United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name National Mall Historic District – Boundary Increase/Additional Documentation

other names/site number

2. Location

street & number Bounded by 3rd St., NW-SW, Independence Ave., SW, Raoul Wallenberg Place, SW, CSX Railroad, Potomac River, Constitution Ave., NW, 17th St., NW, White House Grounds, and 15th St. NW ☐ not for publication

city or town Washington ☐ vicinity

state DC code DC county code 001 zip code N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide __local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

National Mall Historic District
Name of Property

Washington, D.C.
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

	private
	public - Local
	public - State
X	public - Federal

Category of Property
(Check only **one** box.)

	building(s)
X	district
	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
17	20	buildings
24	7	sites
38	6	structures
31	2	objects
110	35	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

60 (25 structures, 17 objects, 11 sites, 7 buildings)*

6. Function or Use

Historic Functions (Enter categories from instructions.)	**Current Functions** (Enter categories from instructions.)
Recreation and Culture/museum	Recreation and Culture/museum
Recreation and Culture/monument/marker	Recreation and Culture/monument/marker
Recreation and Culture/work of art	Recreation and Culture/work of art
Recreation and Culture/outdoor recreation	Recreation and Culture/outdoor recreation
Government/government office	Government/government office
Landscape/park	Landscape/park
Landscape/garden	Landscape/garden

* This total has been derived from the National Register of Historic Places and National Historic Landmark nominations listed in Section 8, "Summary of Previous National Register Evaluations."

7. Description

Architectural Classification
(Enter categories from instructions.)

Mid-19th Century: Egyptian Revival,
Medieval Revival, Renaissance Revival
Late 19th and 20th Century Revivals: Beaux Arts,
Classical Revival
Modern Movement: Formalism, International Style
Other: Baroque, City Beautiful

Materials
(Enter categories from instructions.)

foundation: gneiss, granite, concrete, steel
walls: marble, sandstone, brick, steel, glass, limestone, reinforced concrete, granite
roof: slate, ceramic tile, marble
other: bronze, aluminum, granite, marble, stainless steel

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Table of Contents

Introduction
- Purpose 4
- Boundaries 4
- Resources Documented 5
- Description Summary 6

Narrative Description
- The Mall 9
- President's Park South 28
- Washington Monument Grounds 33
- West Potomac Park 39
  - Constitution Gardens 39
  - Lincoln Memorial Grounds 43
  - Resources Clustered South and East of the Lincoln Memorial Grounds 49
  - Resources Clustered around the Tidal Basin 52
- Streets and Reservations 62
- Archeological Sites 63
  - Archeological Potential 66

Resource Tables 67

Introduction

Purpose

The National Mall Historic District encompasses some of the oldest and most iconic public lands in our nation. Its development reflects two seminal historic plans for the federal city – the plan designed by Maj. Peter (Pierre) Charles L'Enfant in 1791 and the 1901-02 McMillan (Senate Park) Commission Plan – and represents significant contributions to the design heritage of our national capital.[1] As the nation's foremost commemorative landscape, the National Mall's monuments and memorials symbolize the country's collective values and ideals. Its open spaces define the setting of the executive and legislative branches of our federal government and provide essential civic space for historic events of national significance.

This nomination for the National Mall Historic District revises, updates, and expands the original National Register of Historic Places (National Register) nomination for the National Mall. The National Mall was administratively listed in the National Register upon passage of the National Historic Preservation Act on October 15, 1966, as a historic site encompassing the formal greensward and museum buildings between the U.S. Capitol Grounds and 14th Street, NW-SW. The Keeper of the National Register accepted the nomination form documentation for the National Mall on May 19, 1981. This nomination expands the previous boundary to include the area from 14th Street, NW-SW, to the Potomac River behind the Lincoln Memorial and the area from the Thomas Jefferson Memorial to the edge of the White House Grounds (as shown on the map in Appendix A and presented in the boundary description below).

The National Park Service commissioned this revised nomination in 2011 to satisfy Stipulation 1 of the Programmatic Agreement executed for the National Mall Plan among the National Park Service, the District of Columbia State Historic Preservation Officer, and the Advisory Council on Historic Preservation and dated November 5, 2010. It redefines the National Mall as a historic district with extended boundaries, reevaluates the historic context of the National Mall, and reassesses the significance of its resources. In addition, it considers the National Register eligibility of multiple resources not included in original documentation including museum and government buildings, recently constructed memorials and monuments, cultural landscapes, and archeological sites.

