

UNITED STATES MARINE CORPS WAR MEMORIAL
(Iwo Jima Memorial)
George Washington Memorial Parkway
Marshall Drive
Arlington
Arlington County
Virginia

HALS VA-9
VA-9

WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS
FIELD RECORDS

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

HISTORIC AMERICAN LANDSCAPES SURVEY

UNITED STATES MARINE CORPS WAR MEMORIAL (Iwo Jima Memorial)¹

HALS No. VA-9

Location: Marshall Drive, Arlington County, Virginia.

The U.S. Marine Corps War Memorial and its surrounding landscape occupy 7.5 acres in the northern half of Arlington Ridge Park, which itself is a 27.5 acre park unit under the auspices of the George Washington Memorial Parkway. Arlington Ridge Park is located in Arlington County, Virginia, and bounded by North Meade Street to the west, Route 50/Arlington Boulevard to the north, Route 110 to the east, and Arlington National Cemetery to the south. The cemetery is separated from the park by Marshall Drive and a low wall made of red sandstone.

Present Owner,
Occupant, and Use:

The memorial grounds are an oasis in the midst of developmental pressures to the west and north, with the high-rise residential buildings of Rosslyn looming over North Meade Street and Arlington Boulevard. It also sits in the center of a swirling rush of commuters zipping down the parkway and Route 110 to the east and Route 50 to the north as well as overhead in airplanes headed to National Airport in Alexandria (fig. 1).² Also adjacent to the park grounds is the Army's Fort Myer. Irrespective of its present parameters, the park itself - not the memorial - was conceived as a visual terminus to the National Mall, extending the axis westward from the Lincoln Memorial (fig. 2). The memorial was not placed directly on that axis but further back on the site, as view sheds to and from the monument were more important to its creators.³ While the deliberate sight-lines and associations with the Mall are not evident to the uninitiated today, the commemorative and

¹In 1955, the USMC reminded the Commissioners that the proper name of the monument was not the "Iwo Jima Memorial." Jean W. Moreau, Col., USMC, Ret, President, Marine Corps War Memorial Foundation, Inc., to District Commissioners, 6 December 1955, RG 66 Records of the Commission of Fine Arts, General Records, Central Files 1920-86, Fine Arts Act - Statues, Monuments and Memorials, Box 62, Entry 7, National Archives and Records Administration, Washington, D.C.

²Its location in the middle of a commuting maze has been a concern from the beginning. See, for example, the 1955 letter to the Honorable Samuel Spencer, wherein Arthur B. Hanson complained about the traffic conditions around the memorial. He wrote, "I am continuously amazed at the inability of highway engineers to evolve road plans which do other than completely destroy items of great aesthetic value. It would appear that the plan [...] presents a road complex of massive confusion which could not be the result of coordinated effort." Letter 6 December 1955, RG 66, Box 62, NARA.

³Careful consideration was given to the grounds, and to the position of the U.S. Marine Corps War Memorial on the Nevius tract. The monument, ultimately, was placed so that it would not be in direct alignment with Lincoln Memorial. David E. Finley to General Merritt A. Edson, 25 June 1953; David E. Finley to General Lemuel C. Shepherd, Jr., 25 June 1953; and David E. Finley to Hon. Robert D. Harrison, 16 March 1953, RG 66, Box 62, NARA; also, Minutes 10 March 1953, Commission of Fine Arts, Washington, D.C., pp. 11-14.

recreational qualities inherent to the U.S. Marine Corps War Memorial and its landscape endure.

As part of Arlington Ridge Park, the U.S. Marine Corps War Memorial belongs to the American people, is maintained by the National Park Service, and is accessible day and night. It stands in honor of the Marines who have served their country past and present, and in particular homage to those who have died in their tours of duty. As such, the memorial offers those who visit a place for personal or private reflection. It is also the locus for formal acknowledgment of the Marines' sacrifice, serving as a ceremonial backdrop in activities on the parade ground or in recognition of the anniversary of the founding of the Marine Corps on 10 November 1775. The significance of the memorial, the sanctity of the grounds, to the Marine Corps was made explicit through their protests to a proposal to build something in kind for the Air Force on the premises.⁴

Significance:

The immediate importance of the second flag-raising that occurred on 23 February 1945 on the Japanese island of Iwo Jima lies in how it resonated with the U.S. Marines as they continued their thirty-six day invasion, boosting their morale in battle. Equally as important is how the Associated Press image of the five marines and one sailor struggling to place the American flag on Mount Suribachi, as captured by photographer Joe Rosenthal, resonated with those at home. Many, in fact, interpreted the photograph as a sign that the battle was won. However premature this understanding was, the capture of Iwo Jima in World War II was indeed a seminal point in the Pacific war front, turning the tide in the American forces' favor. A reminder of a significant military engagement, and emotionally compelling, the image of the six men raising the flag on Iwo Jima quickly became iconic. The photograph, ultimately, inspired sculptor Felix de Weldon to fashion a three-dimensional model of the event; it was this model that was adapted by architect Paul Franz Jaquet initially, and later by Horace W. Peaslee, for use as the memorial to the Marine Corps's dead of all wars. No other form was considered.

The connection between the Rosenthal photograph, and later the statue, with the generation that lived through the second world war and with successive generations is the intangible quality that keeps the memorial sacrosanct, that enables one site to link past and

⁴Regarding the Air Force memorial proposal, see various issues of the *Arlington Journal* and *Northern Virginia Sun*, between 1997 and 1999, including scheduled ground-breaking on 18 September 1997 and an article as recent as 13 March 2003. Copies available on microfilm, Community Archives/Virginia Room, Arlington County Public Library. See also, Minutes 20 March 2003, CFA, pp. 17-22; and James A. Jacobs, "Federal Office Building No. 2 (Navy Annex)," HABS No. VA-1375, Historic American Buildings Survey collection, Prints and Photographs, Library of Congress.

present sacrifices, lives, and lessons hopefully learned. This connection also sustains the commemorative purpose of the memorial grounds so that respect for place accompanies recreational needs for open space.

The second flag-raising on Iwo Jima was one of the most compelling, documented events in Marine Corps history and so evocative an image that it was chosen - by them - to represent that past, and their sacrifices in the memorial. For the Marines, who celebrated their 179th birthday “by unveiling in Washington on Virginia’s bank of the Potomac, the soul-stirring statue by Felix de Weldon of the never-to-be-forgotten flag-raising at Iwo Jima [,] every member [...] sincerely believe[d] that no more fitting symbol of the glory and accomplishments of the Corps could have been selected than this [...] dramatization of the Corps’s trademark, ‘the Marines have landed and have the situation well in hand.’”⁵ Many concurred. The *Evening Star* reported on the dedication, noting that the statue “commemorate[d] one of the greatest moments in Marine Corps annals.”⁶ General Lemuel C. Shepherd, Jr., Commandant, on the other hand, reiterated that the monument was meant to honor “the memories of [all] the brave men who have died in the service of their country.” Shepherd also declared it was not “monument to war.”⁷ Instead the memorial was intended, and has become, a national symbol heralding the achievements of the Marine Corps and an enduring tribute to them in times of war and in peace.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of construction: 1953-55.

At the war’s conclusion, President Truman authorized Congress’s joint resolution regarding a memorial to the Marine Corps’ dead. It was to be privately funded, but located on public land.⁸ The Marine Corps League, established in 1937, was given

⁵*Systems* 18, no. 8 (November/December 1954), Marine Corps Historical Center, Washington Navy Yard.

⁶“Marine Corps Monument History,” *Evening Star* (11 November 1954).

⁷Evert Clark, “Nor is This a Monument to War,” *Washington Daily News* (11 November 1954).

⁸Public Law 66, 83d Congress, Chapter 120 - 1st session HJ Res. 157: Joint Resolution to amend the Act of 1 July 1947 (61 Stat 242). Approved 16 June 1953. Copy, RG 66, Box 62, NARA. This law allowed for the erection of the memorial to the Marine Corps dead of all wars to take place in the District or immediate vicinity. Previously, the language from Congress stipulated it had to be built inside the City. See also, Minutes 24 June 1953, CFA, pp. 8-9.

The memorial cost \$850,000 to build. Figures cited in Richard L. Lyons, “Marines Dedicate Iwo Jima Memorial,” *Times Herald* (11 November 1954); “The Long Road Home: Huge Statue of Mt. Suribachi Heroes

permission to raise money immediately thereafter.⁹ On 15 December 1953, the Secretary of the Interior granted permission for the construction of a memorial on part of the newly acquired Nevius tract in Arlington; concurrent plans were underway for the Netherlands Carillon (fig. 3). Land was cleared that same month, while the permit and approval of plans forthcoming early the next year. Ground breaking occurred on February 19th, the ninth anniversary of the invasion of Iwo Jima, and construction started that September.¹⁰ The flag flew over the memorial for the first time on 8 October 1955.¹¹ It was dedicated on November 10th, on the 179th anniversary of the establishment of the Marine Corps.¹² Landscaping continued throughout the year and into the next. The U.S. Marine Corps War Memorial was transferred to the National Park Service from the Marine Corps War Memorial Foundation, formerly the Marine Corps League, on 1 July 1955.¹³

2. Architect/Designers: While the memorial is the result of a myriad of personalities, it was Associated Press Photographer Joseph Rosenthal who was responsible for the image that captivated the imagination of so many, including that of a sculptor serving in the U.S. Navy, Felix de Weldon.¹⁴ After the photograph ran in newspapers across the country, it was used in the Treasury's seventh war bond campaign and used as a

Arrives Unscathed at Arlington after Difficult Journey," *Evening Star* (3 September 1954); Larry James, "To All Marines ...," *Leatherneck* (November 1974); "Tribute in Trust: Bronze of Iwo Marines Makes Monumental Move to Capital," *Life Magazine* (20 September 1954); these reflect an increase from the original estimate of \$750,000. The lower figure is cited in "Marine Corps Break Ground for Bronze Iwo Jima Statue," *Washington Post* (20 February 1954). The *Post* reported that \$500,000 had been raised by the time of the ground-breaking ceremony. The last funds were raised by soliciting donations of one dollar from the marines on duty or, at least, that suggestion was made. Memo, 27 September 1964, MCHC.

⁹An Act to Incorporate the Marine Corps League, 4 August 1937; Frank Halford, National Liaison Officer, Marine Corps League, to American Battle Monuments Commission, 24 July 1947, RG 66, Box 62, NARA; Public Law 157, 80th Congress, Chapter 196 - 1st session, SJ Res. 113, approved 1 July 1947 (61 Stat. 242). See also, Public Law 243, 75th Congress, Chapter 564 - 1st sess, S. 774, 4 August 1937, which incorporated the Marine Corps League, copy on file, RG 66, Commission of Fine Arts, Project Files 1910-52, Box 100, NARA.

¹⁰"Marine Corps Break Ground for Bronze Iwo Jima Statue," *Washington Post* (20 February 1954); "Breaking Ground for Future Site of Iwo Flag Raising," *Times Herald* (20 February 1954). Regarding permission to build on the Nevius tract, see Kay Fanning, "Arlington Ridge Park, George Washington Memorial Parkway," National Park Service Cultural Landscapes Inventory (Washington, DC: 2002; rev. 2003): part 2b, p. 8; and Maj. Gen. Merritt A. Edson, President, Marine Corps Memorial Foundation to David E. Finley, Chairman, 15 January 1954, Harry T. Thompson, Associate Superintendent, to H.P. Caemmerer, memo 8 January 1954, Finley to Edson, 18 December & 4 November 1953, and Edson to Finley, 3 July 1953, RG 66, Box 62, NARA; Minutes 22 October 1953, CFA, p. 9 (includes copy of Finley to Edson, 4 November 1953).

¹¹"Flag Flying for the First Time," *Star* photograph 8 October 1955, Washington Historical Image Collection, Washingtoniana, Martin Luther King Public Library.

¹²"Iwo Jima Memorial to be Dedicated November 10th," *Naval Affairs* 33, no. 11 (October 1954); Lyons, "Marines Dedicate Iwo Jima Memorial"; Transcript of Dedication Ceremonies, MCHC. See also, "Memorials: MC War (Iwo Jima) Dedication Ceremony November 1954," folder, MCHC.

¹³Public Law 462, 82d Congress, 2d session, 8 January 1952; regarding transfer to the NPS, see Fanning, part 2b, p. 11.

¹⁴Indicative of how he captured the public's imagination with this image, Rosenthal won a Pulitzer Prize for his photograph of the flag raising. Years afterward, *Time* magazine included the image in its "Icons: The Greatest Images of Photojournalism," *Time* (Fall 1989): 4-5.

commemorative stamp.¹⁵ De Weldon himself fashioned a model based on the photograph within days of seeing it.¹⁶ He went on to produce multiple models of the flag-raising, including a 36' replica in plaster that was unveiled in front of the Navy Building on the 170th anniversary of the founding of the Marine Corps (1946).¹⁷ As a temporary, commemorative piece already exhibited in Times Square, the model's placement did not require the permission of the U.S. Commission of Fine Arts despite its location on public land.¹⁸ Architects of the monument itself, in addition to de Weldon, include the following: Elbert Peets, Horace W. Peaslee, and Markley Stevenson. These three men were landscape architects and so focused their energies on the site.¹⁹ De Weldon or

¹⁵James, "To All Marines ..."; James's reflections, published in the *Leatherneck*, about the Rosenthal image and the iterations of it came on the twentieth anniversary of the memorial's dedication.

