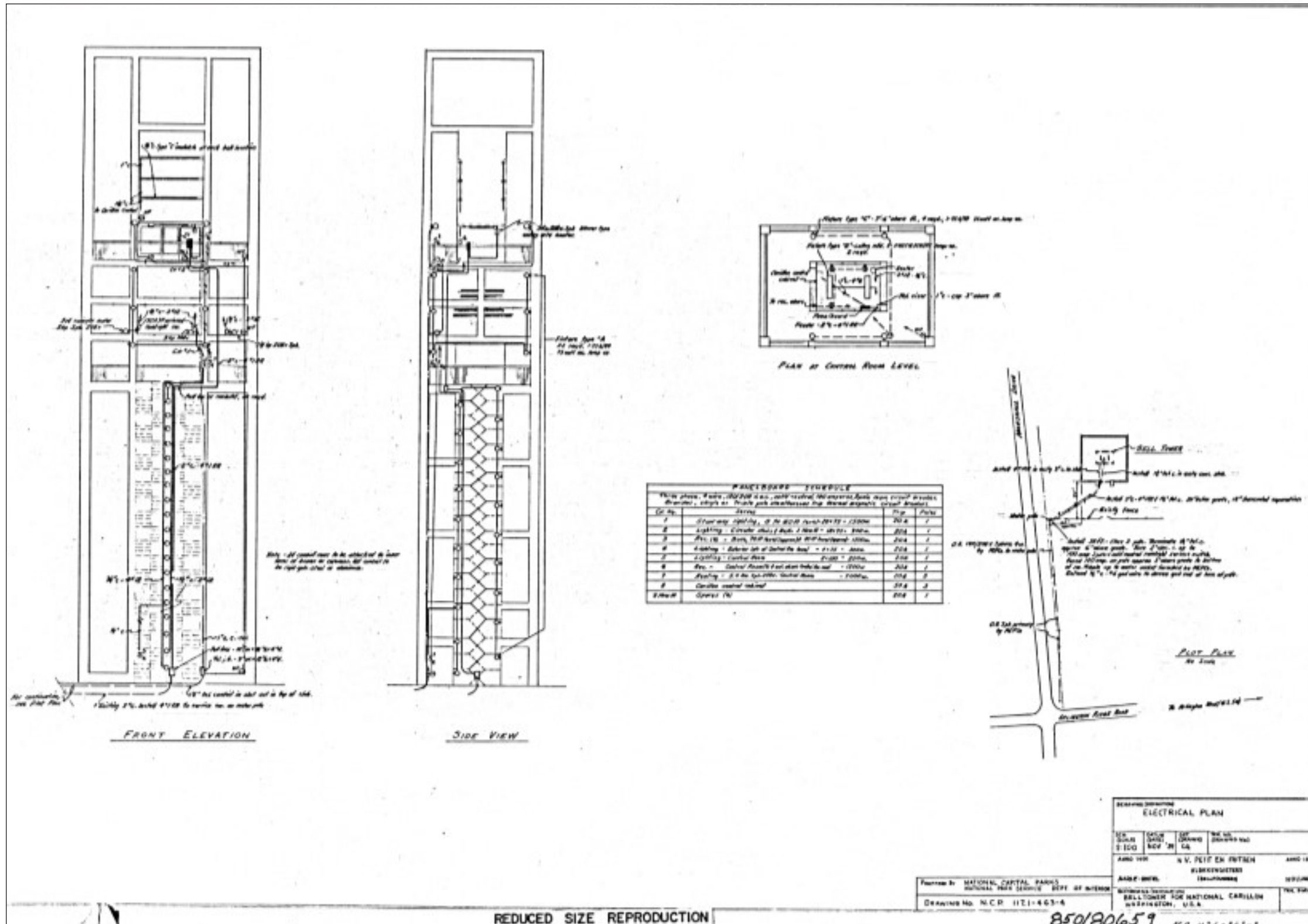


Figure 78. Electrical Plan for Carillon (1959), courtesy of GWMP Archives

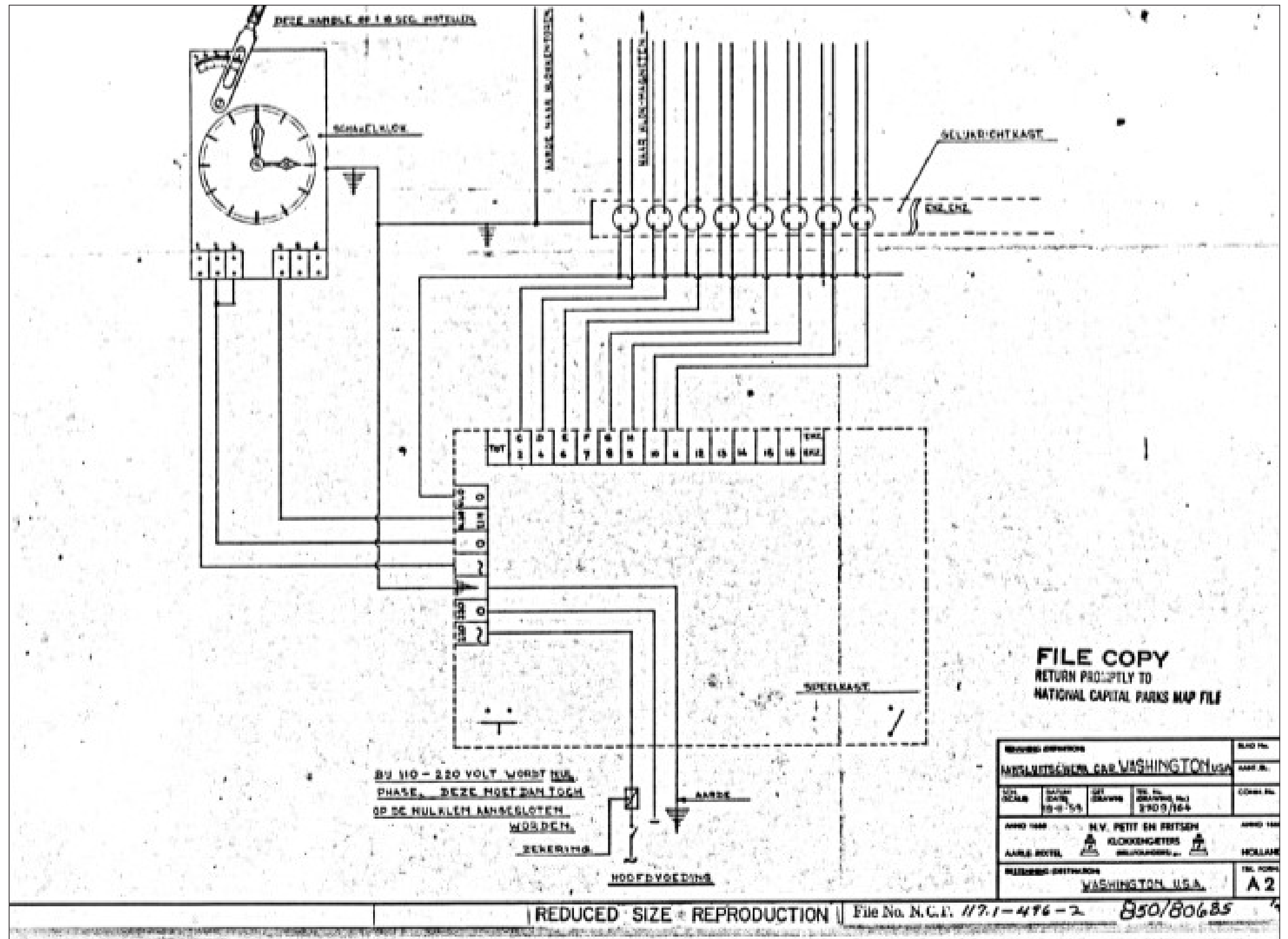


Figure 79. 1959 Electric Wiring Diagram, courtesy of GWMP archives

The carillon has a functioning electrical system which maintains the lights within the staircase of the structure and powers the interior playing chamber. This provides function for the automatic chime system, air conditioning cooling unit, and any other electrical systems needed. It is well maintained with no serious issues.