Boundaries

The 1981 nomination for the National Mall classified the resource as a historic site bounded by Constitution Avenue, NW, and Pennsylvania Avenue, NW, on the north, 1st Street, NW-SW, on the east, Independence Avenue, SW, and Maryland Avenue, SW, on the south, and 14th Street, NW-SW, on the west, omitting the property administered by the U.S. Department of Agriculture bounded by Jefferson Drive on the north, 12th Street, SW, on the east, Independence Avenue, SW, on the south, and 14th Street, SW, on the west.[2] This revised nomination significantly expands the boundaries of the original documentation to encompass West Potomac Park (legally defined as Reservation No. 332), the southern portion of President's Park (Reservation No. 1) known as President's Park South, the Washington Monument Grounds (Reservation No. 2), the portion of the National Mall between 3rd and 14th streets, NW-SW, (Reservation Nos. 3-6), hereafter referred to as the Mall or the historic Mall, Reservation No. 553, and Reservation No. 201.[3] These boundaries

[1] The Senate Park Commission Plan was developed over the course of 1901 but was displayed to the public and published by the Government Printing Office in 1902. When referring to proposals identified in the published plan, this nomination will refer to the "1902 McMillan Plan" so as to specify the source. When the plan is discussed generally, it will refer to the "1901-02 plan," the "McMillan Plan," or the "Senate Park Commission Plan."

[2] The Verbal Boundary Description in the 1981 nomination reads: "Starting at 14th Street and Constitution Avenue, NW, the boundary line goes east on Constitution Avenue to 3rd Street, NW, thence south to Pennsylvania Avenue, thence southeast along Pennsylvania Avenue to 1st Street, thence south along 1st Street to Maryland Avenue, SW, thence southwest along Maryland Avenue to 3rd Street, SW, thence south on 3rd Street to Independence Avenue. From Independence Avenue, one goes west to 12th Street, SW, then north along 12th Street to Jefferson Drive, then west on Jefferson Drive to 14th Street, and finally north on 14th Street, NW, to the starting point at Constitution Avenue." See U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "National Mall," May 19, 1981.

[3] For the purpose of this nomination, the term "Mall" or "historic Mall" is used to refer to the portion of the National Mall Historic District described and documented in the original 1981 nomination (see reference above for the boundary description) encompassing the land legally defined as Reservation Nos. 3, 3A, 3B, 4, 5, 6, and 6A. Historically, and in the original 1981 National Register nomination, Union Square (Reservation 6A) is included within the bounds of the "Mall." However, due to the fact that the jurisdiction of Union

reflect the development of the monumental core from its origins in the plan for the national capital designed by L'Enfant in 1791 through the 1901-02 plan developed by the McMillan (Senate Park) Commission. The historic district encompasses a significant concentration of resources united historically and aesthetically by plan and physical development. The verbal boundary description and scale map included in this revised nomination further define the historic district boundaries.

This nomination also recognizes several resources that are essential to the historic extent and design of the National Mall, including the White House and its grounds and the U.S. Capitol and that portion of its grounds between Constitution and Independence Avenues and between 1st Street, NE-SE, and 3rd Street, NW-SW. The White House and U.S. Capitol occupy the two most significant spaces of the L'Enfant and McMillan plans and visually anchor the two primary vistas of the National Mall – the vista from the U.S. Capitol to the Lincoln Memorial and the western horizon and from the White House across the Ellipse and Washington Monument Grounds to the Thomas Jefferson Memorial and the southern horizon. While these two properties are central to the historic significance of the National Mall, they are not included within the boundaries of the historic district because they are exempt from inclusion in the National Register.[4] Due to their importance to the history and design of the National Mall, the White House and the U.S. Capitol are discussed in the statement of significance narrative. Also, while they are outside of the boundary of the historic district, they are identified on the historic district map. (The White House and the U.S. Capitol are not included in the description of resources.) The Eisenhower Executive Office Building (State, War and Navy Building) and the U.S. Department of the Treasury, although flanking the White House, do not contribute to the historic extent and design of the National Mall because, unlike the first executive buildings on the White House grounds, the scale of their construction and close proximity to the adjacent streets created an urban condition that largely eliminated the sense that these structures were located within a landscape setting. While these building are not within the boundary of the National Mall Historic District, they are both individually listed in the National Register.