¹⁶It is said that de Weldon sculpted the first model in forty-eight un-interrupted hours, a testament to the effect of the photograph on him. This model went to the Naval Academy Museum in Annapolis. Eleanor Lee Templeman, "Valor Was a Common Virtue," *Northern Virginia Sun* (22 November 1957), clipping on file, Community Archives/Virginia Room, ACPL; "Artist's Talk Goes Back to Iwo Jima," *Washington Post and Times Herald* (6 February 1956), clipping on file, RG 66, Box 62, NARA.

¹⁷James, "To All Marines ..."; this model was the one that gathered such attention - positive and negative - within the political, military, and art communities particularly as the bill was introduced to Congress to have this as the memorial honoring those who served - and were serving still - in the second world war. Copy on file of HR5521, 19 February 1946, in RG 66 Box 62, NARA. See also, H.P. Caemmerer to Col. Frank Halford, 21 January 1947, Gilmore D. Clarke, Chairman, to Hon. F.J. Bailey, 18 July 1946, Gilmore D. Clarke to Hon. Fritz G. Lanham, 4 March 1946, and regarding a Marine Corps memorial specifically, letter to Hon. Gilmore D. Clarke, Chairman, 13 April 1945, and copy on file, HR 2420 (1 March 1945), in RG 66, Box 62, NARA. See also, Gilmore D. Clarke to Col. Frank Halford, USMC, Ret., National Liaison Officer, Marine Corps League, 30 October 1947, John N. Brown, Secretary of the Navy, to Gilmore D. Clarke, 16 December 1947, Donald De Lue, President, National Sculpture Society, to Gilmore D. Clarke, 15 August 1947, Gilmore D. Clarke to General Vandegrift, 2 December 1947, Gilmore D. Clarke to Hon. John L. Sullivan, 1 December 1947, Gilmore D. Clarke to Admiral C. Nimitz, 1 December 1947, and Petition, American University, RG 66 Project Files, Box 100, NARA. Regarding New York *Tribune* editorial, Gilmore D. Clarke to H.P. Caemmerer, 5 March 1953, RG 66, Box 62, Entry 7, NARA, Washington, D.C. Minutes of Commission also address concerns over the initial proposal and HR 5521; see Minutes 22 February 1946, 31 January 1947, and 8 March 1947, CFA.

This is the model moved to Quantico (see for example, Alexander A. Vandegrift, Commandant, to Gilmore D. Clarke, 21 November 1947, RG 66, Project files, Box 100, NARA), however, the present example at Quantico is rendered in limestone. De Weldon made about thirty-six models of the flag raising in all, in 1955 the first was located in the Naval Academy Museum and the last in the Commandant's Office; see C. Earl Hindsman, *The Iwo Jima Story* (Washington, DC: USMC, 1955), p. 26. The scale of the Quantico model is one and one-half times life size, with figures standing 9' tall. In a memo for the files, the USMC identified four copies under their purview or under that of the National Park Service (Marine Academy in Texas has original plaster molds; Quantico limestone; Parris Island limestone; and Arlington). De Weldon said he made eight or nine in limestone, thought perhaps one was in Florida. Another, a plaster of Paris example, was donated to the City of Fall River by the man who bought de Weldon's house. Regarding the donation of the plaster to the Marine Academy, see Henry Allen, "Iwo Jima and a Rain of Memory," *Washington Post* (7 October 1981): B1.

¹⁸Memo for files, Marine Corps Historical Center; Lee Lawrie, Easton, Maryland, to H.P. Caemmerer, 4 March 1949, H.P. Caemmerer to Chamberlain, 8 March 1949, and H.P. Caemmerer to Daniel Rubin, 9 September 1946, RG 66, Box 62, NARA; RG 66, Project files, Box 100, NARA. Lawrie was a sculptor himself; he was a member of the Commission from 1933 to 1937, and again from 1945 to 1950. De Weldon, it would appear by appointment dates, took Lawrie's place on the Commission as the person with some expertise in the field.

¹⁹Of those involved with the war memorial, the American Institute of Architects library and archives has records for only Peaslee, and these reflect only his European travels. Nancy Hadley, Librarian, to Virginia Price, personal communication, 8 June 2005. Peaslee was responsible for the site plan, the "entourage" of the memorial, presenting a landscape plan to the Commission in June of 1954. Minutes 28 June 1954, CFA, p. 2. Paul Franz Jaquet

fellow Commissioner Edward F. Neild, however, designed the pedestal, proposing a dark granite material and inscriptions rendered in Roman v-cut letters.²⁰ Peets drew up two initial proposals for the site plan as “a friendly gesture” to the Commission of Fine Arts, who needed a landscape plan as a beginning point for discussions with the National Park Service and the Marine Corps over the Nevius tract in Arlington; moreover, General Merritt A. Edson, of the Marine Corps, had wanted Peets to serve as the landscape architect for the project. Peets declined because as a member of the Commission of Fine Arts, he felt it would be awkward to be working on a project he was, simultaneously, advising.²¹

Felix de Weldon (1907-2003), a Viennese emigre, was a prolific artist producing many sculptural objects and paintings.²² He is, perhaps, best known for his adaption of the Rosenthal photograph that ultimately became the Marine Corps War Memorial. His work on the monument received accolades from the military community and the general public; as a credit to him and out of respect for his work, de Weldon was appointed to the

designed the original proposal, but that was not what was built so his name is omitted here.

²⁰Minutes 24 June 1953, CFA, p. 8; and accompanying letters, David E. Finley, Chairman, to General Lemuel C. Shepherd, Jr., USMC Headquarters, 25 June 1953, and David E. Finley, Chairman, to Maj. Gen. Merritt A. Edson, USMC (Ret'd), President, Marine Corps War Memorial Foundation, Inc., 25 June 1953.

Neild served on the Commission from 1950 to 1955 and so, in that capacity, could offer assistance to the project while it was under the Commission's purview.

²¹Minutes 25 September 1953, CFA, exhibit a, pp. 1-2. Peets served on the Commission between 1950 and 1958.

²²“Creator of the Iwo Jima Statue,” *Evening Star* (7 November 1954): 6; in this article, de Weldon is credited with nearly eight hundred smaller sculptures plus portraits, murals, etc.; Hindsman, pp. 43-48; Blanche McKnight, “Versatile Sculptor: Designer of Iwo Jima Statue Also Models Famous Persons and Religious Subjects,” *Sunday Star Pictorial Magazine* (13 February 1949): 3; Claudia Levy, “Felix de Weldon, War Memorial Sculptor, Dies at 96,” *Washington Post* (8 June 2003): C11. See also, photograph of grave marker (Felix W. De Weldon PTR2 USN 1907 2003), on file, MCHC; and acknowledgment of his death by the Commission, Minutes 19 June 2003, CFA.

There is no record of de Weldon holding an exhibition in New York's Architectural League, however the New York Public Library's art division has an entry for him in their “artist files” as well as several articles in the art index retrospective which may give some insight into how de Weldon's works were received by his peers or within the artist community. For biographical data, see “de Weldon, Felix George Weihs,” *Dictionary of American Sculptors* (Poughkeepsie, NY: Apollo, 1984) and Peter Hastings Falk, ed., *Who Was Who in American Art 1564-1975* (Madison, CT: Sound View Press, ca. 1999). Suggested biographic sources, Vincenzo Rutigliano, NYPL Art and Architecture, to Virginia B. Price, electronic communication, 29 June 2005; regarding the Architectural League, Terri Chiao, Program Associate, Architectural League of New York, to Virginia B. Price, electronic communication, 24 June 2005. The New York angle could be pursued through the Museum of Modern Art, which reportedly has a file for de Weldon. Wendy Hurlock Baker, Reference Services, Archives of American Art, to Virginia B. Price, electronic communication, 18 July 2005. One of de Weldon's sculptures, the bust of Kennedy, is up for auction as well. See www.askart.com.

In *Who's Who in American Art 1564-1975*, vol. 1: A-F, p. 904, the entry for Friedel de Weldon (b. 1907) listed an exhibition at the Architectural League in 1939, as well as his sculptural commissions (Iwo Jima 1954, Bolivar 1958, Red Cross 1959, Truman Monument in Athens 1963, and the Lumpur commission 1966) and appointments to the Commission of Fine Arts (1950-63) and as Eisenhower's Chairman of the Commission of Arts and Sciences 1952-60. The sources for the entry were the Navy film about the memorial from 1952, the 1954 article in *Life* magazine, “Tribute in Trust,” and an article in *National Geographic* in 1952. Unfortunately, information about the Architectural League exhibition has been lost over time.

U.S. Commission of Fine Arts in 1950. He served until 1963.²³ In Washington, D.C., de Weldon also won the commission for the statue of Simon Bolivar, and created a sculptural piece (Our Lady of Lourdes) for the Church of the Immaculate Conception at 8th and N streets, northwest (fig. 4). He also is credited with the Admiral Byrd statue in Arlington National Cemetery, the Red Cross memorial, and the minuteman and reliefs at the National Guard Headquarters.²⁴

A report of progress made by the Marine Corps War Memorial Foundation in July of 1954 recorded expenses, some \$420,000 to the sculptor, \$38,742.85 for architectural fees and expenses, \$9592.12 in legal fees, and \$7750 for the Pictorial History, a publication done to raise money for the memorial. Further break-down or elaboration of these categories was not provided.²⁵

3. Original and subsequent owners, occupants, uses: Until it was completed and dedicated, the U.S. Marine Corps War Memorial was under the stewardship of the Marine Corps Memorial Foundation. It was turned over to the National Park Service in 1955.²⁶ Because it is located on federally-owned land, changes to the monument must be vetted through the National Park Service and the U.S. Commission of Fine Arts. Changes and embellishments, rather than maintenance, are handled by the Marine Corps and paid for by private funds.²⁷

4. Builder, contractor, suppliers: Although de Weldon is the person most associate with the memorial, the sculptor acknowledged the help of (at least) two men in his studio at

²³Regarding the dates of his tenure on the Commission, Sue A. Kohler, Historian, U.S. Commission of Fine Arts, to Virginia B. Price, electronic communication, 23 June 2005; Lee Grove, "Four Named to Arts Board," *Washington Post* (20 June 1950): 1.

²⁴"Idilio Santini," clipping on file, Marine Corps Historical Center; "He Sees 17 Faces of Bolivar," *Washington Post and Times Herald* (27 June 1966): B4; "U.S. to Accept Bolivar Statue," *Washington Post and Times Herald* (20 February 1959): B1; "Statue of Latin Hero to be Unveiled Here," *Washington Post and Times Herald* (11 May 1958): F13; "D.C. Statue to Honor Bolivar," *Washington Post and Times Herald* (20 November 1956): A6; "Statue to Honor Adm. Byrd," *Washington Post and Times Herald* (30 December 1959): A3; "Statue Honors Red Cross Workers," *Washington Post and Times Herald* (4 June 1959): B1; "De Weldon Crucifix to be Unveiled," *Washington Post and Times Herald* (13 February 1960): 11; Helen Dewar, "Sculptor Felix de Weldon Chosen to Design Inaugural Medal," *Washington Post and Times Herald* (24 November 1964): C20; Winzola McLendon, "Aides to Present Kennedy Sculpture," *Washington Post and Times Herald* (29 December 1963): F3; and "Austria Honors Sculptor," *Washington Post and Times Herald* (13 December 1961): D3.

²⁵A Report of Progress and Accomplishment, Marine Corps War Memorial Foundation, copy on file, Marine Corps Historical Center; regarding the pictorial history, see transcript of text by Jack Uhler, *Baton Rouge Morning Advocate* (n.d.): 1-3, copy on file, MCHC. Essentially the Army and Navy Publishing Company in Baton Rouge was to print the write-up, which would then cost one dollar per copy and be distributed through the Marine Corps posts. Published as J. De M. Cirne Crane, *The United States Marines: A Pictorial History of the Marines* (1952). Copy on file, RG 66, Box 62, NARA.

²⁶Regarding status as memorial park and jurisdiction under the National Park Service, see Minutes 17 December 1953, CFA, p. 1.

²⁷NPS brochure, copies on file, MCHC, and Community Archives/Virginia Room, ACPL; B.General Edwin Simmons, "Marines in Bronze," *Fortitudine* 15, no. 3 (Winter 1985/86): 3-7; memo to file re: care of memorial is Park Service's responsibility, MCHC.

210 Randolph Place, one of whom he named specifically, John Hevelow, when he stated, “you have to have good assistants.”²⁸ The other man, Idilio Santini, a Brazilian who immigrated to the U.S. in 1928, is pictured with de Weldon in a Defense Department photograph chronicling the preparations of the model for shipping to the foundry in 1952; Santini and de Weldon are shown here “rolling out [a] leg section ... to be placed on [the] truck” - indeed, Santini is wheeling a piece of the model, a knee-to-boot element, out of the studio. Santini’s tenure with de Weldon’s studio is referenced in the Brazilian sculptor’s 1976 obituary.²⁹ De Weldon also had the assistance of 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 in November of 1951, but while it was in situ on Constitution Avenue, it elicited comments from art critics and patriots around Washington, D.C.³⁰ Other de Weldon helpers are identified for a news clipping that was illustrated with photographs from the Marine Corps; 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.³¹

The large plaster model crafted by de Weldon for the memorial was cast by the Bedi-Rassy Foundry in Brooklyn, New York; Eugene Bedi, a representative of the foundry, was on-site for the statue’s assembly in Arlington while Luke Bodor worked on the statue in the foundry. Others, who were photographed while putting the statue in place in November of 1954, were Rick Rinaldi, Bill Hooker, and Julius Tomori.³² The pieces of the statue were conveyed from New York to Virginia by truck; the freight transfer company hired for the job was W.T. Cowan, Inc.³³

The Bonaccord, black granite imported from Sweden, that was needed to face the base of memorial, arrived in Baltimore, Maryland, in August of 1954. It came, however, with an import tax of \$7000 and the boat on which it sat was scheduled to depart on the

²⁸Bill Majeski, “An Epic Captured in Bronze: Artists Use a Barn and a Crane,” *Washington Daily News* (16 February 1954); and “Famed Iwo Jima Sculpture Project Near Casting Stage,” [ca. 1951], clippings on file, MCHC.