Major Group Element

F Special Construction

Group Elements

F10 Special Construction

Individual Elements

F1010 Special Structures

Material

Bronze alloy bells

Qualitative Condition**Rating**

Poor

Maintenance Deficiency**Priority**

Critical



Figure 80. The Carillon bells following their 1995 rehabilitation, photo by Abbie Rowe- Courtesy National Park Service

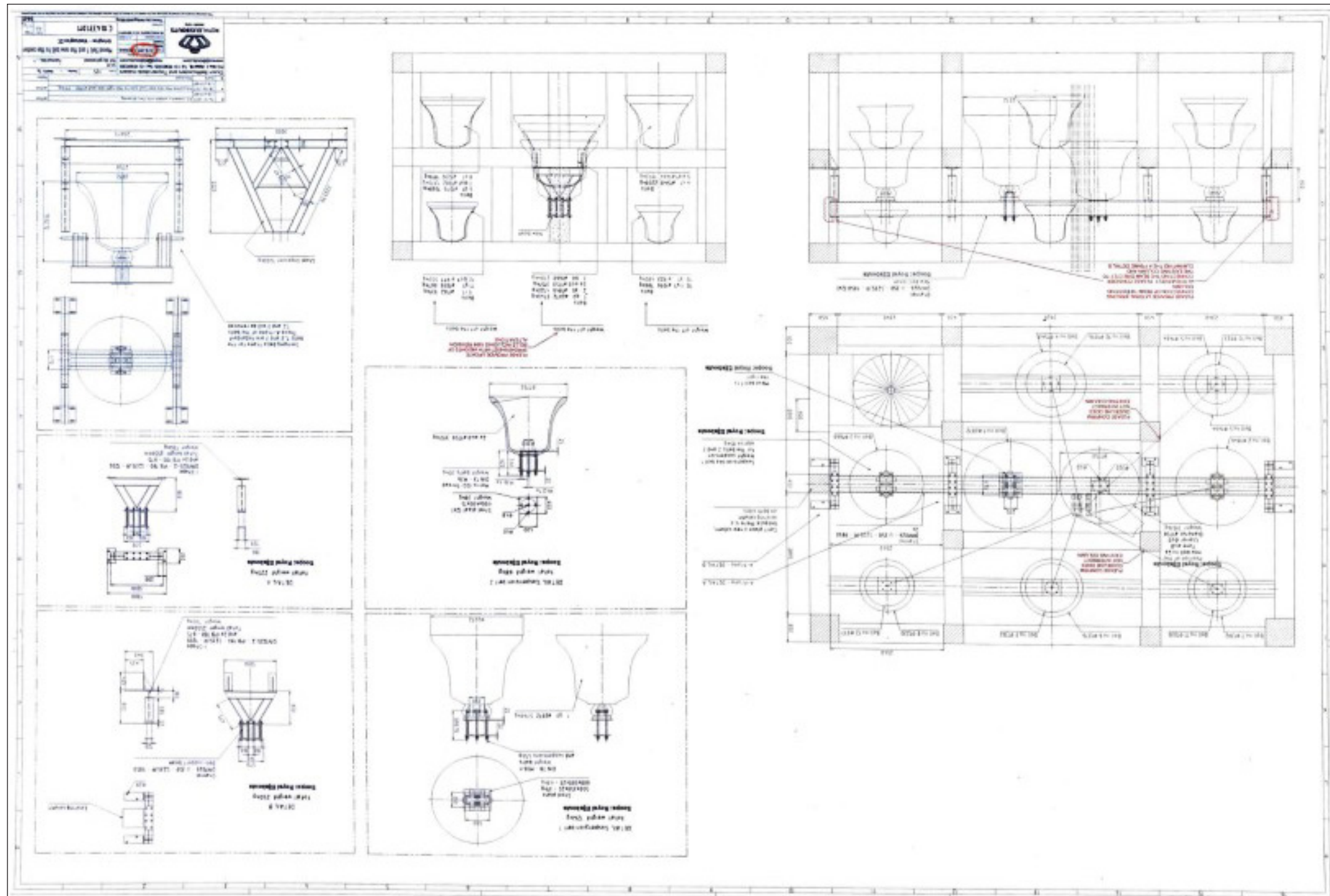


Figure 81. Detail Drawings of Bells (2017), courtesy of GWMP Archives

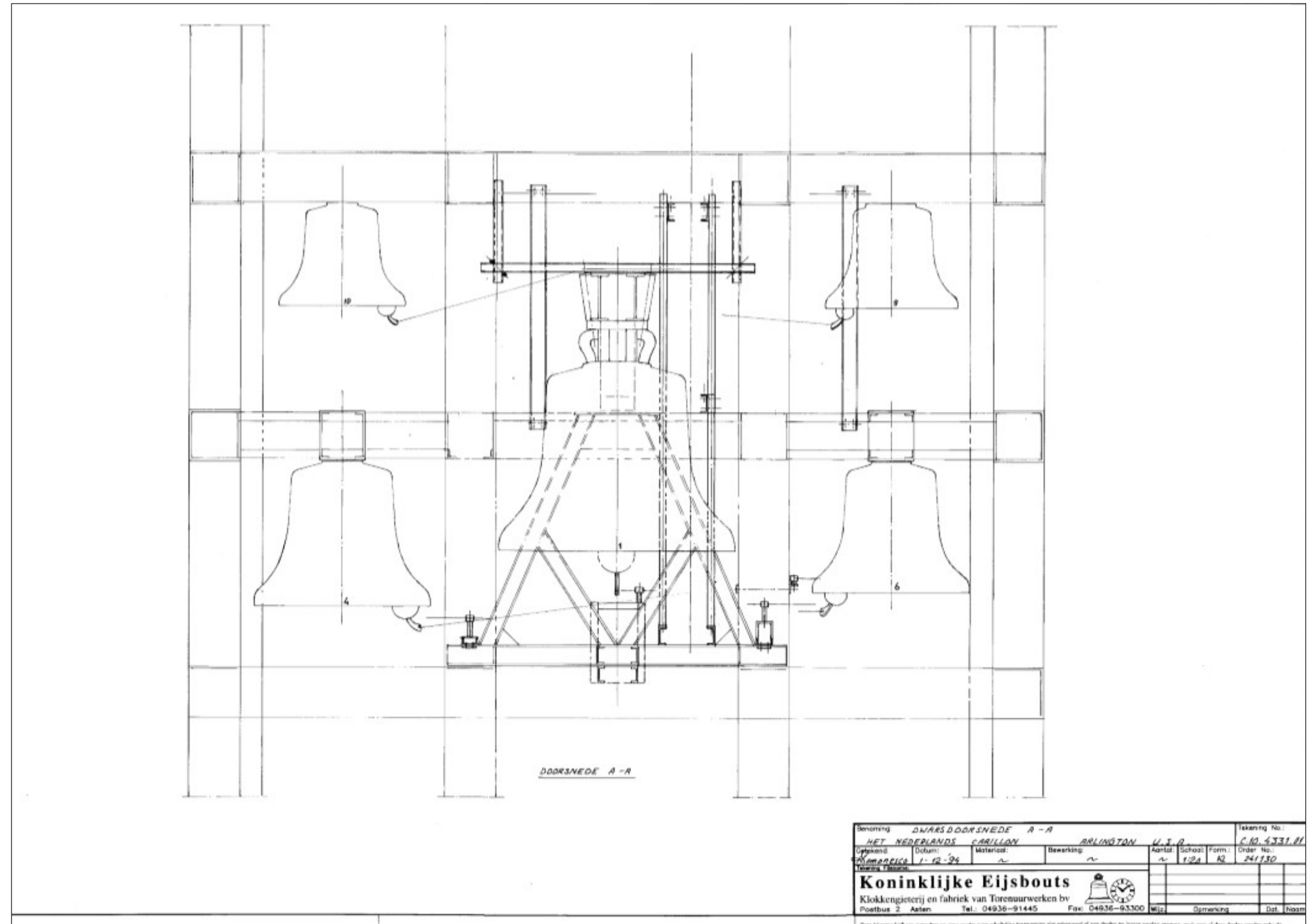


Figure 82. Plan of Bells (1953),
courtesy of GWMP Archives



Figure 83. View from below the bells, photo by author



Figure 84. Detail of rust staining on bell, photo by author



Figure 85. Staining and corrosion on bell, photo by author



Figure 86. Rust staining on bell, photo by author



PART II: ULTIMATE TREATMENT AND USE

*TREATMENT RECOMMENDATIONS
REQUIREMENTS FOR TREATMENT AND USE
APPLICABLE LAWS AND REGULATIONS*

The carillon bells are supported by a boxed structure composed of intercrossing steel beams. The larger bells hang from wide flange steel beams directly below the soundboard roof. The cast bronze alloy bells vary in profile, weight, and size. Each is inscribed with a verse by Dutch poet Ben van Eysselsteijn.³⁷ The bells themselves are hung stationary, and the clapper is actuated.

There is strong evidence of corrosion staining on the bells in varying degrees. They remain in working condition, but in order to ensure the longevity of their performance maintenance is required. A majority of the bells have a pale green patina coat from prolonged oxidization. The larger bells appear to show more prominent evidence of rust staining giving them a striped appearance.

In general, rust and corrosion impact the tonality and quality of the bells. This is significantly more harmful to the smaller bells, which lose their tone sooner. Rust and corrosion also significantly weaken the bells making them more brittle upon impact. In addition to the bells, the clappers are also presently worn down and need immediate repair. In order for the carillon to maintain its function as a bell tower it is imperative that the bells and playing system are repaired.

³⁷ *“Basis of Design Report- GWMP 214371- Rehabilitate Netherlands Carillon to Improve Safety and Visitor Experience”* 2019, GWMP Archives, 5

TREATMENT RECOMMENDATIONS

The Secretary of the Interior has established standards and guidelines for the appropriate treatment of historic properties. These standards identify three approaches that might be considered for treatment and use of the Netherlands Carillon: preservation, restoration, and rehabilitation. The fourth approach, reconstruction, is not an applicable treatment consideration for this site because the structure stands intact.

PRESERVATION:

Preservation is defined as “the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses on the ongoing maintenance and repair of historic materials and features rather than extensive replacement or new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a preservation project.” Under Preservation, the Carillon would be maintained in its present state, with the minimal maintenance necessary to continue in its present condition. More than likely this treatment, if applied, would involve structural stabilization of the Carillon in its current state, prevention of future moisture access into the interior chamber, and rust removal from the steel framing.

RESTORATION:

Restoration is defined as “the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a restoration project.” This approach if

applied to the Netherlands Carillon would likely mandate their restoration to the period of significance, likely its construction date of 1960.

REHABILITATION:

Rehabilitation is defined as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.” This approach emphasizes the retention and repair of historic materials, but provides more latitude for replacement because it is assumed the property is more deteriorated prior to work. Like those for Preservation, the standards for Rehabilitation focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.

