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# Arlington Ridge Park Nomination, 2009, Arlington, Virginia

A-1

## Attachment: A Brief History of the Marine Corps

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

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

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

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

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

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

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

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

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

B-1

Attachment: B  
Brief Biography of Horace Whittier Peaslee

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

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

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

In 1921, Peaslee helped organize the Committee of 100 on the Federal City, a citizens' group concerned with planning, parks, and design. He served alternately as the Committee's Vice Chairman and Chairman until his death in 1959.<sup>4</sup> As a member of the American Institute of Architects, Peaslee served as Chairman of the Washington Metropolitan Chapter, as well as Vice Chairman of the AIA, between 1930 and 1934. In 1932, Peaslee organized the Joint Committee on the National Capital, a group of architects, landscape architects, and planners from national professional and civic organizations.

In 1936, Peaslee was named a Fellow of the American Institute of Architects and was cited for "a distinguished record in the interest of civil and national government, years of effort for the institute's welfare, often at personal sacrifice."<sup>5</sup> In addition, Peaslee served as architect for the Public Buildings Administration in Washington between 1938 and 1942, and as secretary of the Central Housing Commission, United States Agencies, from 1935 to 1943.<sup>6</sup>

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

<sup>1</sup> *ASLA Bulletin* No. 10 (Mar. 1950), p. 89.

<sup>2</sup> NPS and architrave, p.c architects. Meridian Hill Park Cultural Landscape Report: Addendum 2, p. 7-8.

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

<sup>4</sup> *Ibid.*, p. 20.

<sup>5</sup> *Ibid.*, p. 21.

<sup>6</sup> *Ibid.*

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

c-1

Attachment: C

Brief Biography of Markley Stevenson

Markley Stevenson and George W. Harding were the planting and turf consultants for the landscape design that Horace W. Peaslee termed the "Entourage" for the United States Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia. Markley Stevenson may be best known as the landscape architect for the Normandy American Cemetery and Memorial, established June 8, 1944. Stevenson served as President of the American Society of Landscape Architects (ASLA) from 1945 through 1949. Stevenson supervised landscaping and road construction for the Works Progress Administration (WPA), National Youth Administration (NYA) Daniel Boone Homestead project in Pennsylvania in 1938. Markley was the consulting landscape architect for Princeton University from 1958 through 1961. Beatrix Farrand, in 1915, was the first person to hold the consulting landscape architect position at Princeton. Markley joined the ASLA in 1924, was a member of the United States Commission of Fine Arts from 1952 through 1960, and was a member of the Fairmount Park Art Association of Philadelphia in 1957.<sup>1</sup>

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<sup>1</sup> Leitch, Alexander. *Campus*. Princeton University Press, 1978.

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

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: D

### Brief Biography of Elbert Peets

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

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

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<sup>1</sup> *Guide to the Elbert Peets Papers, 1883-1983, 1904-1974 (bulk)*, (Collection Number: 2772). Copyrighted 2002. From the Division of Rare and Manuscript Collections, Cornell University Library. <http://rmmc.library.cornell.edu/EAD/html/docs/RMM02772.html> (accessed on February 21, 2008).

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

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

E-

Attachment: E

Brief Biography of Felix [Weiss, Weihs] de Weldon

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

<sup>7</sup> Marling and Wetenhall, p. 270-271.

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

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

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

<sup>11</sup> Marling and Wetenhall, p. 196-97.

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

F-1

Attachment: F

Brief Biography of Joseph J. Rosenthal

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

Rosenthal was born in Washington, D.C. on October 9, 1911. His parents were Russian Jewish immigrants, but Rosenthal converted to Catholicism as a young man. During the Depression, after graduating in 1929 from McKinley Technical High School, Rosenthal moved to live with a brother in San Francisco. In 1930 he went to work for the Newspaper Enterprise Association and in 1932 he became a reporter and photographer for *The San Francisco News*. He worked for Acme Newspictures and then for *The New York Times-Wide World Photos*. The Associated Press bought Wide World Photos and it was the Associated Press that sent Rosenthal to cover the war, beginning in 1944.<sup>1</sup>

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

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

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

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

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

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

<sup>3</sup> Ibid.