²⁹“Idilio Santini, Sculpted the Iwo Jima Memorial” *Washington Star* (5 December 1976): B6, clipping on file Marine Corps Historical Center; T Sgt. Robert F. Wheeler, photograph 29 January 1952, Defense Department Photo (Marine Corps) #A46165, Washington, D.C.; “In Memory of Iwo Jima ... The Marines’ Own Statue,” clipping on file, RG 66, NARA.

³⁰“DC Resident for 70 Years,” *Washington Post* (7 February 1975), clipping on file, Marine Corps Historical Center; Hindsman, p. 26 and caption to back photo; “Flag-Raising on Iwo Jima Now in Stone,” *Washington Post* (11 November 1951): M6. See also, correspondence, var. dates, RG 66, Box 62, NARA, and correspondence re: the initial bill (HR 5521) in RG 66, Project files, Box 100, NARA.

³¹“In Memory of Iwo Jima ... The Marines’ Own Statue.”

³²“Iwo Jima in Arlington,” *Washington Star Pictorial Magazine* (7 November 1954), clipping on file, Marine Corps Historical Center; copy photographs, vertical file, Community Archives/Virginia Room, ACPL; “Iwo Jima Statue Prepared for Trip to Washington,” *Evening Star* (3 August 1954), clipping and photo, *Washington Star* Photograph Collection, Washingtoniana, MLK.

³³“Historic Flag Raising Scene Arrives ... in 100 Tons of Bronze,” *Washington Post and Times Herald* (4 September 1954); Matt McDade, “Statue of Iwo Jima Flag Raising Arrives after Tedious Two-Day Trip,” *Washington Post and Times Herald* (4 September 1954); clippings on file, MCHC.

27th of that month. Lacking funds, the Marine Corps War Memorial Foundation found a benefactor in Serge N. Benson, who was a staffer on the Senate Finance Committee. Benson's efforts to write and expedite an amendment to the Tariff Act of 1930 that would waive the duty tax on the granite passed Congress as HR8932 and was signed by President Eisenhower on 26 August 1954, as Public Law 83-693. The House observed that, although it was not within their power to decide, they felt it unfortunate that American granite was not used in a memorial to celebrate the courage of American marines.³⁴ The inscription was verified by Joel Thacker, Marine Corps Historian, in 1952-53, and discussed by the Commission of Fine Arts in March of 1954.³⁵

Charles Tompkins Company was the contractor for the project; Helsing Brothers acted as the sub-contractor for paving, but John J. Earley Studios developed the concrete paving system for the plaza and reviewing stand. The Earley Studios' reviewing stand, installed in 1954, replaced a concrete stand located to the west.³⁶ Plans for the landscape were drawn by Clarke-Yarus Associates, Architects and Engineers; plants were purchased from Rock Creek Nurseries.³⁷

5. Original plans and construction: The original concept for the memorial was more grandiose than what was eventually constructed, although the inspiration of the flag-raising and the motivations or sentiments behind the push for the memorial's creation remained steady. The Marine Corps League articulated this desire and the plans in promotional material describing the memorial:

[We, the Marine Corps League have] determined to record for all time the spirit and heroism of the Corps, which sustained them in their drive to victory, by immortalizing this act of six brave men as a symbol of the spirit which was shared by all members of the Corps who have given their lives for their country. It is fitting that this triumph should become this symbol.

The photograph of these six tired men, grimy with volcanic ash and sweat of battle, inspired Mr. Felix de Weldon, who was on active duty with the Navy, to immediately begin work on a sculptured group which is destined to become one

³⁴C. Earl Hindsman, *The Iwo Jima Story* (Washington, DC: USMC, 1955), p. 37; Congressional Record, Senate, 11 August 1954, p. 14019; Congressional Record, House, 16 August 1954, p. 14662-63; Congressional Record, Senate, 18 August 1954, pp. 14921-22; Public Law 693, Chapter 1044, An Act to Reclassify Dictophones in the Tariff Act of 1930, section 6; regarding Serge N. Benson's efforts, files, MCHC. Regarding the arrival of the granite in August, see "Marine Iwo Jima Statue," Press Release, 13 August 1954, MCHC.

³⁵Note in file, Marine Corps Historical Center; Minutes 11 March 1954, CFA, p. 2. De Weldon, Peets, and Neild discuss the proposed inscription at this time. Note, Fanning (part 3a, p. 10) credits John Howard Benson with developing the style of lettering, a v-cut Roman derivative, but I could not find another reference to Benson's role. This should be followed up on through Fanning's sources, likely the LUCE files or that held at GWMP. - vbp, July 2005.

³⁶Fanning, part 2b, p. 11, who cites B.C. Howland to Merel S. Sager, 22 September 1954, 1430-2, LUCE files.

³⁷Fanning, part 2b, p. 10-11, who cites Horace Peaslee, memo, 28 April 1954, and Horace Peaslee to [Harry T.] Thompson, 24 April 1954, and Peaslee office, Specifications for the Construction of Roadways, Walks, and Steps, Marine Corps War Memorial, 4 May 1954, 1430-2, LUCE files.

of the Country's greatest statues. Enthusiasm for this great work, which grew rapidly, has resulted in the sculptor's completion of the group at heroic size, [...]

Mr. Paul Franz Jaquet, Architect, whose friendly interest grew into an enthusiasm for the ideals to be embodied in such a memorial, has developed the sculptor's initial ideas that such a memorial should include not only important facts in the great history of the Corps but also a sculptured frieze commemorating the great battles in which the Marine Corps has played a heroic part, into a monumental-architectural whole, [...], placed in a setting befitting the hallowed memory of these great sacrifices and achievements.³⁸

Jaquet's plan placed the "largest sculptured figures ever to be executed in bronze" on a "plateau surrounded by a dark granite wall which encompassed the base of the memorial." The memorial itself rose 75', making the elevation of the flag some 100' high. The sculptural grouping rested on a grey granite plinth; the plinth was elliptical in shape and faceted to give it an simple rugged appearance. The plinth was anchored to a smooth granite base; here, names of battles dating from 1775 through Okinawa were to be inscribed.³⁹ Mention of the approach was made, noting "ample driveways" and parking areas; also noted were plans for nighttime lighting.⁴⁰

The memorial also included landscaped grounds and two walkways, called the "Memory Walk", with two reflecting pools (north and south) at the outer walk, while the lower route provided closer views (some 60' away) for contemplation. Access to or from the walkways was to be by way of a stairway – "a grand esplanade of steps to a level 12' above the lower walk" – that deposited the visitor in the "Court of Four Freedoms" which consisted of four steps, each with a freedom inscribed (freedom of speech, freedom of religion, freedom from want, freedom from fear), leading to the "Memorial Deck." This deck could host an honor guard on ceremonial occasions; it also was located over the crypt. The granite base rose upward from the deck; the base bore the inscriptions, including the words of Admiral Chester W. Nimitz, "uncommon valor was a common virtue." From the Court of Four Freedoms, visitors could also continue along the Memory Walk, now bordered by the forty-eight state flags and those of the territories. The flags, placed in bronze standards on dark green plinths in groups of three, alternated with evergreen hedges. The evergreens were meant as a symbol of the Marines' uniforms. To the south there was to be a stone rostrum where ceremonies and services could be held; beyond the south reflecting pool, seating was to be provided. To the east, another flight of stairs led down to an intermediate level where the entrance doors were located. Across from the doorways was the bronze and marble crypt; just inside, a marble foyer. In the center was to be the memorial shrine, a space defined by its elliptical, domed ceiling 60' x 40' x 30' H. The walls were to be made of black granite with a carved marble frieze. In the frieze, "notable incidents in Marine Corps history" were to be shown. A "monolith of memory" would stand beneath the dome, fashioned of bronze and

³⁸"The Marine Corps Memorial," copy on file, RG 66, Project files, Box 100, NARA, pp. 1-2.

³⁹"The Marine Corps Memorial," p. 2. Discussion of the design with the Commission occurred in August of 1947, see Minutes 28 August 1947, CFA, pp. 10-16.

⁴⁰"The Marine Corps Memorial," p. 3.

surmounted by an eternal flame. On its twelve sides names of the Marines' engagements in the second world war would be listed; the monolith would also contain books with names of the Marines who died in World War II. Niches flanking the crypt would hold flags of the Marine Corps and the National Emblem, and a bronze screen placed before the crypt was to be decorated with flowers from each of the states.⁴¹

The ground floor plan of the memorial illustrates the concepts outlined above, marking the double entries into the foyer and noting the presence of an honor guard directly opposite. Foot traffic was directed counter-clockwise (to the right or north) into another room which fed into the centrally-located Memorial Shrine. North and south of the shrine were to be the trophy rooms. Opposite the entrance, to the west, was the crypt. Flanking the crypt, spaces were allocated to the custodian and for a rest room. The Court of Four Freedoms is illustrated in this plan as well, showing its relationship to the crypt and position on the west side of the sculptural group. A section shows the scale of the interior complex.⁴²

This concept was applied to a site in East Potomac Park, at the edge of Haines Point, where the Marine Corps proposed building their memorial.⁴³ Because the design and site proposal concerned public lands in the District of Columbia, the U.S. Commission of Fine Arts as well as other federal agencies had to approve both what it looked like and where it was to go. The plan for the War Memorial in Haines Point was about 100' in diameter, as well as 100' high, and it was to be placed in the picnic grove. The memorial, the Commission cautioned in its queries about the project's suitability to the Park Service, would encroach on the existing golf course and engulf all the area to the point. This meant, too, that the Tea House would have to be removed to accommodate the Marines' monument. The Commission highlighted these particulars in its correspondence with the Park Service because it was the Secretary of the Interior who had the authority to set aside public land for the Marine Corps War Memorial.⁴⁴

Frank Halford, however, wrote on behalf of the Marine Corps League to notify the Commission that the Marines had accepted de Weldon's design on 15 January 1947. In August of that year, the Marine Corps League was still waiting for design and site approval, and presented the project and drawings to the Commission explaining both Jaquet and de Weldon had voluntarily done the work thus far. De Weldon had also begun working on a full-size model in his studio, formerly that of Paul Bartlett, in northeast

⁴¹"The Marine Corps Memorial," pp. 3-6.

⁴²Felix de Weldon, Sculptor, Paul Franz Jaquet, Architect, United States Marine Corps Memorial, ground floor plan and section, February 1947, RG 66, Project files, Box 100, NARA, and RG 66, Commission of Fine Arts, Architectural & Cartographic Reading Room, NARA, College Park, Maryland. See also, the preliminary study for the landscape or site plan, Felix W. De Weldon, Sculptor, Paul Franz Jaquet, Architect, Site & Landscape Plan, United States Marine Corps Memorial, 1947, RG 66, NARA, College Park.

⁴³"Marine Corps Memorial, East Potomac Park," RG 66, Project files, Box 100, NARA.

⁴⁴Gilmore D. Clarke to Hon. A.E. Demaray, Associate Director, National Park Service, 29 August 1947 and Gilmore D. Clarke to Major General U.S. Grant III, Chairman, NCPPC, 29 August 1947, RG 66, Project files, Box 100, NARA.

Washington.⁴⁵ The following month, comments from the American Battle Monuments Commission, authorities at National Airport, and the Department of Interior advised against the location of the memorial in Haines Point because of its scale. The height, for example, would interfere with flight patterns at the airport and the engineering costs for erecting such a “colossal” structure in an area prone to flooding would be too high. Expenses associated with building the Lincoln and Jefferson memorials on the Mall, and getting down to bedrock for their foundations, were cited. Based these reservations, the Commission referenced the Civil Aeronautics Administration and the National Capital Parks and Planning Commission in its rejection of the site proposal that October.⁴⁶ Gently suggesting that “size alone will not cause a memorial to be great,” the Commission returned to its earlier proposition for a limited design competition and then mentioned the possibility of securing site approval first so that the artists could tailor their ideas to the specific place.⁴⁷ The Marine Corps appear to have taken this advice, or least the Commission did as their counsel, considering other memorial sites such as Delano & Aldrich’s cemetery in Epinal, France, and Ralph Walker’s cemetery at Hamm in 1949.⁴⁸ In the early 1950s, discussions centered on the Nevius Tract in Arlington and the placement of de Weldon’s sculpture - without the interior spaces - on that landscape.⁴⁹

6. Alterations and additions: Because the U.S. Marine Corps War Memorial honors those who gave their lives in the service of their country, and because, sadly, deadly conflicts

⁴⁵Minutes 28 August 1947, pp. 10-16; here Chairman Clarke inquires about de Weldon, as he - or his work rather - was unknown to the Commissioners; Jaquet replied, referring to de Weldon’s busts of naval figures on display in Annapolis as well as his busts of three kings of England. A.B. Bonds, a representative of the Marine Memorial committee, added other examples including two large fountains (identical, one each in London, Vienna); 1932 Olympian figures; coronation busts of George VI and Edward VIII; twenty-fifth anniversary bust of George V; plus Lloyd George and other statesmen. See p. 12.