Since its construction in 1960, the Netherlands Carillon has predominantly retained its historic use. The structure was built as a commemorative monument and working carillon, and has continued to be used as such today despite falling into periods of disrepair. In celebration of the friendship shared between the United States and the Netherlands, the Netherlands Carillon should continue to be maintained because it communicates a tale of two countries during World War II and exemplifies modern architecture in the nation’s capital. Preservation would also be an appropriate treatment for the carillon but given that there has already been some historic material loss from its previous maintenance campaigns rehabilitation is preferred.

The recommended treatment for the Netherlands Carillon is rehabilitation.

SPECIALIZED TREATMENT RECOMMENDATIONS

SUPERSTRUCTURE:

- The carillon frame should be improved for up-to-code wind stabilization.
- In order to address the rusted steel flooring the first recommended treatment would be to address the moisture issue. If the issue is lack of moisture escape as suspected, a suggested solution is to adjust the observation deck floors to incorporate a slight slope for watershed. Then the rusted steel flooring plates should be replaced in kind.
- Much like the observation deck floors, the same treatment can be applied to the soundboard roof to prevent future moisture infiltration.

-
- Rust and corrosion on the exterior shell should be cleaned off by hand scraping or with a wire brush as a means to gently remove rust without harming the steel beam. The exterior steel plates should then be replaced in kind over the newly cleaned surface.
 - Superstructure frame should be repainted to its last documented color. According to records from its 1994 rehabilitation, the color was black.

CLAVIER PLAYING CHAMBER:

- There should be a full mechanical upgrade in order to maintain the fine tuning of the carillon apparatus.
- The bells should be cleaned of rust as a means of ensuring they are performing to their best ability, and to maintain their appearance.
- The air conditioning unit should be repaired or replaced to prevent further leaking into and around the cabin.
- The vinyl tile flooring should be replaced in kind.
- The sealant of the glass partition walls should be evaluated to prevent excess moisture entry into the playing chamber.
- The metal door into the playing chamber should be treated for rust.

A long term preventative maintenance plan is also recommended for the future care of the Netherlands Carillon. Major rehabilitation projects on this structure could be avoided with regular cyclical maintenance. This would reduce the cost of large intermittent maintenance projects.

REQUIREMENTS FOR TREATMENT AND USE

A number of laws, regulations, and functional requirements delineate treatment and use of the historic structures in National Parks. In addition to protecting the cultural resource, these requirements also address issues of human safety, fire protection, energy conservation, abatement of hazardous materials, and handicapped accessibility. Some of these requirements may contradict or be at cross purposes with one another if they are rigidly interpreted. Any treatment must be carefully considered in order to ensure the historic fabric of the structure is preserved.

LEGISLATION

NATIONAL HISTORIC PRESERVATION ACT OF 1966

The National Historic Preservation Act of 1966, as amended (NHPA), mandates federal protection of significant cultural resources, including buildings, landscapes, and archeological sites listed in or eligible for listing in the National Register of Historic Places.

SECTION 106 OF THE NATIONAL HISTORIC PRESERVATION ACT OF 1966

A routine step in the Park's planning process for the treatment of cultural resources is compliance with Section 106 of the NHPA. This requires that prior to any undertaking involving National Register or National Register-eligible historic properties, federal agencies "take into account the effect" of the undertaking on the property and give the Advisory Council on Historic Preservation (Advisory Council) "a reasonable opportunity to comment with regard to such under-taking." To satisfy the requirements of Section 106, regulations have been published (36 CFR Part 800, "Protection of Historic Properties") that require, among other things, consultation with local governments, State Historic Preservation Officers, and Indian tribal representatives. They also establish criteria under which

the Advisory Council may comment, but as a practical matter, the vast majority of Federal undertakings do not involve review by the Advisory Council. The point of Section 106 review is to ensure that all interested parties have a voice in the treatment of the nation's cultural heritage.