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

G-1

Attachment: G

### Brief Biography of Edward Fairfax Neild

Most available documentation indicates that Edward F. Neild (1884-1955), in association with James R. Hardesty, designed the pedestal for the Marine Corps War Memorial at Arlington Ridge Park in Arlington, Virginia. Edward Fairfax Neild was born in Shreveport, Louisiana, on December 3, 1884. He obtained his early education in Shreveport. After completion of high school, he attended Tulane University. Neild graduated with a degree in architecture in 1906, and soon opened an architectural office in Shreveport. Neild is well known for the design of many historic buildings in Shreveport, including the C.E. Byrd High School, Saint John's Catholic Church, and the Caddo Parish Courthouse. Neild gained national attention when President Harry Truman appointed him head of the restoration committee for the White House. He was later appointed to the United States Commission of Fine Arts and served from 1950 to 1955.<sup>1</sup>

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

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

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

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

H-1

Attachment: H

### Brief Biography of John Joseph Earley

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

John Joseph Earley (1881-1945), second owner of the studio, was a pioneer in the field of exposed aggregate precast concrete. In fact, he coined the term "architectural concrete" to describe the exposed aggregate surface. Earley's work established the basis on which modern standards for precast concrete are written. One of his most significant achievements was the development of step-grading (commonly referred to as gap-grading today), which provides uniformity, maximum density of coarse aggregate, and color control in exposed aggregate courses. He was awarded a patent for this concept in 1921.<sup>1</sup>

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

Meridian Hill Park, Washington, D.C. 1915-36

The Fountain of Time, Chicago, Illinois. 1922

Permanent Replica of the Athenian Parthenon, Nashville, Tennessee. Exterior, 1922-1925

New campus for the Louisiana State University, Baton Rouge. 1924-1926

Thomas A. Edison Memorial Tower, Menlo Park, New Jersey. 1937

The Temple of Light, the Baha'i House of Worship, Williamette, Illinois. Exterior, 1932-1942

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

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

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

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

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

<sup>2</sup> Ibid.

<sup>3</sup> NPS and architrave, p.c architects, Meridian Hill Park Cultural Landscape Report, Addendum 2, p. 4.

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

<sup>5</sup> NPS and architrave, p.c architects, Meridian Hill Park Cultural Landscape Report, Addendum 2, p. 4.

<sup>6</sup> HABS, p. 16.

<sup>7</sup> NPS and architrave, p.c architects, Meridian Hill Park Cultural Landscape Report, Addendum 2, p. 4.

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

I-1

Attachment: I

Brief Biography of Joost W. C. Boks

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

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

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

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

Boks maintained a membership with the Association of Dutch Architects (BNA), the Roosenburg Architectura et Amicitia, Amsterdam, and was an Understanding Officer in the order of Oranje-Nassau. He is credited with completing sixty-eight projects between 1935 and 1971. He is best known for the Bouwcentrum, Rotterdam (1949) and the Wereldtentoonstelling Netherlands Paviljoen, Brussels, with Van den Broek & Bakema en Gerrit Rietveld, i.s.m., Bram Middelhoek (1958). Other projects include: Woningbouw, Burgemeester Lefèvre de Montignylaan, Rotterdam-Hillegersberg (a modern house design), 1935; Zomerhuis (summer house) ir. J. Th. Berkemeier, Oud-Milligen, 1936; Kinderbewaarpplaats Beatrix, Korenaarstraat, Rotterdam, 1937; Meervoudige studieopdracht Streekhôtel (motto Fefor i. Brabant), 1945; Delta Hotel, Vlaardingen, 1951-1955; and Kantoor Amatex, Amsterdam, 1958-1960.<sup>1</sup> The last project Boks worked on was the Regionaal Penitentiair Centrum, Moordrecht, in association with Wout Eijkelenboom and Bram Middelhoek (1965-1971). The project was never completed.

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

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

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

J-

Attachment: J

Brief Biography of Paul Philip Koning

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

Paul Philip Koning was born in Arnhem, the Netherlands, on September 18, 1916. Koning was a sculptor, graphic artist, and draughtsman. He studied sculpture and graphic arts at the Rijksakademie (Visual Arts Academy) in Amsterdam and was a student of Jan Bronner. He worked with the following techniques and materials: measured and technical drawings, lithography, layout designs, life drawings, hard stone, bronze, plaster, and clay. Koning preferred to create figurative and abstract images of the human form, instead of realistic studies. Throughout his life, he worked and lived in various places such as: Amsterdam, Arnhem, Utrecht, Bilthoven, and Bunnik. From 1969-1979, however, Koning resided in Paris, Amsterdam, and Eemnes. He maintained a membership in the Netherlands Circle of Sculptors Amsterdam *omstr.* [sic] 1975. In 1952 and 1958, Koning was invited to show his works at the International *Tent.* [sic.] Sculpted Art Sonsbeek, an outdoor international sculpture show curated by Wim Beeren, which took place in Arnhem and other cities throughout the country; and at Amstelpark Amsterdam, in 1975. Paul Koning died at Eemnes on July 3, 1998.<sup>1</sup>