⁴⁶U.S. Grant III to Gilmore D. Clarke, Chairman, 9 October 1947; B.H. Griffin, Airport Admin. Washington National Airport, to Gilmore D. Clarke, Chairman, 9 September 1947, Hayward S. Florer, Air Carrier Inspector, to Bennett H. Griffin, Administrator, National Airport, 8 September 1947, Jackson E. Price, Acting Associate Director, Department of Interior, to Gilmore D. Clarke, Chairman, 23 September 1947, Gilmore D. Clarke to Jackson E. Price, 6 October 1947, Gilmore D. Clarke to Col. Frank Halford, USMC, Ret., National Liaison Officer, Marine Corps League, 30 October 1947, Robert Woodside, American Battle Monuments Commission, to the Chairman, National Commission of Fine Arts, 30 July 1947, Frank Halford to H.P. Caemmerer, 25 August 1947, Gilmore D. Clarke to Bennett H. Griffin, Admin. Washington National Airport, 29 August 1947, Gilmore D. Clarke to Hon. A.E. Demaray, Associate Director, National Park Service, 29 August 1947, Gilmore D. Clarke to Hon. F.J. Bailey, Assistant Director, Legislative reference, Bureau of Budget, 18 July 1946, and Frank Halford to Gilmore D. Clarke, 15 January 1947, RG 66, Project files, Box 100, NARA; Minutes 28 August 1947, CFA, pp. 15-16; Minutes 29 October 1947, CFA, pp. 5-6, Exhibit H-1 to 3.

⁴⁷Clarke to Halford, 30 October 1947; Gilmore D. Clarke, 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 Vandegrift, 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. Clarke to Admiral C. W. Nimitz, 1 December 1947, and Clarke to Vandegrift, 2 December 1947, CFA.

⁴⁸John Harbeson to H.P. Caemmerer, 7 October 1949, Delano & Aldrich to Commission of Fine Arts, 27 September 1949, RG 66, Project files, Box 100, NARA.

⁴⁹Minutes, 1953, CFA; and Office of Horace Peaslee, Architect, Frank William Cole Associate Architect, “Entourage (/) Marine Corps War Memorial (/) Arlington, Virginia,” Study No. 6, 26 January 1954, RG 66, NARA, College Park.

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 original format. 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 written, 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, Harold C. Vogel was hired; his cost estimate was \$475. 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 Grenada conflicts. Vogel again inscribed the letters on the memorial, noting Lebanon (1958) through Grenada in 1983 and creating a second frieze, for \$6840 in 1984 to 1985. The dates, as well as position of the additional battle or campaign names, were decided upon in consultation with the Commission of Fine Arts.⁵⁰ 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 3rd.⁵¹

In October of 1982, the name of the photographer - Joseph Rosenthal - was added to the memorial as a complement to the sculptor's name; this required an act of Congress which was signed into law by President Ronald Reagan.⁵²

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

⁵⁰Simmons, p. 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.

⁵¹Col. Michael E. Monigan, USMC, "New Battle Honors Added to the Marine Corps Memorial," copy on file, MCHC, as well as David H. Hugel, "Foundation Funds War Memorial Update"; Scott McCaffrey, "New Battles Added to Iwo Jima Memorial," *Sun Weekly* (7 November 1996); Scott McCaffrey, "Iwo Jima Memorial Battle Lines Added," *Sun Weekly* (14 November 1996); "Now It's a Legacy Chiseled in Stone," *Leatherneck* (January 1997): 41, copies on file, MCHC. At this time as well, the decision was made not to include El Salvador, Desert One (failed hostage rescue attempt), Pakistan, Oklahoma City bombings, and deaths occurring while on duty for the State Department or embassies. B.General Edwin Simmons, USMC (Ret), "Funds Would Inscribe New Battle Honors for Memorial," *Fortitudine* (Summer 1996): 15. See also, Frank Greve, "A Minor Skirmish Develops at Marine Corps Memorial," *Miami Herald* (18 April 1986); and folder "Additional Inscription on MC War Memorial," MCHC. Correspondence between Simmons and Charles Atherton, Commission of Fine Arts, dating to 1990 reflects concern over the identification of the Korean and Vietnam wars on the memorial; at this time, Simmons is reminded of the need to recognize the Persian Gulf and Panama engagements. Copies on file, MCHC. Likely some reference to this interaction is on file at the Commission because Simmons was to attend the Commission's meeting on 19th of April.

⁵²Congressional Record, House, 4 August 1981, HJ Res. 207 - Rosenthal Plaque; "Iwo Jima Photographer Honored," *Washington Times* (14 October 1982): 3-A; "Marine's Iwo Jima Memorial Is Credit to Photographer," *Los Angeles Times* (14 October 1982): A2, clippings on file, MCHC; Minutes 16 May 1984, CFA, p. 5

helicopter crash in 1982. Wood and Stone, a Manassas, Virginia, based company, did the work.⁵³

Beyond the lettering and battle honors, little documented change to the statue has occurred.⁵⁴ In 1974 the Arlington Fire Department rescued the flag, which was inverted after one of rings securing it tore loose;⁵⁵ unfortunately, the next year, the flag was stolen. It was quickly replaced.⁵⁶ Also in the mid-1970s, questions arose about the appropriateness of displaying the flag around the clock; however, Public Law 94-344 of 7 July 1976 clearly stated that if “patriotic effect is desired” and if “properly illuminated during the hours of darkness,” the flag could be flown twenty-four hours a day, seven days a week. This was an amendment to the 22 December 1942 resolution, which allowed for patriotic displays of the flag at night. It also reiterated the custom of displaying the flag only from sunrise to sunset on buildings and on stationary flagstaffs in the open. In addition, the 1976 law served as an extension of the Presidential proclamation of 12 June 1961 that specifically permitted the flag to fly over the Marine Corps War Memorial, except during inclement weather.⁵⁷

In 1984, National Park Service and Marine Corps personnel cleaned and waxed the statue under the guidance of Nick Volaz, Cultural Resource Specialist. The 32' 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.⁵⁸

Years before, in early 1961, 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 trees and an oak tree from along Arlington Ridge Road and Arlington Boulevard. Kennedy, still concerned about the memorial's visibility, met with Park Service and Marine Corps personnel and as a result more trees were slated for removal. Preoccupied with viewing the memorial from

⁵³“Marine Helps Restore Iwo Jima Memorial,” *Marine Corps Gazette* (November 1986); and Sara Martin, “Ex-Marine Gives Money to Redo Iwo Jima Lettering,” *Fairfax Journal* (30 September 1986): 1; copies on file, MCHC; *Arlington Journal* (30 September 1986): 1.

⁵⁴George Washington Memorial Parkway Headquarters may have information re: maintenance, but have not responded to requests for access. - vbp, June 2005.

⁵⁵“Helping Hand,” *Washington Post* (25 June 1974), clipping on file, MCHC.

⁵⁶“Marines Miss Iwo Jima Flag,” *Washington Post* (17 October 1975): 9, clipping on file, MCHC.

⁵⁷Joint 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) 24 hr Display of Flag,” MCHC.

⁵⁸“Marine Manicure,” *USA Today* (8 August 1984): 3A; Connie O’Kane, “Spit and Polish for Iwo Jima,” *Arlington Journal* (16 August 1984): B6; “Monument Cleaning,” *Henderson Hall News* 18 no. 33 (17 August 1984); Warren Strobel, “Marines Conquer Iwo Jima Corrosion,” *Washington Times* (7 August 1984): 6A; and Warren Strobel, “Marines Conquer Iwo Jima Corrosion,” *Capital Life* (7 August 1984): 12B; copies on file, MCHC; *Northern Virginia Sun* (9 August 1984).

transportation arteries, Kennedy was seemingly unconcerned about the role of the landscape and trees in framing views to memorial itself and in creating vistas to the National Mall. In the late 1960s, Arlington Ridge Road itself was taken out and in 1968, within the circle around the memorial, traffic patterns switched to counter-clockwise.⁵⁹

B. Historical Context⁶⁰

History of the U.S. Marine Corps through World War II: A Summary⁶¹

Meeting in Philadelphia on 10 November 1775, the Continental Congress voted to raise two battalions of Marines to serve as a landing force to the naval fleet; the Continental Marines operated on land and at sea, distinguishing themselves by March of 1776 in the Bahamas under the command of Captain Samuel Nicholas. Their Captain, later promoted to Major, is considered the first Commandant of the Marine Corps because he was the first commissioned officer in the Continental Marines and was the senior officer. The Continental Navy and Marines were disbanded at the conclusion of the American Revolutionary War with the Treaty of Paris in 1783.

The Marine Corps were reestablished on 11 July 1798 and shortly thereafter were engaged in the “quasi-war” with France. They landed in Santo Domingo and fought the Barbary pirates off the “shores of Tripoli.” In the War of 1812, the Marine Corps supported naval operations, helped defend the City of Washington at Bladensburg, Maryland, and contributed to Andrew Jackson’s campaign for New Orleans. In Florida, the Marines were called in against the Seminole Indian tribes; abroad they went to the Caribbean, Falkland Islands, Sumatra, and the West African coast. Their presence was felt in all of the nineteenth-century wars, with Mexico in 1846-48, during the Civil War 1861-65, and against Spain in 1898. At the turn of the century, the Marines were engaged in numerous international conflicts, including the Philippine Insurrection of 1899-1900 and the Boxer Rebellion in 1900, as well as serving in Cuba, Puerto Rico, Guam, the Philippines, Nicaragua, Panama, Mexico, and Haiti.

Prior to the first world war, the Marines entered into the aviation field; this experience enabled them to fly bomber missions over France and Belgium during the war. On the ground, the Marines fought in the battlefields of France, particularly at Belleau Wood, Soissons, St.

⁵⁹Fanning, part 2b, pp. 18-19, who cites Horne to the Director, National Park Service, 1961, 1430-1, and [Conrad] Wirth to McKay, 31 March 1961, 1430-1, and Wirth to McKay, 20 April 1961, 1430-1, and Wirth to McKay, 20 April 1961, 1460/Nevius tract, LUCE files; T. Sutton Jett to Jerry T. Verkler, 11 April 1967, Iwo-2; and Russell E. Dickenson to Assistant Director, Design and Construction, WSC, 25 October 1968, Iwo-2.

⁶⁰For summaries of the invasion and flag-raising, see, for example, Colonel Joseph H. Alexander, *Closing In: Marines in the Seizure of Iwo Jima* World War II Commemorative Series (Washington, DC: Marine Corps Historical Center, 1994); and Bernard C. Nalty and Danny J. Crawford, *The United States Marines on Iwo Jima: The Battle and the Flag Raisings* (Washington, DC: History and Museums Division, Headquarters, U.S. Marine Corps, 1995). Nalty’s 1962 version of *The United States Marines on Iwo Jima* cites 17,372 wounded and 5931 dead. Nalty is referring, here, to only the Marine Corps’s statistics not all lost in the battle for Iwo Jima. In 1968, the *Evening Star* remarked that the battle for Iwo Jima cost 6821 American lives; [photograph of the memorial] *Evening Star* 26 June 1968, *Washington Star* Photograph Collection, MLK.

⁶¹“Brief History of the United States Marine Corps,” Reference Section, United States Marine Corps History and Museums Division, January 2002; website (<http://hqinet001.hqmc.usmc.mil/HD>) accessed 8 August 2005. This is the basis of the following overview of the Marine Corps’s history.

Michel, Blanc Mont, and Meuse-Argonne. Over 30,000 Marines served in France; one-third or more were wounded or killed in the six months of fighting there.

After World War I, the Marines continued to expand their operations, concentrating on amphibious warfare tactics. The organizational efforts, equipment, and tactical skills acquired in the 1920s and 1930s served them well in the battles of Guadalcanal, Bougainville, Tarawa, New Britain, Kwajalein, Eniwetok, Saipan, Guam, Tinian, Peleliu, Iwo Jima, and Okinawa. In 1945, at the end of the second world war, the Marine Corps included six divisions, five air wings, and supporting troops. Almost 87,000 Marines died, or were wounded, in the war; eighty-two earned the Medal of Honor.

Iwo Jima and the Memorial

The battle for Iwo Jima Island has been won. The U.S. Marine Corps by their individual and collective courage have conquered a base which is as necessary to us in our continuing forward movement toward final victory as it was vital to the enemy in staving off ultimate defeat.

By their victory, the 3rd, 4th, and 5th Marine divisions and other units of the V Amphibious Corps have made an accounting to their country which only history will be able to value fully. Among the Americans who served on Iwo Jima, uncommon valor was a common virtue. – Fleet Admiral Chester W. Nimitz, 17 March 1945.

Strategically important to the Pacific theater of the second world war was the pork-chop shaped island of Iwo Jima. It is located some 650 miles away from Tokyo. Iwo Jima boasted an extinct volcano, Mount Suribachi, that reached upwards to 550' at its southern end; the island, however, was valued primarily for its sulphur deposits. The terrain consisted mostly of volcanic rock, and generally was unforgiving even dropping dramatically to the north into cliffs and canyons. Here, the Japanese built two airstrips; in 1944 to 1945, they were working on a third thus elevating the island's significance to both the American and the Japanese war efforts. In response to the Japanese threat, and hopeful of weakening their position, the island was attacked by Saipan-based, American bombers beginning in June of 1944. It was not until 19 February 1945, after three days of pre-invasion assaults, that the Marines landed on Iwo Jima under the cover of naval firepower. Their goals for the first day were the capture of Mount Suribachi by the 4th division under the command of Major General Clifton B. Cates and of the first airfield by the 5th, under the command of Major General Keller E. Rockey.⁶² The Japanese under Lieutenant General Tadamichi Kuribayashi conceded the beaches, with their black volcanic sand, to the Americans depending instead on a defensive system of blockhouses, pillboxes, gun emplacements, and underground shelters and tunnels. The Marines, though fighting valiantly, did not achieve their objective that first day as Suribachi loomed overhead.