***THE SECRETARY OF THE INTERIOR'S STANDARDS FOR
THE TREATMENT OF HISTORIC PROPERTIES***

The Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards) provide a philosophy to underpin historic preservation that is widely understood and almost universally accepted in the United States. By separate regulation, the Secretary has required the application of the Standards in certain programs that the Secretary administers through the National Park Service. They have also been widely adopted by state and local governments and by the private sector, and are intended to be applied to a wide variety of resource types, including buildings, sites, structures, objects, and districts. The Standards, revised in 1992, are codified as 36 CFR Part 68 in the 12 July 1995 Federal Register (Vol. 60, No. 133). The revision replaced the 1978 and 1983 versions of 36 CFR 68 entitled "The Secretary of the Interior's Standards for the Treatment of Historic Properties". The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect the nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work.

The Standards describe four broad approaches to the treatment and use of historic properties. These are, in hierarchical order:

- Preservation, which places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.
- Rehabilitation, which emphasizes the retention and repair of historic materials, but provides more latitude for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, a property its historic character.)
- Restoration, which focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.

- Reconstruction, which establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.



Figure 87. View towards Washington D.C from the carillon plaza, photo by author

APPENDICES

*BELL TRANSCRIPTIONS FOR FIRST 49 BELLS
2019 SURVEY DRAWINGS BY MILLS + SCHNOERING ARCHITECTS, LLC
ARLINGTON RIDGE PARK NATIONAL REGISTER NOMINATION*

APPENDIX A: BELL TRANSCRIPTIONS FOR FIRST 49 BELLS

The first bell is dedicated to the Antillean Islands.

Islands over the ocean
shining in the sun—
your wishes, hope and wanting, Antilles,
shall ring out in my voice.

The second bell is dedicated to the Dutch province of South Holland.

Shoulder to shoulder
in Union is strength.
We join hands
working and praying.
Everybody must see:
We are with you, free America.

The third bell is dedicated to the Dutch province of North Holland.

You brought deliverance
after the fearful dark
of hunger, pain and shame:
My bell
tolls the gratitude
of free Holland.

The fourth bell is dedicated to the Dutch province of Overijssel.

The lion striding of the Yssel
unites what was once divided
and binds us in holy understanding:
unity is built on harmony.

The fifth bell is dedicated to the Dutch province of Gelderland.

Voice cast from fire and steel
echo the old call:
Gelre! Gelre! With all out might,
we shall defend our freedom.

The six bell is dedicated to the Dutch province of North Brabant.

From Duke John to our day
Brabant has taught us:
freedom can be suppressed
but it will rise again.

The seventh bell is dedicated to the Dutch province of Groningen.

Voice of town and country,
sound through me—
help from shores across the sea
fought for your liberation.
For a world without shame
free of fear and free of chains
we battle.

The eighth bell is dedicated to the Dutch province of Utrecht.

Tower of the grey bishopric
which points towards heaven.
Thus pointing, hoping, we fought
to free the seat of Holland's unity.

The ninth bell is dedicated to the Dutch province of Limburg.

High on the mountain, deep in the nine
around the silent shrine of St. Servatius:
Limburg! I will be your voice.

The tenth bell is dedicated to the Dutch province of Friesland.

Proud Friesland says:
Bear your fate in silence and strength;
Be no one's master, no one's slave
and kneel for the Lord only.

The eleventh bell is dedicated to the Dutch province of Zeeland.

Enemy and water
regretted it later:

The victor of today thinks himself a hero,
but tomorrow he is beaten himself.

The twelfth bell is dedicated to the Dutch province of Drenthe.

Once undergrowth, heath and shifting sands,
now the provider of Dutch rye;
This miracle was wrought by Drenthe.

The thirteenth bell is dedicated to the mining industry.

I call, I am
the voice of those
who wring warmth, light and prosperity
from the depth of the earth.

The fourteenth bell is dedicated to commerce.

Holland is built on commerce;
Look ahead; Do not be narrow-minded or small;
Be moderate:
Investment comes before profits.

The fifteenth bell is dedicated to industry.

Industrious people, now liberated;
Work, work always:
Dutch effort
make Holland strong.

The sixteenth bell is dedicated to the merchant marine.

You who set your course between the stars and the waves,
pray the Lord for protection and a favorable wind.

The seventeenth bell is dedicated to finance.

If you own money, it obeys and follows you.
If money owns you: Obey it and it will swallow you.

The eighteenth bell is dedicated to aviation.

High bridge from nation to nation
over seas, over clouds,

The engines
say it:
Holland is prepared
for new times.

The nineteenth bell is dedicated to the Navy.
From the days of Admiral De Ruyter to the present time:
- We still roam the seas as the lion the jungle.

The twentieth bell is dedicated to the Army.
If possible
hoist the flag
in peace.
If it has to be
do your work well
and resist bravely.

The twenty-first bell is dedicated to the Air Force.
Higher than eagles be your flight
swift rulers of clouds and sky;
Keep tyrants
from our borders.

The twenty-second bell is dedicated to the civil servants.
Army of peace:
Civil servants;
The ship of State will have a safe course
as long as you support law and peace.

The twenty-third bell is dedicated to women's organizations.
You who are strong and independent
and with understanding hearts:
Free women,
help us to build
a better world in a new age.

The twenty-fourth bell is dedicated to the Dutch village of Roosteren.

Thou who hath liberated us
and guided us miraculously
through the battle
in anxious times.
praise be to Thee in eternity

The twenty-fifth bell is dedicated to transport.

Time and distance vanish,
mankind goes ever faster;
But if this does not bring us peace
it does not help us.

The twenty-sixth bell is dedicated to the middle-class.

Holland vanishes
if the middle-class languishes.
If it grows,
then Holland blooms.

The twenty-seventh bell is dedicated to the trades.

Never, apprentices, is labor disgraceful or petty.
Watch the masters, follow their example.

The twenty-eighth bell is dedicated to communications.

Messenger of the gods with swift winged feet,
may nations and peoples meet because of your flight.

The twenty-ninth bell is dedicated to the fishermen.

Lakes and seas are their hunting grounds,
fish is their game,
clouds and waves are their spacious domain.

The thirtieth bell is dedicated to the farmers.

They who resolutely sow the new seed.
will reap a rich harvest, with the help of the Lord.

The thirty-first bell is dedicated to horticulture.

You who feed the cities, listen to my praising voice,
Westland and Betuwe, gardens full of fruit.

The thirty-second bell is dedicated to the arts.

The breath of God is in their work and shows us,
how they create for us out of nothing.

The thirty-third bell is dedicated to the sciences.

Torch, preserve your light; we pass you on;
without you there is darkness; be our guide of light.

The thirty-fourth bell is dedicated to education.

Make us share
in the truth,
teach us earnestly
to understand life.

The thirty-fifth bell is dedicated to the commercial arts.

Beauty, adorn our life
by your nearness,
stay with us
in everything.

The thirty-sixth bell is dedicated to sport.

The same purpose makes us a unity;
It is the game which unites us.

The thirty-seventh bell is dedicated to the students.

The future works with both head and hands
for the common wealth of all free nations.

The thirty-eight bell.

We twelve are jubilant in swift and joyful tones:
the high voices of the youth of the Netherlands.

The thirty-ninth bell.

Out of nostalgia
a name was born.

We and Orange
belong together.

The fortieth bell.

Suffer less than we do,
do better than we did:
bring peace!

The forty-first bell.

Do like the bird of dawn:
watch your time and your ground.

The forty-second bell.

Do not remain in dream,
flower and seed;
You are the future,
the deeds.

The forty-third bell.