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

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

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

K-1

Attachment: K

Brief Biography and History for George Fortune and Fortune Engineering

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

George Fortune (1907-1990) was the founder of Fortune Engineering Associates. Fortune graduated from Purdue University with a BS in Civil Engineering in 1932 and acquired an LL.B. from American Extension University in 1935. After graduation, George Fortune served as the chief engineer and production manager at Southern Iron Works, a structural steel fabricator in Northern Virginia.<sup>1</sup> As there were few structural engineers in Northern Virginia, architects began to approach Fortune with requests for assistance with the structural aspects of building designs. George Fortune established Fortune Engineering Associates of Alexandria, Virginia in 1953.<sup>2</sup>

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

In preparation for retirement, George Fortune asked Tom Downey and Doug Elliott if they wanted to buy the firm. After some investigation, they found that it was only going to be possible to take over the firm if George closed Fortune Engineering Associates, paid off the existing partners and began a new firm, Fortune Downey & Elliott, Consulting Engineers. This was done in 1968. Existing staff, clients and work transferred to the new firm. In 1973, when legislation allowed for professional firms to have profit-sharing plans, the firm's legal status changed, from a partnership to a professional corporation, and the name changed to Fortune, Downey & Elliott, Ltd. George Fortune retired and ceased to practice engineering in 1976, moving to northeastern North Carolina, where he lived until his death in 1990.<sup>4</sup>

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

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

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

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

## Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: L

### Brief History and Description of Carillons

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

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

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

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

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

Attachment: M  
Brief History of Twentieth-century Dutch Architecture

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

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

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

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

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

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

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

<sup>2</sup> Ibid., p. 4.

<sup>3</sup> Ibid., p. 5.

<sup>4</sup> Ibid., p. 6.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid., p. 7.

<sup>7</sup> Ibid., p. 8.

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

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

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

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

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

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

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

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

<sup>8</sup> Ibid., p. 9.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid., pp. 10.

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

<sup>12</sup> Langmead, p. 10.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

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

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

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

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

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

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

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

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

<sup>15</sup> Ibid., p. 12.

<sup>16</sup> Ibid., p. 13.

<sup>17</sup> Ibid., pp. 14-15.

<sup>18</sup> Ibid., p. 16.

<sup>19</sup> Ibid., p. 17.

<sup>20</sup> Ibid., pp. 20-21.

M-1

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

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

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

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

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

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<sup>21</sup> Ibid., pp. 22-23.

<sup>22</sup> Ibid.

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

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

Arlington Ridge Park Nomination, 2009, Arlington, Virginia

Attachment: N  
Cultural Landscapes Inventory Chronology

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

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

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

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

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

Attachment: O  
Project Chronology

**CHRONOLOGY**

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

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General Tadamichi Kuibayashi was appointed commander of Iwo Jima. As a young officer he had been posted in Canada and had visited the United States. He was very impressed by American industry and mass production. To his thinking, guns, planes, and ships won battles and the United States had more than anyone else. He did not expect to live.

- 1945                    There were 450 major defensive installations; when the bombing began after one reconnaissance mission, it was noted that the defensive installations had increased to over 750.
  
- 16 February 1945    Change of policy regarding coverage of war.
  
- 19 February 1945    Battle for island of Iwo Jima began.
  
- 22 February 1945    Onboard the Eldorado, Admiral Richmond Kelly Turner's flagship, on February 22, General Holland M. Smith and Secretary of the Navy James V. Forrestal determined "troop morale demanded some highly public act, some dramatic symbol that would rally the Marines on Iwo Jima and proclaim a shift in the tide of battle." Smith and Forrestal believed a good picture in the papers could make all the difference on the homefront as well. Word was sent down to Brigadier General Harry B. Liversedge: 'You must take Mount Suribachi tomorrow. . .'
  
- 23 February 1945    The first unit to the top was ordered to raise the Stars and Stripes. To stress the importance of the event, Secretary Forrestal planned to go ashore the following day to witness the final stages of the battle for Suribachi himself. Thanks to the carefully stage-managed events of February 23, 1945 and the Navy's revised news coverage policy, photos documenting the occasion would reach the American homefront less than eighteen hours later.
  
- \*23 February 1945    Flag-raising atop Mount Suribachi.
  
- 1 March 1945        Rep. Joe Hendricks of Florida introduced legislation that a grandiose monument be created based on the photo, stipulating that the monument follow the photograph precisely, "since no product of the mind of the artist" could equal the majesty of reality.
  
- 10 March 1945        Senator Joseph O'Mahoney, a member of the Military Affairs Committee and a former Postal Official, wrote an open letter to the Postmaster General, urging a special Iwo Jima stamp be issued. Some found the concept appalling—the U.S. flag "licked behind its back and run through a cancelling machine was considered the

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

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

\* Duplicate entries: Also on Chronology from the CLI