⁶²The 4th and 5th divisions were part of the V Amphibious Corps, commanded by Major General Harry Schmidt. Designated as Expeditionary Troops Reserve, and commanded by Major General Graves B. Erskine, were the 3rd Marine division of the V Amphibious Corps. In charge - or responsible for - the fighting on shore was Lieutenant General Holland M. Smith, here assigned the duty of Commanding General, Expeditionary Troops.

Between February 19th and 22nd, the 28th Marines, part of the 5th division, isolated and surrounded Mount Suribachi.⁶³ The morning of 23 February 1945, a patrol from Company F, 2nd battalion, led by Sergeant Sherman Watson began looking for ways to scale the mountain and noting the positions of the enemy fighters. With the Japanese entrenched underground, or rather “holed up”, the battalion commander Lieutenant Colonel Chandler W. Johnson sent First Lieutenant Harold G. Schrier to lead a 40-man patrol up Suribachi with instructions to seize the crest. Sergeant Louis R. Lowery, a photographer for the Marines’ *Leatherneck* magazine, accompanied them. After outlining the task, Johnson handed Schrier a (54" x 28") flag to raise if and when the patrol achieved its mission. The flag came from the attack transport *Missoula* and was brought onto the island by First Lieutenant George G. Wells. Shortly after the Marine patrol reached the crater’s rim, Schrier plus Platoon Sergeant Ernest I. Thomas, Jr., Sergeant Henry O. Hansen, Private First Class Louis C. Charlo, Private First Class James Michels, and Corporal Charles W. Lindberg raised the flag Johnson had entrusted to them (fig. 5). Lindberg later recalled that they had “found a water pipe, tied the flag to it, and put it up. [...] Below[, t]roops cheered, ships blew horns and whistles and some men openly wept. It was a sight to behold...” This flag-raising was captured on film by Lowery.

Shortly thereafter, Johnson asked Second Lieutenant Albert T. Tuttle to get another flag, a larger one that could be seen across the island, from one of the ships on the beach. Tuttle’s flag, fetched from LST 779, came from Pearl Harbor. Tuttle, on Johnson’s orders, gave the (96" x 56") flag to Private First Class Rene A. Gagnon, who was the Corporal’s runner and who was going up the hill already. Gagnon had been tasked with taking replacement batteries to Schrier for his radio. Associated Press photographer Joe Rosenthal was just starting his ascent; accompanying Gagnon were Sergeant Michael Strank, Corporal Harlan H. Block, Private First Class Ira I. Hayes, and Private First Class Franklin R. Sousley. When they reached the summit, Schrier decided the colors should be lowered and the second, larger flag be raised simultaneously. Strank, Hayes, and Sousley attached their flag to another pipe and struggled to place it into the ground. Gagnon went to help, as did Pharmacist’s Mate Second Class John H. Bradley. Block, who was at the foot of the pole, was first identified as Hansen but Gagnon, and a subsequent investigation, corrected this misnomer. Rosenthal, who took several pictures that day, captured the second flag-raising from about 35' away. He then gathered the six men, and the others in the patrol, to pose under the flag for another photograph (fig. 6). Also on the scene was the Marine motion picture photographer Sergeant Bill Genaust. Of the flag-raisers, Strank, Block, and Sousley died on Iwo Jima.⁶⁴

The battle for Iwo Jima continued, with the Marines pressing northward to capture the airfields. Thirty-six days of combat cost the V Amphibious Corps approximately one-third of

⁶³The 28th Marines lost five hundred men in the three days it took to capture Mount Suribachi; these losses were in addition to the four hundred sustained on D-day, 19 February. Alexander, p. 27.

⁶⁴Contributing to criticisms of the Rosenthal photograph as staged, de Weldon “admitted [to the Commission] that it was a composite group of soldiers, who posed after the battle.” In this he was in error as the battle waged on into March. The Commission had asked de Weldon about the “character of the photograph” while considering the initial memorial proposal submitted by de Weldon and Jaquet. At this juncture, the “Commission felt the picture and his soldier group were at variance.” Minutes 29 October 1947, CFA, p. 5. In de Weldon’s defense, the photograph did not capture a purely spontaneous event - it was the second flag-raising after all - nor was it happenstance that either photographer (Lowery or Rosenthal) was present. As military and news photographers respectively, they captured scenes of the battle as well as the more heart-warming or inspiring moments on film for a public audience.

those who landed on the beach. About 22,000 Japanese were killed, while the American assault units sustained 24,053 casualties and 6140 of those died. Nearly 5000 died on February 22nd alone. The high cost of battle was debated at home, and made the Rosenthal image resonate all the more because of the feelings of patriotism it evoked and the admiration for the young men's courage it sustained. Capitalizing on public opinion and the emotions stirred by the picture, which appeared on the front page of the *Washington Post* on 25 February 1945, President Franklin Delano Roosevelt determined it would be the logo or emblem for the U.S. Treasury's Seventh War Bond Drive. To promote the bonds, the three survivors – Gagnon, Hayes, and Bradley – toured the country, a public relations detail only Gagnon seemed to enjoy.⁶⁵ The photograph was also copied for a commemorative, three-cent stamp and won a Pulitzer Prize for Rosenthal.

Aroused by the image was sculptor Felix de Weldon, who crafted a model of the flag-raising on the suggestion of Captain T.B. Clark. Clark was de Weldon's executive officer at the Patuxent air station, and he showed de Weldon the photograph.⁶⁶ De Weldon's initial model was admired by many, including Harry S. Truman, and strongly identified with the brimming emotions of patriotism, pride, and gratitude to those who were fighting, or who had fought, in the war. A larger model was created, made out of plaster and painted to resemble bronze, for a Navy Department celebration in 1946.⁶⁷ A motion, moreover, was made to erect a permanent version of de Weldon's model in Washington, DC, as a memorial to the veterans of the second world war. This was proposed to Congress before the war was concluded but then tabled until peace was reached.⁶⁸ A Senate resolution entered in September of 1945 then authorized a report on the location and cost estimates for the monument, to be erected on public land in the District of Columbia, and to be dedicated to the armed services of the United States. The memorial was to be, of course, an expression of the Rosenthal photograph - de Weldon's although he was not specifically named in the legislation.⁶⁹ In February of 1946, Mr. Larcade introduced a bill "to provide for the erection of a World War II memorial," appropriating \$100,000 for the memorial statue to be modeled on Rosenthal's photo of the six servicemen planting the flag in the rocks of

⁶⁵Regarding the public relations tour, Karal Ann Marling and John Wetenhall, *Iwo Jima: Monuments, Memories, and the American Hero* (Cambridge: Harvard University Press, 1991), pp. 97-121, and regarding Gagnon, p. 112, caption.

⁶⁶Marling and Whetenhall, p. 89.

⁶⁷The Commission noted that American University protested "erecting the memorial in Washington"; it was on this model that they based their objection. Minutes 31 January 1947, CFA, p. 7. Also in the January minutes, Halford noted that the Marine Corps League had accepted de Weldon's design, as well as that of Jaquet, and were anxious to begin fund-raising for the memorial in February and for a site to be determined. The Commission declined to select a site until the measure passed Congress. Minutes 31 January 1946, CFA, p. 6.

⁶⁸The bill was HR2420 introduced on 1 March 1945. By 13 April 1945, a letter to Gilmore Clarke revealed that the Navy Department recommended that legislation of this character be postponed until the termination of hostilities. The previous month, H.P. Caemmerer requested a copy of the photo for the Commission to use when it considered HR2420. Clarke also wrote to Congressman [Donald L.] O'Toole on 7 March that the Commission would be "delighted to cooperate with your committee to secure an appropriate monument as a memorial to the Marine Corps, as well as to mark this most stirring event in the Pacific Theat[er]. There is no question but that this scene portrays an action and an event of this war which would form the basis for a most dramatic sculptural group in bronze." Clarke stressed finding a location and a sculptor, rather than the subject. RG 66, Box 62, NARA.

⁶⁹SJ Res 98, 25 September 1945, RG 66, Box 62, NARA. The Commission writes to the Honorable Theodore Francis Green about the resolution.

Mount Suribachi; this bill was referred to the Committee of Public Buildings and Grounds and did not pass Congress.⁷⁰ In June of 1947, another bill went to and passed Congress that authorized a memorial to the Marine Corps dead of all wars and authorized the Marine Corps League to raise funds for it. The bill included a deadline, giving the Marines five years - later extended to ten - to erect their monument. This time the resolution was less specific about the form the memorial was to take and did not allocate public funds to the project.⁷¹ It did involve the U.S. Commission of Fine Arts and the Department of Interior, under whose counsel the Marine Corps maintain the memorial today.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural Character: As Felix de Weldon stated at the 10 November 1954 dedication of his sculpture of the second flag-raising on Iwo Jima, he tried to achieve accuracy and realism in recreating the epic. De Weldon faced some obstacles to these goals, primarily due to the shifting from a two-dimensional medium to a three-dimensional art form. In his model, the sculptor aligned the figures more tightly with one another, particularly turning the first on axis with the others, rather than exactly reproducing the photograph. The six figures were based on the three survivors (who modeled for de Weldon) but none of de Weldon's soldiers were an exact likeness to men Rosenthal photographed. They are, however, identified as Ira Hayes (farthest from the flag staff), Franklin Sousley to the right front of Hayes, Michael Strank on Sousley's left, John Bradley in front of Sousley, Rene Gagnon in front of Strank, and Harlan Block. At the dedication, de Weldon also said that he tried to create something more than a statue, something that typified unsurpassed gallantry and symbolized the Marines' sacrifices.⁷² In that, de Weldon was singularly successful. He fashioned a representation of the event, capturing the essence of the moment, something that had become synonymous with the Marine Corps' "uncommon valor."

In the context of art history, de Weldon's monument follows a long tradition of historical narratives, from the sculptural forms of Greece to the epic paintings of the nineteenth-century realists. Antecedents for de Weldon's sculptural form could be the

⁷⁰HR 5521, 79th Congress, 2d session, 19 February 1946; a copy is on file at the Commission of Fine Arts, as well as in the archival records for the CFA. Correspondence relating to this bill, between the Commissioners, is also on file. See RG 66, Box 62, NARA. Gilmore D. Clarke, Chairman, to Honorable Fritz G. Lanham, Chairman, Committee of Public Buildings and Grounds, 4 March 1946, CFA, Exhibit C-1.

⁷¹In June of 1947, the Commission of Fine Arts considered and unanimously endorsed SJ Res 113 which authorized the Secretary of the Interior to grant authority to the Marine Corps League to erect a memorial on public grounds in the District. The Commission would bear responsibility for approving the design and site. Major Clarke stated for the record that "at one time a bill was drafted to erect a memorial which was to take the form of the photograph of the flag raising on Iwo Jima, but the present bill is silent as to the specific site and type of memorial. He added that recently an architect [submitted] a design [...] based on the Iwo Jima flag-raising, but of such a colossal scale that the top [...] would be 100 feet above the ground and the helmets of the men 36 across. He felt that the Commission of Fine Arts would never approve a monument of such magnitude and scale. [There also had been] discussion of a site at Haines Point but this would probably be objected to the grounds of interference with air navigation." Minutes 19 June 1947, CFA, pp. 9-10.

⁷²Felix de Weldon, remarks, 10 November 1954, CFA; copy also in RG 66, Box 62, NARA.

Hellenistic “Winged Victory of Samothrace” and the Delacroix painting, “Liberty Leading the People.”⁷³ And while it was described in a contemporary article as an “earnest, uncomplicated piece of popular art”, it has become one of the most well-known statues in the world.⁷⁴

2. Condition of fabric: The memorial remains in good condition overall, with the exception of the concrete patches and repair attempts in the plaza, pathways, and reviewing stand (fig. 7). Otherwise, the grounds and parking area are clear, hedges trimmed, floodlighting discretely placed, signage visible, and sculpture intact. Close inspection of the figural group might reveal conservation concerns, or the ill-effects of weather, but looking from the distance of the plaza no obvious flaws were discernable.

B. Description of Exterior

1. Overall dimensions: Weighing in at 100 tons, the statue is 78' high. The figures are 32' and the flagpole 60'. The figural grouping stands on a rock slope, intended to represent the terrain of Mount Suribachi. The rocks - 6' high - rise from a 10' base. The base itself measures 66' x 46'.⁷⁵ The men carry 16' M1 rifles, 12' carbines, and 32-quart canteens. The U.S. Marine Corps War Memorial is said to be the largest bronze sculpture in the world.⁷⁶ Speaking to the scale of his creation, De Weldon recalled that the heads of the figures measured 5' to 6' in height and the helmets each had a circumference of 11'.⁷⁷

2. Foundations (base): The base of the memorial is an octagonal form, set within a larger octagonal area rising from the plaza or immediate walkway around the sculpture. A 6" curb, sheathed in black granite, rises from the plaza, and several feet of grass separate the curb-like element from the actual base. The base has a watertable measuring 15" high and about 18 ½" deep; above this, the base walls project skyward. The rocks, meant to convey something of Suribachi's harsh terrain, and the straining figures struggling with

⁷³Fanning, part 3a, p. 10; Marling and Wetenhall, pp. 89-90.