Posterity full of hope,
spread your wings wide:
The world is waiting.

The forty-fourth bell.

A free people:
a gay people.
A working people:
a strong people.

The forty-fifth bell.

Both of these you will learn:
to blossom, and to defend yourself.

The forty-sixth bell.

Be like lambs in the pasture:
playful, free and without cares.

The forty-seventh bell.

Flower at the stream:
enjoy your May;
Your autumn will come later.

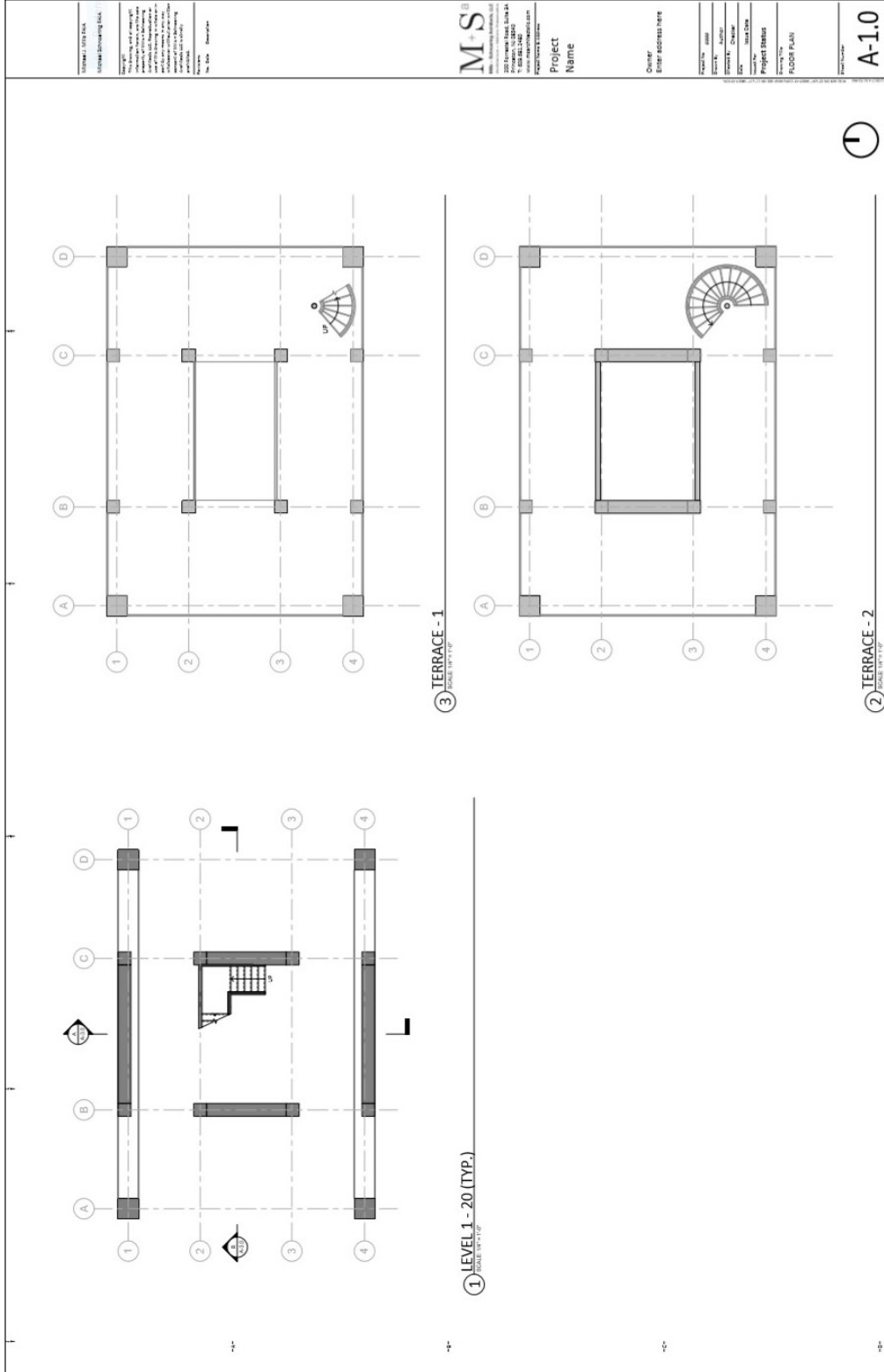
The forty-eighth bell.

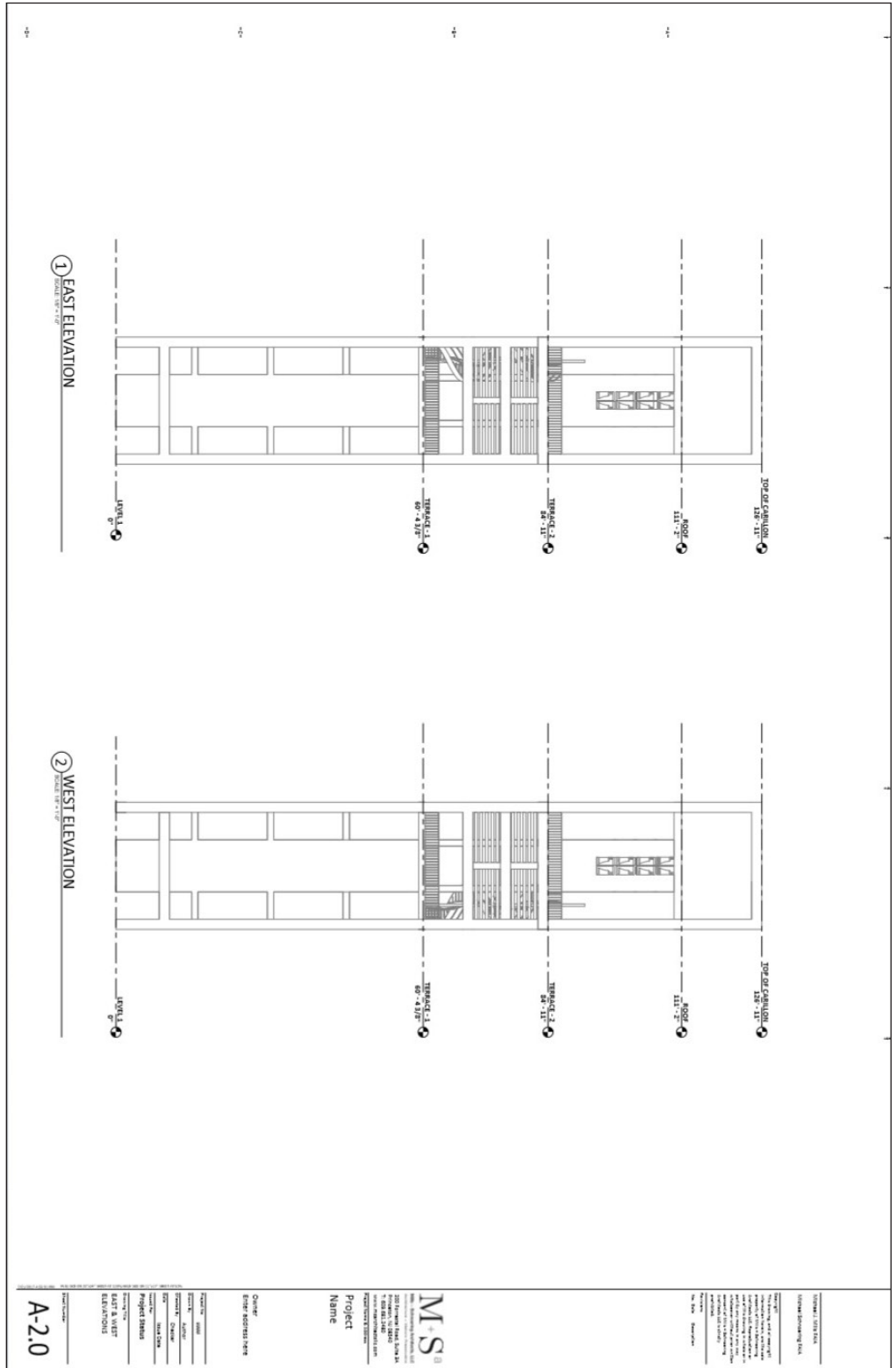
Graceful, agile and swift
be your life and your play.