⁷⁴*Life Magazine* (20 September 1954), clipping on file, MCHC. In 1990, George Gentile wrote to ask if he could erect a copy of the statue on the Iwo Jima expressway in Connecticut; previously, in recognition of the thirty-third anniversary of the bombing of Pearl Harbor, at the 8 December 1974 football game between the Colts and Dolphins a replica was used in the halftime show; and on the 50th anniversary of the second world war, the Franklin Mint offered replicas of “this American masterpiece” and of “the ultimate tribute to the American fighting man” - that is the statue - suggesting that owning a replica would “bring the full power and glory of the American spirit into your home.” All this for an issue price of \$295. Further evidence of its popularity comes from Park Service figures that equate visitor-ship of the Iwo Jima Memorial to that of the Lincoln Memorial (2 million annually). “Is the Iwo Jima Monument as Popular as All That?” *Washington Star* (23 January 1979): A4; Robert Stanton, Director, National Park Service to George Gentile, Connecticut, 21 August 1990, copy on file, MCHC; Press Release, 8 December 1974, MCHC; copy on file, “Recapture the Glory,” MCHC.

⁷⁵Neild, rather than de Weldon, is credited with the pedestal design in Minutes 24 June 1953, CFA, p. 8.

⁷⁶Lena Kaljot, “The Marine Corps War Memorial: A Lasting Tribute to Marines, Past, Present and Future,” *Marine Corps History* p. 28; NPS brochure, Community Archives/Virginia Room, ACPL; “Iwo Jima in Arlington,” *Washington Star Pictorial Magazine* (7 November 1954).

⁷⁷“Artist's Talk Goes Back to Iwo Jima.”

the flag are in contrast to the smooth, sleek quality of the black granite component that elevates them above Arlington Ridge Park.

Made of concrete the 10' high base was faced with black granite imported from Sweden and inscribed with the words of Admiral Chester W. Nimitz and with the names of the principal engagements in which the Marines participated. The letters of the inscriptions were then gilded. The contents of the inscriptions were determined by the historian of the Marine Corps, Joel D. Thacker, approved by the Commandant, as well as by the Park Service officials and the Commissioners, including de Weldon.⁷⁸ The first band reads:

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; SANTO DOMINGO 1916-1924; WORLD WAR I 1917-1918 BELLEAU WOOD, SOISSONS, ST. MIHIEL, BLANC MONT, MEUSE-ARGONNE; NICARAGUA 1926-1933; WORLD WAR II 1941 PEARL HARBOR, WAKE ISLAND, BATAAN & CORREGIDOR 1942 MIDWAY, GUADALCANAL 1943 NEW GEORGIA, BOUGAINVILLE, TARWANA, NEW BRITAIN 1944 MARSHALL ISLANDS, MARIANAS ISLANDS, PELELIU 1945 IWO JIMA, OKINAWA; KOREA 1950.

The second band, added on the southern end, reads: LEBANON 1958; VIETNAM 1962-1975; DOMINICAN REPUBLIC 1965; LEBANON 1981-1984; GRENADA 1983; PERSIAN GULF 1987-1991; PANAMA 1988-1990; SOMALIA 1992-1994.

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

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

This inscription is flanked by the symbol of Marine Corps, 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.⁷⁹ On the other (west) side, within a wreath, were Admiral Nimitz's words,

⁷⁸Joel D. Thacker, Historian, USMC, to Felix de Weldon, 6 May 1952, RG 66, Box 62, NARA; Minutes 11 March 1954, CFA, pp. 2-3.

⁷⁹The present emblem or symbol of the Marine Corps assumed its present 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 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 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/usmc/mcega.htm, accessed 26 July 2005.

“UNCOMMON VALOR (/) WAS A (/) COMMON VIRTUE.” Beneath the wreath in ribbons is inscribed “SEMPER FIDELIS” which means “always faithful.” This is the motto of the Marine Corps, often abbreviated in conversation to *semper fi* (fye), and it generally is included with the eagle, globe, and anchor emblem. To the left of Nimitz’s words is recognition of the sculptor, “Felix W. de Weldon (/) Sculp. 1945-1954” and to the right, but the letters are not gilded, is the photographer’s name and date, “Joseph Rosenthal (/) Photographer (/) February 23, 1945.”

Excavation on the site began in May, and the first concrete for the base was poured on the 25th of that month.⁸⁰ A box, or “time capsule,” containing items relating to the history of the Marine Corps was buried in the concrete.⁸¹

3. Structural system, figures: The model was formed around a steel skeleton - the “bones” - in de Weldon’s northeast Washington studio. It took 96 tons of plaster, which was supported by the aforementioned steel framework, all 10 tons of it. Three of the six men survived the battle for Iwo Jima and they posed for the sculptor. The model was cut into more than 100 pieces and trucked up to New York (in sixty-four trips) for casting. There, the six figures were cast in 108 sections, eighteen per figure.⁸² The composition of the bronze used in the sculpture consists of eighty-eight percent copper, six percent zinc, and six percent tin.⁸³

For its return journey in September of 1954, a convoy of trucks carried the sculpture across the George Washington Bridge in New York and down the eastern seaboard to Arlington. The largest section weighed 30 tons. The journey took some eighteen hours.⁸⁴ Once safely in Arlington, the pieces were lifted onto the base and assembled with brass bolts, welded, and secured with concrete. Workers had to be inside the statue during this process and entered through a door in the cartridge pocket of one of the figures. This portal was to be welded shut when the job was complete. Although the figures were in place by September 17th and supported by bronze dowels anchored in

⁸⁰Hindsman, p. 31.

⁸¹Clipping, *Washington Post and Times Herald* (3 September 1954), MCHC; see also, Fanning, part 2b, p. 11, who cites Henry G. Weeden to Robert Horne/[Harry T.]Thompson, 16 September 1954, and Marine Corps War Memorial Foundation to Joe D. Probst, 15 February 1955, in 1430-2, LUCE files.

⁸²Kaljot, p. 28; “A Memorial to the Valor of the U.S. Marine Corps,” *Washington Post* (23 February 1951); Matt McDade, “Statue of Iwo Jima Flag Raising Arrives After Tedious 2-Day Trip,” *Washington Post and Times Herald* (4 September 1954); “Iwo Jima in Arlington,” *Washington Star Pictorial Magazine* (7 November 1954); Photograph [of de Weldon making clay likeness of Corpl. Rene Gagnon], *Washington Star Pictorial Magazine* (21 February 1954): 8; “Iwo Statue Nearly Ready, Sculptor Says,” *Times Herald* (15 September 1953); “Famed Iwo Jima Sculpture Project Near Casting Stage,” clipping on file, MCHC. See also, “Artist’s Talk Goes Back to Iwo Jima,” and pamphlet on file, RG 66, Box 62, NARA.

⁸³Lynn W. Meekins, Director, the Malayan Tin Bureau, to H.P. Caemmerer, Commission of Fine Arts, 19 August 1954, RG 66, Box 62, NARA.

⁸⁴McDade, “Statue of Iwo Jima Flag Raising Arrives After Tedious 2-Day Trip,” n.p.; “Tribute in Trust: Bronze of Iwo Marines Makes a Monumental Move to Capital,” *Life* (20 September 1954): 129, 133; “The Long Road Home: Huge Statue of Mt. Suribachi Heroes Arrives Unscathed at Arlington after Difficult Journey,” *Evening Star* (3 September 1954); “Across the River and into the Traffic,” *Evening Star* (2 September 1954): A3.

concrete, the rocks were piled at their feet and the base covered in a black, Swedish granite sometime later.⁸⁵ As for the plaster model, it was sawn into 108 pieces (now 135 tons) and trucked to the Marine Academy in Texas.⁸⁶

4. Plaza: A mixture of coarse aggregate of a diabase and fine aggregate of crushed bottom ash was developed by Earley Studios, pre-cast, and laid in a star-pattern that radiates outward from the memorial base. There are sixteen points to the star, extending from the corners of the base as well as from the center of each side. The Earley Studios' exposed concrete aggregate was used for the plaza and reviewing stand, as well as steps, walls, and plinths, while an asphalt - also black in color - was used for the main platform of the reviewing stand and the walkways. This is a replacement for the original concrete.⁸⁷ Generally the memorial plaza measures 146' x 128' across, and is accessed by way of three steps up from the pathways, with one stair replaced with a ramp. At the north and south points of entry, there are four interpretative signs - two per side - that present the history of the Marine Corps, the battle of Iwo Jima, the making of the memorial, and the flag-raising. There is also a dedication plaque attached to the (right) plinth that flanks the steps leading up to the memorial from the parade ground.

5. Mechanical equipment (Lighting): Lighting has been an on-going concern, especially after 1961 when a Presidential proclamation declared the flag could be flown over the memorial day and night. The first system directed light into the neighboring apartment buildings, so the National Park Service hired consultants in 1957-58 to try and correct the problem. Forty lights were installed in the base, while others were placed on the figures or in (eight) enclosures around the monument. The latter were intended to illuminate the inscriptions. Shortly thereafter, this system also fell short of expectations and sixteen floodlights were removed.⁸⁸

This documentation project was precipitated by a desire to alter the lighting once again.⁸⁹ Lights currently are placed along the paths and at the edge of the platform to illuminate the area as well as the sculpture.

C. Site

⁸⁵ "All Present," *Washington Daily News* (17 September 1954): 5; Clipping & Photos, *Washington Post and Times Herald* (3 September 1954); *Washington Star* Pictorial Magazine (7 November 1954): 9; fact sheet, and clippings on file, MCHC.

⁸⁶ Allen, B1.

⁸⁷ Fanning, part 3a, pp. 11-12, 17. Site visit, March 2004 and July 2005.

⁸⁸ Fanning, part 2b, p. 12, who cites Haussman to Associate Superintendent, 18 March 1955, 1430-2, Thompson to Wirth, 24 May 1955, 1430-2, Thompson to [Maj. Ralph] Wray, 10 June 1955, 1430-2, and "Technical Specifications for Floodlighting the U.S. Marine Corps War Memorial in Arlington, Virginia," 20 January 1956, 1430-1, LUCE files. Regarding lighting at night, Minutes 6 February 1958, CFA, p. 8. Here de Weldon expressed dismay that the memorial was improperly lighted and had the "offensive" floodlights removed.

⁸⁹ Minutes, 20 November 2003, CFA. Concepts for the rehabilitation of the lighting were up for discussion, but postponed at this meeting likely to give time for study or preparation by the park and for its existing condition documentation by HABS, although the record doesn't specify the reason or reasons for the delay. My initial site visit, with GWMP staff to discuss the project, occurred in March of 2004.

1. Historic Landscape Design: Important throughout the consideration and construction of the memorial to commemorate the Marine Corps' dead of all wars was the site - where it was to be and how it would be seen - but the landscape of the Iwo Jima memorial is not what makes it matter, not what draws people to it. In only a brief interlude in the mid 1940s were the subject matter and the choice of sculptor even questioned; those concerns were satisfied by the time of the 1 July 1947 bill authorizing the Marine Corps League to proceed with their plans, thus leaving only its placement open for debate. Congress, accordingly, amended the resolution to extend the fund-raising and building time-line from five to ten years in 1952 and to broaden the area on which the memorial could be located in 1953.⁹⁰ Almost immediately discussion focused solely on the Nevius tract in Arlington County, Virginia.

Throughout 1952, the U.S Commission of Fine Arts grappled with the problems of the Marine Corps War Memorial and its proposed location on the Nevius tract. Paramount was the 1947 authorization for the memorial (Public Law 157) and having that include land outside of the District of Columbia. By May, the Marine Corps War Memorial Foundation and the Commission were in agreement over the "eminently fitting" location for the monument; Ralph Wray, of the Foundation, went on to recommend that "the remainder of the Tract be reserved as a public park and parade ground for the use of the Armed Services on Memorial Days. Adjacent to Arlington cemetery where the heroes of our country now rest, the Tract is of special significance for [our] memorial."⁹¹ Shortly thereafter Wray voiced his concerns over the challenges the Foundation was up against due to the wording of the 1947 legislation, essentially reiterating that public land within the District was "at a premium" and that while there was some expectation of the Foundation being allowed land on Columbia Island, that would require approval from the Department of Interior. With such organizational delays, he argued for extending the time-limit established in 1947 from five to ten years; the Foundation also changed its name from the Marine Corps League and that appellation needed to be recognized. The last two problems were addressed by Congress and the law amended.⁹²

In the summer months, however, enthusiasm for placing the memorial on the Nevius tract ran afoul of the National Capital Parks and Planning Commission, which stressed its preference for placing the memorial in the District proper. NCPPC was of the opinion that the Nevius tract was not merely an extension of Arlington National Cemetery, but that of the National Mall. The Nevius tract overlooked the Mall and was in axial alignment with it, therefore, NCPPC wanted a memorial on the site that "was in complete philosophical harmony with the great structures that already dominate the

⁹⁰Public Law 243, 75th Congress, Chapter 564 - 1st session, S. 774, 4 August 1937; Public Law 462, 82^d Congress, 8 January 1952; Public Law 66 - 83^d Congress Chapter 120 1st session HJ Res 157: Joint Resolution to Amend Act of 1 July 1947 (61 Stat. 242), approved 16 June 1953. This added "immediate vicinity" to the language regarding placement of the memorial inside the District and so, by widening the eligible grounds for siting of the memorial, enabled the consideration of the Nevius tract. See also H.P. Caemmerer to Gilmore D. Clarke, 9 March 1953, RG 66, Box 62, NARA.

⁹¹Wray to Finley, 14 May 1952, and Finley to Wray, 19 May 1952, RG 66, Box 62, NARA.

⁹²Wray to Honorable Theodore Green, 19 May 1952, RG 66, Box 62, NARA.

Mall.” NCPPC preferred a memorial to “the basic freedoms of the nation as set forth in the Bill of Rights.”⁹³ This freedom memorial was endorsed by Congress as an “idea” but no funding was earmarked for its development beyond this initial or conceptual stage.⁹⁴ NCPPC was, however, under pressure from Arlington County over the Nevius tract; the county wanted the tract for development, i.e., for tax revenues produced from apartment buildings, and NCPPC felt compelled to demonstrate that the public use of the parcel trumped those fiduciary claims. By March of 1953, competing goals for the tract - which President Truman had deemed a public park in January - expanded beyond the county’s ambitions, the freedom memorial proposal, and the Marines’ memorial, to encompass the Netherlands Carillon.⁹⁵

Not to be deterred, the Commission approved the design of the pedestal for the statue of the Iwo Jima flag-raising and expressed a desire for a landscape plan, as well as the hope that the tract could be protected from encroachment. Preserving the tract in its entirety could be achieved, for example, by appending the parcel to Arlington National Cemetery. In a note to General Lemuel C. Shepherd, Jr., Commandant of the Marine Corps, the Commission reiterated that the memorial was not to be placed on axis with the Lincoln Memorial and the Mall; they also noted that the casting was almost complete and acknowledged a tentative plan for the dedication to occur on 30 May 1954.⁹⁶ Merritt A. Edson, on behalf of the Foundation, echoed the Commission’s sentiments; he formally requested the site, noting how appropriate its proximity to Arlington National Cemetery was as the statue honors the Marine Corps dead and “inspires loyalty and patriotism of all who view it.” He continued, stating that the memorial would need only a “small part” of the Nevius tract so the remainder could be allocated to the National Park Service to prevent further encroachment of other buildings.⁹⁷ The matter was not resolved until December, when the Commission and the Foundation opened a dialogue with Harry Thompson, National Capital Parks, who presented a plan for the tract that included the Marine Corps War Memorial, the Netherlands Carillon, and an open area for “a memorial”, should the freedom shrine come to pass.⁹⁸

In the interim, the Commission prevailed upon one of its members, Elbert Peets, to sketch a plan for the memorial site. Peets noted that the elevation of the proposed site ranged from 90' to 110' above sea level and the tract comprised 25 acres. The dominating idea for the plan was to create both a terrace for overlooking the city and a location for

⁹³John A. Remon to David E. Finley, 1 July 1952, and Finley to NCPPC, 26 May 1952, RG 66, Box 62, NARA.

⁹⁴Minutes, 22 October 1953, CFA, regarding HR 6455.

⁹⁵Minutes 10 March 1953, CFA.

⁹⁶Minutes 24 June 1953, CFA; Merritt A. Edson to David E. Finley, 22 June 1953, Finley to Shepherd, 25 June 1953, Finley to Edson, 25 June 1953, and Edson to Finley, 3 July 1953, RG 66, Box 62, NARA.

⁹⁷Edson to Finley, 22 June 1953.

⁹⁸Minutes 22 October 1953, CFA; Minutes 17 November 1953, CFA, p. 9; Minutes 17 December 1953, CFA; David E. Finley to General Edson, 4 November 1953 and 18 December 1953, Harry T. Thompson to H.P. Caemmerer, memo 8 January 1954, RG 66, Box 62, NARA.

the statue; Peets presented two interpretations of this idea to the Commission, which leaned toward the first scheme wherein the memorial would be placed in an open area some 325' north-to-south x 250' east-to-west; the grade would slope downward to a terrace. At this juncture, discussion also began to encompass not only the elevation of the tract and its relationship to the Mall, but also the orientation of the statue itself and the effects of light. De Weldon determined that the sculptural grouping should face south to take advantage of the prevailing winds and light; facing south also ensured that the flag would fly as it did in the photograph. The Commission also decided to erect a pole on the Nevius tract to determine any correspondence the various points under discussion had with the Lincoln Memorial and the Mall, and with the hills behind the parcel. Similarly, they requested a small model to place on-site to remove any doubt about orientation and lighting. Peets also recommended that the landscape architects work with the existing oak trees behind the property, and to keep the smaller oaks and beech trees as part of the overall composition, framing sight lines to and from the memorial.⁹⁹

Armed with Peets's proposal, the Commission and the Foundation pressed Thompson to clarify the Department's stance on the Nevius tract; de Weldon again expressed his desire for four or five acres for the memorial and the residual portion of the parcel be given to Arlington National Cemetery. While pushing for confirmation from Thompson, the Commission recognized the need for a landscape architect, distinct from its membership, to design the grounds.¹⁰⁰ Early the next year, Horace W. Peaslee had presented a plan for the memorial grounds that was accepted in principle despite some discrepancy between locations designated by de Weldon and by Thompson for the memorial on the Nevius tract. Scheme No. 7, somewhat of a simplification of the approved No. 6, would be the basis of the design.¹⁰¹ In this Peaslee consulted Peets and another landscape architect Leon Zach, on whose advice or in response to their questions, Peaslee streamlined the sixth scheme attending to the desired approach to, and southern orientation of, the statue as well as to parking, circulation, planting, grading and steps up to the memorial platform, and siting of the parade on the west side (fig. 8). Peaslee acknowledged the dual function of the grounds, both as a setting for the memorial and overlook to the city and as host to large gatherings, music, and military maneuvers that would occur on the parade ground.

Work on the site continued as the ground-breaking ceremony took place on February 19th, while Peaslee elected to call in Markley Stevenson, landscape architect, to assist him with the additional requirements and restrictions placed on his design. In March the Commission observed that there was a glitch with the property itself for the National Park Service did not yet own the land turned over for the memorial, that the Marine Corps pressed for a larger parade ground, and that the acreage would be reduced by a state highway encroachment and by the planned E Street bridge (Roosevelt Bridge). De Weldon also requested that the statue's foundation be placed at an elevation of 100',

⁹⁹Minutes 25 September 1953, CFA, pp. 1-2.

¹⁰⁰Minutes 22 October 1953, CFA.

¹⁰¹Merritt A. Edson to David E. Finley 15 January 1954, Horace W. Peaslee to [H.P.] Caemmerer, memo 1 February 1954, Caemmerer to Peaslee 3 February 1954, and Finley to Edson 4 February 1954, RG 66, Box 62, NARA; Minutes 28 January 1954, CFA, p. 13.

which Peaslee and Stevenson accommodated, but they reduced the grade of the parade to save the Marine Corps War Memorial Foundation some \$25,000. They tinkered with the number of steps separating the memorial from the parade, rather than in-fill, to give the desired effect. Peets observed that the Nevius “tract present[ed] an unusual opportunity in landscape architecture, that of making full use of the fine views the site affords - views of the river and city and especially the off-axis views of the Mall structures.” He further emphasized the value of trees, as a backdrop to the mall and as a screen from apartment buildings rising above the site as well as their ability to frame vistas or create open spaces at appropriate places.¹⁰² Concerns about the sight lines to the memorial from the Mall, as well as those afforded from the site, continued into the next year as proposals for the bridge became reality. Shepherd complained in November of 1955 that the by-passes with an elevation of 75' would obstruct any views of the memorial from the District and spoil the panoramic vantage point from the grounds. The Highway Department responded that the base was visible to west bound traffic and (grumpily) noted one could see over the roads from the memorial. The Commission tried to negotiate the least offensive solution, but once the Roosevelt Island stewards agreed to let the bridge cross its southern edge, momentum had tipped to transportation needs.¹⁰³

Underscoring the dialogue about the Nevius tract was the understanding of the tract as an extension of the National Mall. True, when stretching the axis of the Mall westward, it does run through the parcel and various proposals for Marine Corps, Netherlands, and freedom memorials were negotiated around this line. It, however, crosses the Potomac river at an angle, effectively making the location of the Marine Corps War Memorial and the Netherlands Carillon something of a cross-axis. Elbert Peets argued to the Commission in his “notes on design criteria for the Nevius tract” that the visitor rarely looks along the pure axial line but rather makes the connection between the Lincoln Memorial and Arlington House, a symbolic linkage made explicit through the bridge. Unaware of a deficiency - that is to say no structure or marker placed according to strict geometry on the Nevius tract - the visitor gazes directly across the water taking in the panorama of the river and city. Peets continued, attempting to clarify the purposes of axial planning by emphasizing that it is the spatial arrangement of structures that lends rhythm and unifies a composition rather than a literal lining up of buildings on an axis. It is the ground patterns and sight-lines molded by trees that carry the scale from one setting or structure to another, Peets stated, reminding his audience of the framework of perspectives that shape perceptions of size and relative position. Peets ventured that the Nevius tract would be an ineffective annex to the Mall given its physical separation and its primary, visual connection to the rear - closed - facade of the Lincoln Memorial. Peets concluded that the primary significance of the tract and its axial

¹⁰²Minutes 28 January 1954 and 11 March 1954, CFA; Minutes 11 March 1954, CFA, Exhibit C. Fanning notes that the tract was earmarked for the Veteran’s Administration initially as plans were discussed for placing a hospital there; a plat was done in 1946. The tract was condemned by the VA in 1947-48, finalized in July of 1949. The following year, the tract was transferred from the VA to the General Services Administration; in 1953, Truman directed that GSA hand the tract over to the National Park Service, which accepted jurisdiction on 2 March. See Fanning, part 1, pp. 12-14.

¹⁰³Shepherd to Finley, 7 November 1955, J.N. Robertson to Finley, 18 November 1955, Finley to Shepherd, 21 December 1955, and Moreau to District Commissioners, RG 66, Box 62, NARA.

relationship to the Mall was through its role as a wooded backdrop to the Mall and through the off-axis vistas it afforded of the cityscape.¹⁰⁴

Taking Peets's criteria into account, Peaslee and Stevenson formulated the landscape plan or "entourage" around the topography, featuring the hill and changing grade for the terraces and the parade. Circulation patterns were determined by the roadway and walkways cutting through the tract. The road is a circular drive, shepherding one-way traffic around the perimeter and to the designated parking area (thirty-eight cars) located behind the reviewing stand to the west. Bus drop-offs are provided at the north and south edges of the memorial grounds. However, vehicular access was altered when Arlington Ridge Road was abandoned and Marshall Drive linked to North Meade Street in the late 1960s. Asphalt walkways connect the memorial features, providing a means of getting around and through the grounds without traversing the parade. Just inside the circular road is a walkway; from this ring, four paths lead to the plaza walkway winding around the statue. On the west, the plaza walk straightens out, aligning with the rectangular parade. Another path skirts behind the reviewing stand. Today, four interpretative signs, two per side, can be found at the juncture of the four, north-to-south pathways with the memorial plaza. Other small-scale features currently include the lights, trash cans, water fountains, and temporary bathrooms.

Vegetation on the premises is largely due to Markley Stevenson, the landscape architect Peaslee recruited to help him with the entourage plans. Stevenson selected willow oaks to border the roadway, chose lindens to edge the paths and frame the parade along with oasmanthus hedges, recommended hornbeams to fill in the narrow medians to the northeast and southeast of the statue, and placed yew hedges at the periphery of the plaza. He also declined to under-plant the trees with shrubs, preferring instead for the trees to grow up into "a tree hedge, [...], in scale with the parade" and for an open view across the site to achieve a "clean, crisp design of trees and grass." Stevenson defended his proposal, stating that "people walking about under the trees can always see everything [...] and catch glimpses of the monument as they walk." Peaslee modified the planting scheme, primarily because of money, using small pines for the density he perceived as necessary to make a background for "higher branching trees" on the east slope; Peaslee also advocated planting larger lindens and a double line of yews. The berm behind the reviewing stand was to be screened from the parking area by a grove of white pines and a yew hedge. Between the yews and the pines were a line of sour gum trees, selected for their fall color. In addition to the willow oaks, some laurel oaks were placed along the roadway in an effort to distance the tract from the highways. Scarlet oaks were planted along the entrance. Peaslee requested one diagonal swatch be cut through the circle of trees, but this vista is not evident today. In 1961, Robert F. Kennedy had some of the oaks cut down thus widening the deliberate, visual funnel to the east, toward the Mall. Between the Marines' memorial and the Carillon, several original black oaks remained on the tract despite a push (by de Weldon Peaslee suspected) to have them cleared.¹⁰⁵

¹⁰⁴Minutes 11 March 1954, CFA, Exhibit C.

¹⁰⁵Fanning, part 3b, pp. 14-15, who cites Howland to Sager, 14 June 1954, 1430-2, LUCE files; Stevenson to Peaslee, 2 July 1954, LUCE files; Peaslee to Stevenson, 11 June 1954, LUCE 1460; Peaslee to [Conrad] Wirth and [Elbert] Peets, 14 November 1954, 1430-2, LUCE files; Peaslee to [Harry T.] Thompson, 29 November 1954, 1430-2, LUCE files.

2. Netherlands Carillon:¹⁰⁶ Dedicated on 5 May 1960 on the fifteenth anniversary of the liberation of the Netherlands, the Carillon symbolizes a shared commitment to the tenets of democracy, freedom, and justice held by the U.S. and the Netherlands. It also is an expression of gratitude for the assistance offered to the Dutch by Americans during and after the second world war. In 1952, Queen Juliana gave then President Truman a silver bell as a promise of the planned carillon; that ceremony took place in Meridan Hill Park where some hoped the Carillon would be located. The Netherlands' ambassador, J.J. van Roijen, recommended the Nevius tract in 1952 and as a result the land was transferred to the Department of the Interior the following year. In the interim, a temporary carillon was erected West Potomac Park in 1954; it held forty-nine bells.¹⁰⁷ The bells are a composite of bronze (four-fifths) and tin (one-fifth) and weigh some thirty tons in all. The largest is 6'9" in diameter while the smallest a mere 8". Each is marked with an emblem denoting an aspect of Dutch society and each is inscribed with verses penned by poet Ben van Eysselsteijn. The fiftieth bell was donated in 1995 on the fiftieth anniversary of the Netherlands' liberation.