The forty-ninth bell.

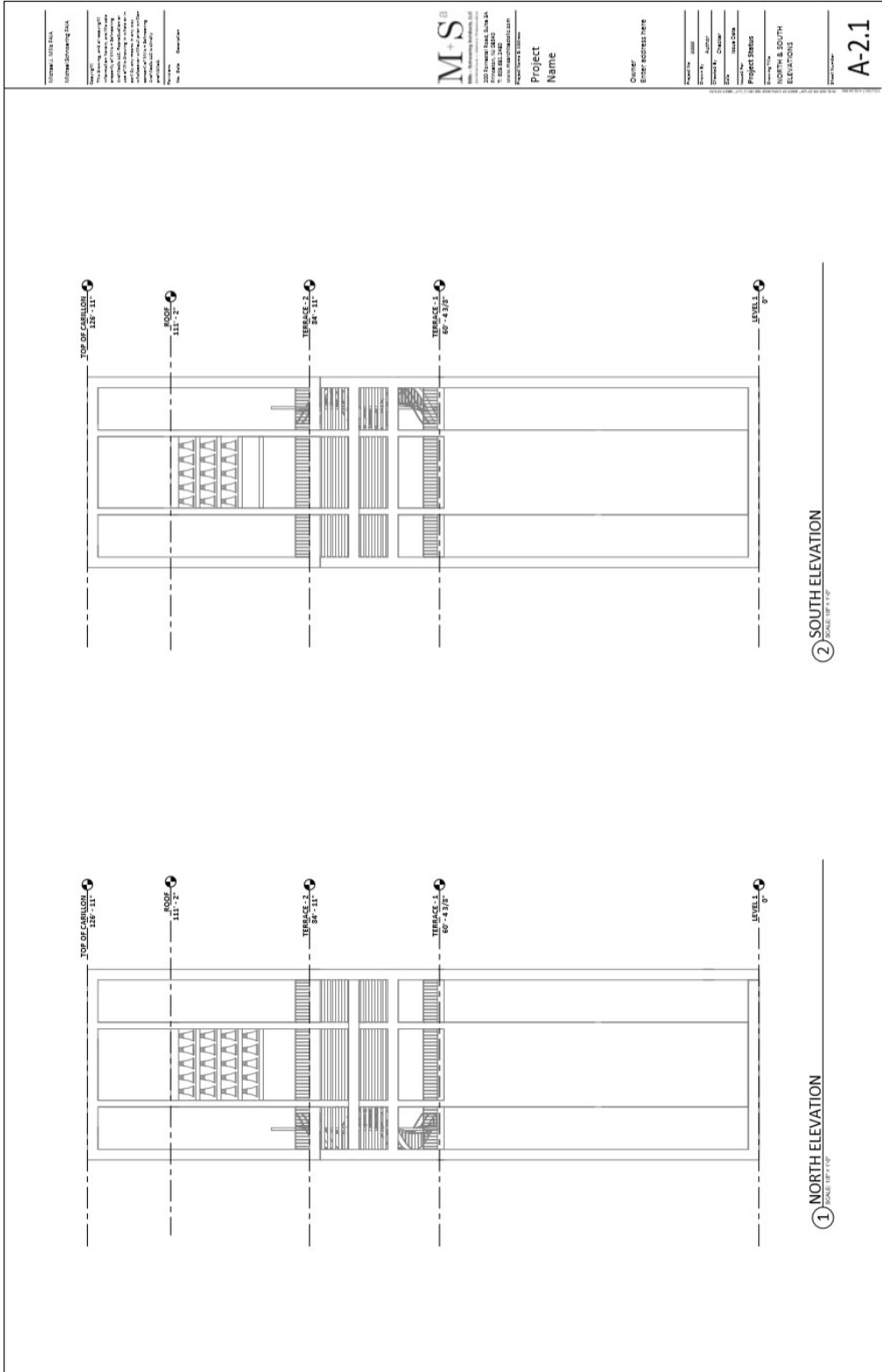
I am the smallest,
the purest.