The tower holding the bells is located to the south end of the park carved out of the former Nevius tract in Arlington, Virginia; it was designed by Joost W.C. Boks. Boks's concept met with approval from the Commission of Fine Arts in May of 1957. Made of steel, the carillon tower stands 127' tall, and measures 25' x 36'. From the observatory platform a circular stair rises to the playing-cabin some 83' up. The cabin area is enclosed by glass. The tower is anchored by quartzite plaza (93' square) and a low wall constructed of stone masonry. Steps leading to the plaza are flanked by lions, statues rendered in bronze by sculptor Paul Koning. Tulips are planted throughout the immediate grounds. These flower beds were added to the landscape in the mid-1960s during Lady Bird Johnson's beautification program; trees, however, were planted for the dedication ceremony.

PART III. SOURCES OF INFORMATION

A. Early Views

¹⁰⁶Information supplied by NPS brochures/web site and Fanning, part 3a, pp. 12-14; see also, Fanning, part 2b, pp. 7-8, who cites Dr. J.J. van Roijen, Netherlands Ambassador, Netherlands Embassy to Sec of Interior, 23 October 1952, and letters dated 17 November, 6 December 1952 and 9 January and 16 January 1953, in 1460-1, LUCE files regarding the site selection; Fanning, part 2b, pp. 17-18 and part 3a, p. 3, who cites Freeman to Shoup, 28 September 1962, 1460-1, and plan for Tulip Library 850/80902, regarding landscaping.; and Fanning, part 3b, pp. 9-10, who cites William Haussmann to L.R. Wilson, Sec., CFA, 3 January 1957, 1460-Nevius, LUCE files, and NCP 117.1-304 "Study of Sightlines" regarding Boks's original design some 250' tall.

¹⁰⁷The Commission of Fine Arts discussed the Carillon and its claim on the Nevius tract within the various conversations about the Marine Corps War Memorial, something for which the Nevius tract was also desired. Regarding the Nevius tract and its development, see Minutes 11 March 1954, CFA, pp. 3-5. Here the Commission stated that the bells had been placed on the polo field of East Potomac Park, rather than West, and discussed the idea for a temporary structure to house them (concrete and steel!). In transcript of 11 March, Exhibit C-1, it was mentioned that a temporary Carillon tower was being considered for "Potomac Park, West Potomac." Chairman Finley also stated that if it was proposed to put the Carillon south of the polo field that the Commission would have to approve it; his comment was likely made in light of the fact the Commission was opposed to putting the Carillon on the Nevius tract instead of the Marines' Memorial. It is also likely that the reference to East Potomac Park was a typographic error.

Photographs of the site and memorial can be found in the George Washington Memorial Parkway files at the Headquarters, in the Visual Information Repository at Quantico, at the library/archives of the Marine Corps Historical Center currently located at the Washington Navy Yard but slated to move to Quantico, in the records of the U.S. Commission of Fine Arts held at the National Archives, in the photograph archives located in the Washingtoniana Collection at the Martin Luther King Public Library, and in the photograph collection of the Community Archives for Arlington County.

B. Bibliography

Repositories:

Alfred M. Gray Marine Corps Research Center, Quantico, VA.

Here the books and resources focus primarily on the battle of Iwo Jima itself, however there are copies of Rosenthal's photographs of the flag-raising and reproductions of the memorial statue sprinkled throughout the library and archives. The Visual Information Repository has several photographs of the second flag-raising on Iwo Jima as well as of the memorial. A model of the Marine Corps War Memorial, said to be the one erected in Washington, D.C., on Constitution Avenue and 19th Street, in front of the Navy Department building in the 1940s, stands near the entrance to the U.S. Marine Corps's base at Quantico. The statue of the flag-raising placed at Quantico was fashioned of limestone by de Weldon and was executed to a one and one-half life size scale with 9' figures (fig. 9).¹⁰⁸

Community Archives/Virginia Room, Arlington County Public Library, Arlington, VA.

In Arlington, the Community Archives photograph collection contains one image of the U.S. Marine Corps War Memorial, however, the map collection has a number of cartographic resources for county, including Sanborns, organized by decade. These include topographic maps as well as those done for the planning and engineering departments. There are also materials relating to the memorial in the vertical files, newspaper archives (*Arlington Journal*, *Northern Virginia Sun*), and fleeting references to it as a county resource in the *Arlington Historical Magazine*. The National Park Service's 2004 Environmental Assessment of the site is on file there as well.

Libraries, Washington, DC.

¹⁰⁸ Memo for files, in Memorials: MC War (Iwo Jima) Fact Sheets/Brief Histories, Library/Archives, Marine Corps Historical Center; [Moving Iwo Jima Statue], *Star* photograph 14 November 1947, Washington Historical Image Collection, Washingtoniana, MLK. The photo caption states that the statue is being taken down and will be transported to Quantico on Monday. Also in Gilmore Clarke's letter to General Vandegrift, Clarke states that the "Iwo Jima Memorial which stood on the reservation at Constitution Avenue and Nineteenth Street has been removed." Clarke to Vandegrift, 2 December 1947, CFA. Vandegrift had written to Clarke earlier (21 November) and in that missive, said that the temporary Iwo Jima Memorial had been removed to Quantico. A.A. Vandegrift to Clarke, 21 November 1947, CFA.

Three libraries in the District have materials relating to the memorial. The Department of the Interior Library has two sources, one concerning the battle and the other a visitor study conducted by or for the Park Service in 1998. The Library of Congress has a variety of secondary sources on both the battle and the memorial, while the Martin Luther King Library holds the photograph collection of the *Evening Star* newspaper as well as microfilm copies (and index) of the *Washington Post* and *Evening Star* newspapers. Additional photographs are available in the Washington Historical Image Collection, also at MLK Library.

Marine Corps Historical Center, Washington Navy Yard, Washington, DC.

The Historical Center collections contain files on the construction of the memorial as well as files detailing the circumstances and considerations surrounding additional inscriptions. There are also construction photographs and miscellaneous articles, memorabilia, and propaganda about the monument.

National Archives and Records Administration, College Park, MD, and Washington, DC.

The architectural and cartographic collection at College Park holds copies of drawings associated with the U.S. Commission of Fine Arts and the National Park Service. The NPS record group revealed the original scheme for the memorial; duplicates of these are also kept in the Commission of Fine Arts records at Archives I in Washington. The Commission files also contained two blueprints and several photographs, as well as textual records relating to the planning and construction. The Archives also has copies of the Congressional Record with authorizations for the memorial; relevant resolutions are in the Commission files.

U.S. Commission of Fine Arts, Washington, DC.

The Commission office holds copies of the minutes to its meetings, wherein proposals for the memorial were discussed as are any changes to it, and has several site plan drawings for the grounds (copies of which are available through the National Capital Region's Land Resources Program). The files also include a measure of miscellaneous materials relating to anniversary celebrations, the dedication, and copy photographs.

Selected Sources:

Alexander, Col. Joseph H., USMC (Ret.) *Closing In: Marines in the Seizure of Iwo Jima*. World War II Commemorative Series. Washington, DC: Marine Corps Historical Center, 1994.

Bartley, Whitman S., USMC. *Iwo Jima: Amphibious Epic*. U.S. Marine Corps Monograph No. 13. Washington, DC: [Washington] Historical Branch, G-3 Division, Headquarters, U.S. Marine Corps, 1954.

Fanning, Kay. "Arlington Ridge Park, George Washington Memorial Parkway." National Park Service Cultural Landscapes Inventory. Washington, DC: 2002; rev. 2003.

Hindsman, C. Earl. *The Iwo Jima Story*. Washington, DC: 1955.

Hoffman, Chris. *The Netherlands Carillon/The United States Marine Corps War Memorial (Iwo Jima): Visitor Study*. Visitor Services Project Report 104. Moscow, ID: Cooperative Park Studies Unit, University of Idaho, 1998.

Kaljot, Lena. "The Marine Corps War Memorial: A Lasting Tribute to Marines, Past, Present and Future." *Marine Corps History* (November 1989): 26-28.

Kohler, Sue A. *The Commission of Fine Arts: A Brief History 1910-1995*. Washington, DC: 1996.

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

Nalty, Bernard C. and Danny J. Crawford. *The United States Marines on Iwo Jima: The Battle and the Flag Raisings*. Washington, DC: History and Museums Division, Headquarters, U.S. Marine Corps, 1995.

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Simmons, BGen. Edwin H., (Ret). "The Iwo Jima Flag Raisings." *Fortitudine* 9, no. 2 (Fall 1979): 3-8.

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

D. Likely sources not yet investigated

Sources available at George Washington Memorial Parkway, as well as through the Region (i.e., the LUCE files), should reveal maintenance records and could offer insight into the Park Service's perspective on the memorial and its site as the minutes of the Commission of Fine Arts do for that institution. An attempt, beyond my inquiries of the AIA archives, should be made to locate the papers of Horace W. Peaslee. Similarly, pursuit of Felix de Weldon's experience prior to the Iwo Jima statue, such as his tenure in New York, might help anchor him the annals of art history; as it is, he is best known for the statue and that work helped earn him prestigious appointments on the U.S. Commission of Fine Arts and to Eisenhower's Arts and Sciences committee. A look into his work in Newport and his successes there might also go towards placing him - and his work discussed here - in a broader context of art and art education.

PART IV. PROJECT INFORMATION

This recording project was sponsored jointly by the George Washington Memorial Parkway, Tim Buehner, Superintendent, together with the Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey division of the National Park Service, John A. Burns, Acting Manager. The documentation was undertaken by the Historic American Buildings Survey, under the direction of Paul D. Dolinsky,

Chief of HABS, and Mark Schara, HABS Architect, and was completed during 2005 by the Washington, D.C., office of HABS/HAER/HALS. The field measuring was completed by Paul Davidson, Jason McNatt, Mark Schara, and Wendy Smith, HABS Architects. The photographs were taken by Jack E. Boucher, HABS Photographer, and the report written by Virginia B. Price, HABS Historian.

Research assistance for this project was provided by Dr. John P. Cann, III, Professor, U.S. Marine Corps Command and Staff College; Heidi Myers, Reference Librarian, Navy Department Library, Naval Historical Center; Lena M. Kaljot, Photo Librarian, and Bob Aquilina of the Marine Corps Historical Center; Kay Fanning, Historian, National Capital Region; Jeannie Whitler, Cartographer, Land Resources Program Center; and Sue A. Kohler, Architectural Historian, U.S. Commission of Fine Arts.

List of Illustrations:

Figure 1. View from the U.S. Marine Corps War Memorial looking toward Washington. Note signs for Route 50 and the George Washington Memorial Parkway. Photo by author, 2005.

Figure 2. View looking to Washington from the vicinity of the Netherlands Carillon. Note the Potomac River, Memorial Steps, back of Lincoln Memorial, and Washington Monument in the distance. The axial line of the mall, in effect, extends between the Marine Corps War Memorial and the Carillon. Photo by author, 2005.

Figure 3. Elevation view of the Netherlands Carillon. Photo by author, 2005.

Figure 4. View of the Simon Bolivar statue. Photo by author, 2005.

Figure 5. Sgt. Louis Lowery's photograph of the (first) flag-raising on Mount Suribachi, Iwo Jima, 23 February 1945. Department of Defense photograph.

Figure 6. The "posed" photograph on top of Mount Suribachi, 23 February 1945. Department of Defense photograph.

Figure 7. View of typical patchwork in the concrete walkways and reviewing stand surfaces. Photo by author, 2005.

Figure 8. View looking west across the parade, from the war memorial to the reviewing stand. Photo by author, 2005.

Figure 9. View looking to the replica of the Marine Corps War Memorial placed near the entrance to Quantico. Photo by author, 2005.

Figure 1.

Figure 2.

Figure 3.

Figure 4.

Figure 5.

Figure 6.

Figure 7.

Figure 8.

Figure 9.

ADDENDUM TO:
UNITED STATES MARINE CORPS WAR MEMORIAL
(Iwo Jima Memorial)
George Washington Memorial Parkway
Marshall Drive
Arlington
Virginia

HALS VA-9
VA-9

PHOTOGRAPHS

PAPER COPIES OF COLOR TRANSPARENCIES

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

ADDENDUM TO:
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WRITTEN HISTORICAL AND DESCRIPTIVE DATA

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Washington, DC 20240-0001

HISTORIC AMERICAN LANDSCAPES SURVEY
UNITED STATES MARINE CORPS WAR MEMORIAL
(Iwo Jima Memorial)

This report is an addendum to a 40-page report previously transmitted to the Library of Congress.

Correction: On page 4 (and in footnote 11), there is a reference to the flag flying over the United States Marine Corps War Memorial for the first time, language taken from a photograph and caption appearing in the *Washington Star* shortly before the memorial's official dedication in November 1954. The report cites the *Star's* photograph, now in the photograph archives of the DC Public Library's Washingtoniana Division. However, the image was mistakenly attributed to October 1955 when it was accessioned and that information was repeated in the text. The date of the photograph of the flag flying over the memorial should have read October 1954.

On page 21, where the inscription of the battle names around the monument's base is listed, Tarawa is misspelled. The author regrets this error.