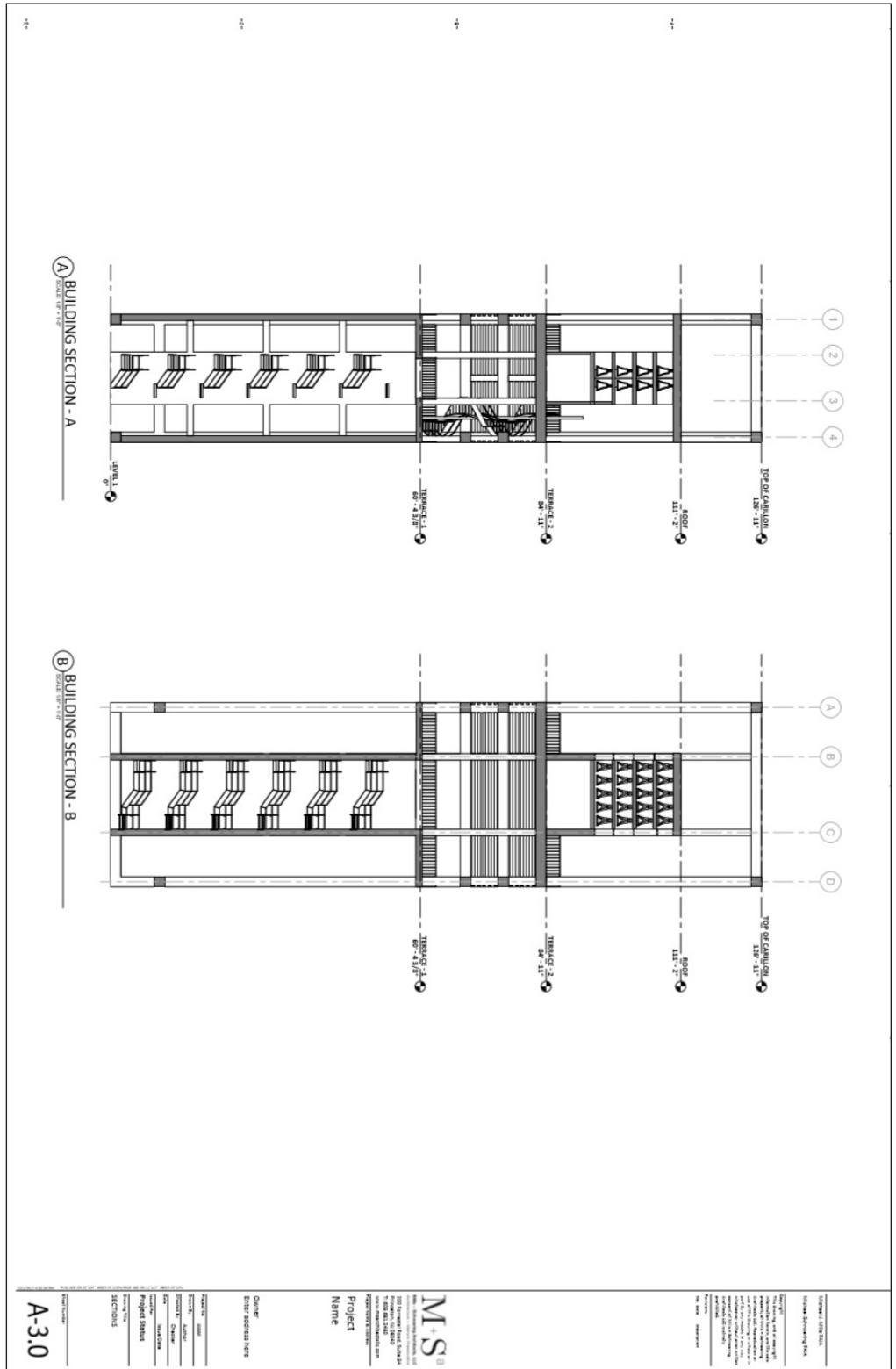
APPENDIX B: 2019 SURVEY DRAWINGS BY MILLS + SCHNOERING ARCHITECTS, LLC





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APPENDIX C: ARLINGTON RIDGE PARK NATIONAL REGISTER NOMINATION

NPS Form 10-900
(Rev. Aug. 2002)

OMB No. 1024-0018

**United States Department of the Interior
National Park Service**

LISTED ON:	
VLR	12/18/2008
NRHP	09/04/2009

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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 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 meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 08/09
 Signature of certifying official Date

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

 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 _____
 Date of Action _____

Arlington Ridge Park

Arlington County, Virginia

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.)

Arlington Ridge Park

Arlington County, Virginia

=====

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. Eykelboom 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

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(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

Arlington Ridge Park

Arlington County, Virginia

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 National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

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(8-86)

OMB No. 1024-0018

**United States Department of the Interior
National Park Service****NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET****Arlington Ridge Park
Arlington County, Virginia****Section 7 Page 1****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 Arlington Ridge Park stand high-rise residential buildings. The commuter highways of Arlington Boulevard (Route

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**NATIONAL REGISTER OF HISTORIC PLACES
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**Arlington Ridge Park
Arlington County, Virginia**

Section 7 Page 2

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

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**Arlington Ridge Park
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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 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

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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 thrust 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

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-

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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 (I) OF THE MEN OF THE (I) UNITED STATES MARINE CORPS (I) WHO HAVE GIVEN (I) THEIR LIVES TO THEIR COUNTRY (I) SINCE 10 NOVEMBER 1775.

The inscription referenced above is flanked by the symbol of the Marines Corp, essentially an eagle, a globe and an anchor. The emblem consists of a globe that is turned to show the Western Hemisphere; the globe is intersected by a fowl 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 (I) VALOR (I) WAS A COMMON (I) VIRTUE."

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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. Earley 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

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.

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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 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

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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.

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

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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 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

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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 Eyselsteijn. 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 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 carilloners perform concerts on Saturdays and national holidays from May through September.⁴¹

The Tower:

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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.

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

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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 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

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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		

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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 abstract painter Piet Mondrian. The modernist design of the Carillon by Dutch master architect Joost

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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

Aboard the *Eldorado*, Admiral Richmond Kelly Turner's flagship, the mood was bleak. Before the Iwo

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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 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

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

Pre-history through 1608

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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 Patowomeke 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 Patowomeke, 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 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

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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.

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,

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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 7¼-acre tract owned by Randolph Birch. Six years later, at the turn of the century, Birch still owned the 7¼-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

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

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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 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

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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 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

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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 State 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 (NCPCC) 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 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

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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 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.

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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.

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

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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 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

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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 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.

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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 “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

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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 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

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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 at 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 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

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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 flagstaves 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 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

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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 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

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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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Arlington County, Virginia****Section 9 and 10 Page 35**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, 1952, 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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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 fowl 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 flagstaves 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

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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).

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

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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.

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.

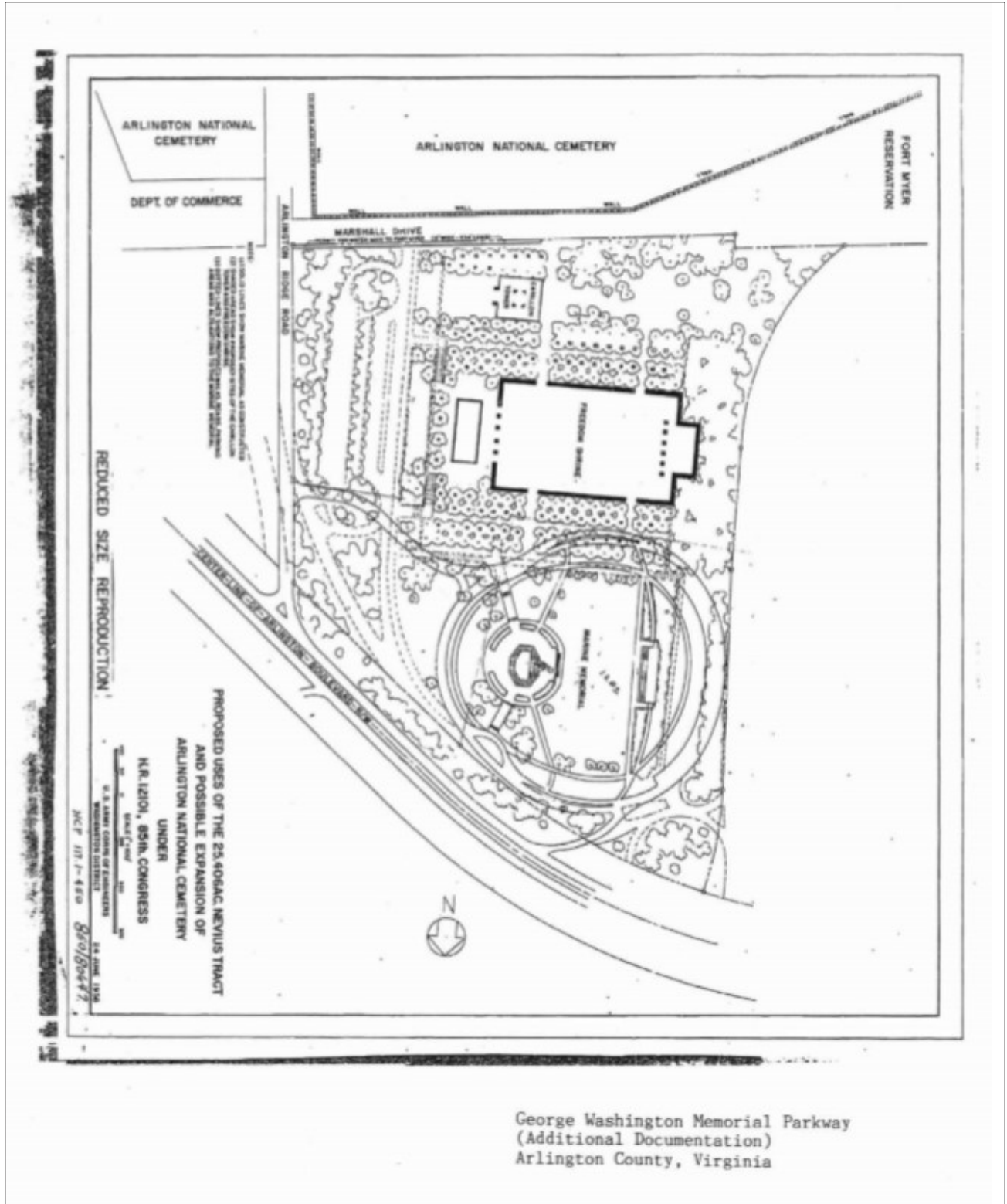
¹⁴² Aandahl to Mahady, Sept. 23, 1954, 1460-1, LUCE files.

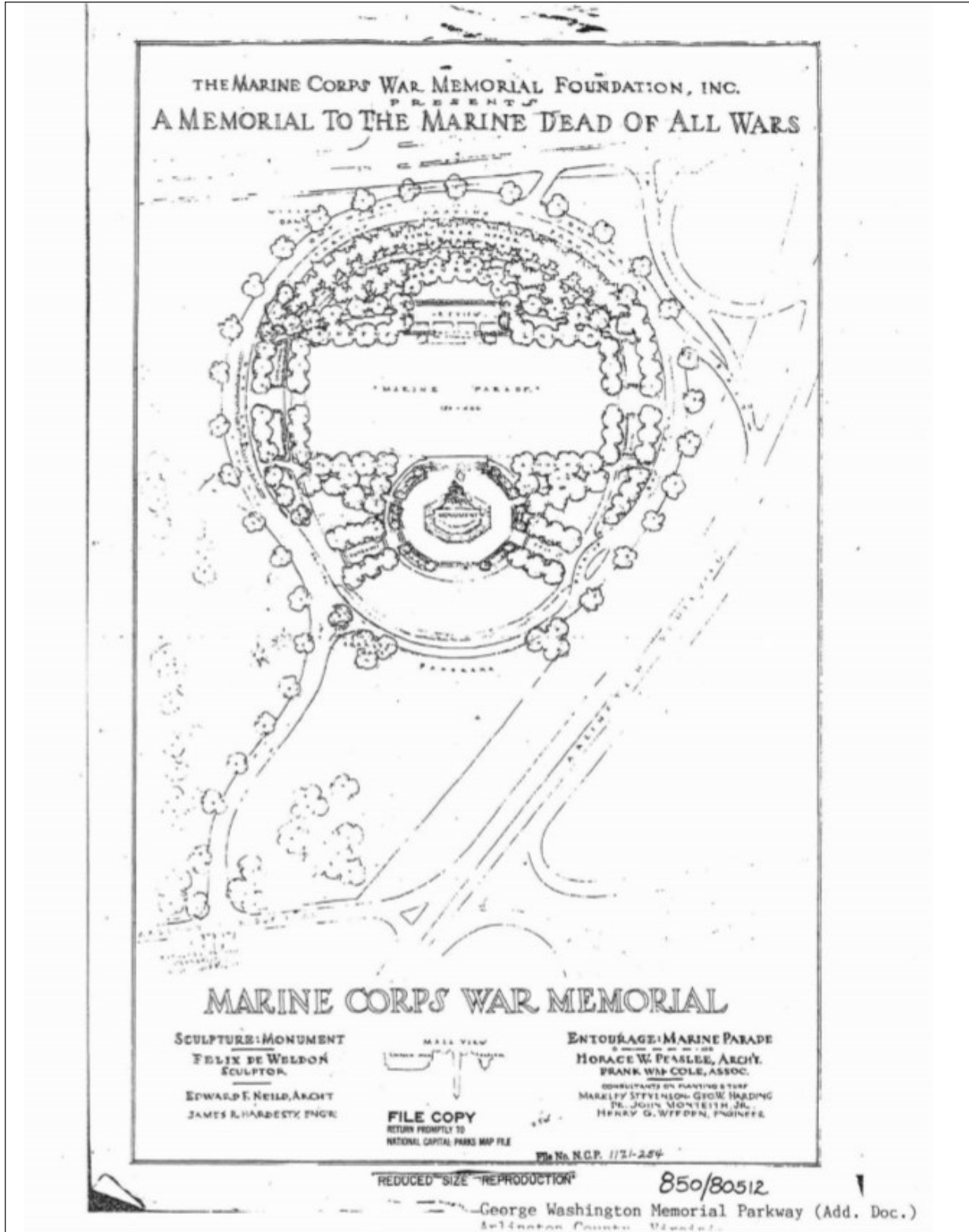
¹⁴³ Haussmann to Thompson, Feb. 26, 1956, and Haussmann to Wilson, Jan. 3, 1957, 1460-1, LUCE files.

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.





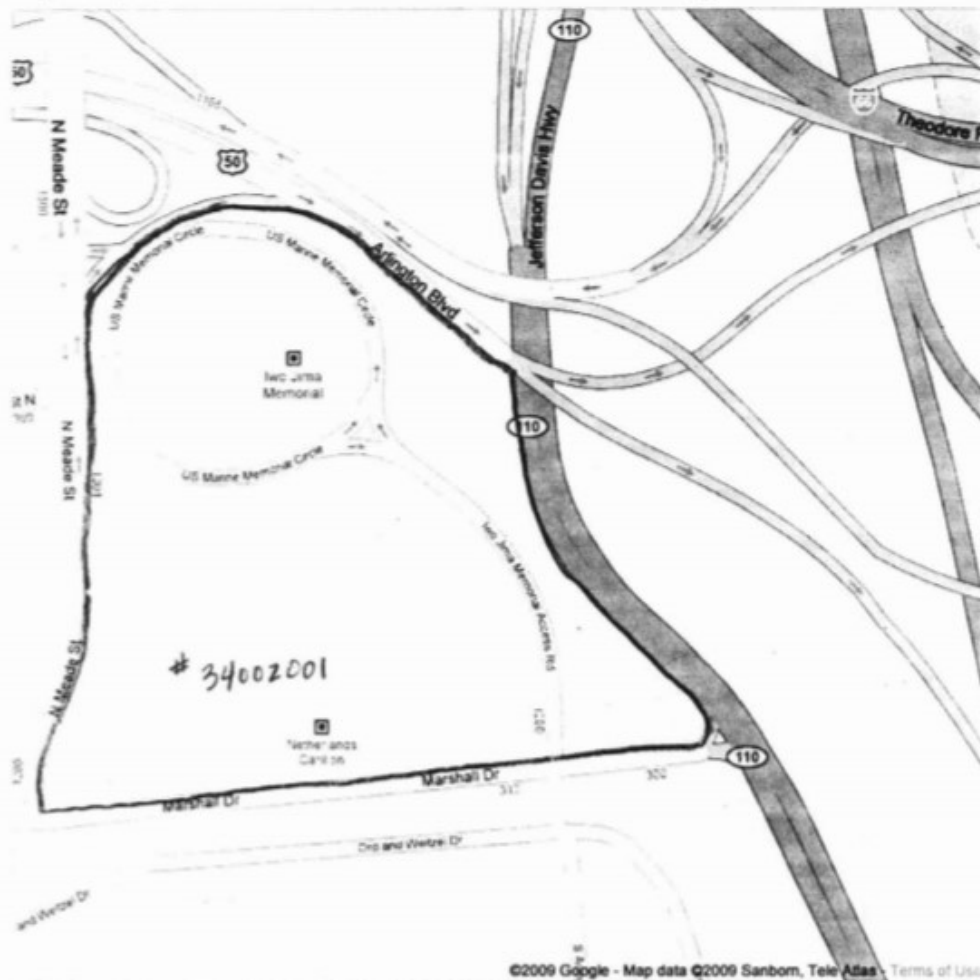
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BOUNDARY FOLLOWS INNER EDGE OF N.MEADE ST (N)
THEN EXIT OFF TO ARLINGTON BLVD.(E)
THEN ALONG RTE 110, JEFFERSON DAVIS HWY(S)
THEN EXIT OFF TO MARSHALL DRIVE (W)
BACK TO N MEADE ST

http://maps.google.com/maps?f=a&source=s_a&hl=en&geocode=&a=rosslyn+virginia&s... 4/24/2009





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