Several other resources adjacent to the National Mall contribute to its historic extent and design. The southern boundary of the National Register-eligible Federal Triangle Historic District is defined by Constitution Avenue, NW. Its monumental façades, uniform cornice lines, and setbacks form a visual corridor that frames the perceived boundaries of the historic Mall and President's Park South. The National Register-eligible Northwest Rectangle Historic District, also located across Constitution Avenue from the National Mall, was developed incrementally as a neighborhood of monumental buildings framing the Ellipse and West Potomac Park. The broad lawns and deep setbacks characteristic of the buildings within the Northwest Rectangle facing Constitution Avenue, NW, respond to the park-like setting of the National Mall's western end and contribute to its setting and feeling. Arlington Memorial Bridge and the Memorial Avenue corridor were essential components of the McMillan Plan that extended the primary east-west axis of the National Mall across the Potomac River to Virginia. The bridge and landscape corridor provide a monumental entry to the federal city and a formal processional route into Arlington National Cemetery. Although outside the boundaries of the historic district, the Arlington Memorial Bridge and Memorial Avenue corridor reinforce the axial symbolism and design of the historic district. The orthogonal and radial streets and avenues of the L'Enfant and McMillan plans constitute a significant resource that defines the monumental core, and thoroughfares such as Independence Avenue, although outside the boundary of the historic district, define the extent of parkland and establish view corridors that also contribute to the district's external setting.

Resources Documented

The 1981 nomination for the National Mall included minimal documentation and did not identify contributing or noncontributing resources. This nomination defines a National Mall Historic District, describes in detail 145 component resources within the district, and identifies the component resources by their type (building, site, structure, or object) and their contributing or noncontributing status.

Square was transferred from the National Park Service to the Architect of the Capitol in 2012, it is not included within the bounds of this nomination (see reference below).

[4] The White House, the U.S. Capitol, and related grounds are legally exempted from listing in the National Register according to the Historic Preservation Act of 1966 (54 U.S.C. 307104).

The historic significance of the National Mall as defined in Section 8 of this nomination provides the basis for evaluating the contributing or noncontributing status of the component resources. In summary, the National Mall is significant at the national level under National Register Criterion A (properties associated with events that have made a significant contribution to the broad patterns of our history) in the areas of entertainment and recreation, ethnic heritage (black), politics and government, education, and social history for the period 1791 to the present. It is also locally significant under Criterion A in the areas of entertainment and recreation over the same period. The National Mall is nationally significant under National Register Criterion C (properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction) in the areas of architecture, art, community planning and development, engineering, and landscape architecture for the period 1791 to 1965. Finally, the National Mall is significant under Criterion D (properties that have yielded or are likely to yield information important in prehistory or history) for the period 1791 to 1965 at the national and local levels.

Three of the National Register's criteria considerations apply to the National Mall Historic District – Criteria Consideration B for moved properties, Criteria Consideration F for commemorative properties, and Criteria Consideration G for properties that have achieved significance within the last fifty years. This nomination recognizes resources from the recent past that are of exceptional significance and resources that have been removed from their original locations but are significant primarily for their architectural value. This nomination also documents commemorative resources that are significant for their design, age, tradition, or symbolic value and commemorative resources that are significant as symbols of broader cultural attitudes.

The contributing buildings, sites, structures, and objects within this nomination add to the historic associations, historic architectural qualities, or archeological values for which this historic district is significant. In addition, contributing resources to the National Mall Historic District include those resources that by their Congressional designation as national memorials are automatically listed in the National Register at their dedication. In cases where this nomination evaluates the contributing or noncontributing status of component resources differently than in existing National Register nominations, National Park Service cultural landscape studies, or other documentation, a record of previous evaluations is provided in a footnote.

In addition to the narrative descriptions, tables listing the contributing and noncontributing resources within the historic district can be found at the end of Section 7. The first table provides a chronological list of the resources. This is followed by a table arranged by resource type. Per National Register guidelines, artworks, such as the outdoor sculpture on the grounds of the museums along the Mall, are not counted separately from the buildings of which they are part. Similarly, landscape features, such as paths or streetlights, and biotic resources are not counted separately. Footnote references to existing National Park Service cultural landscape studies provide sources for additional information on landscape features within the historic district. Scenic views and vistas that contribute to the historic district's significance are identified in this nomination and described as attributes of each component landscape or site. These include planned views along the principal north-south and east-west axes of the National Mall, reciprocal views between major memorial sites, extended views along contributing streets and avenues, multidirectional views across component landscapes, and periodic views of resources from circulation routes, among others. However, because they do not fit into the National Register's defined resource types, views and vistas are not itemized or included in the resource count.

Many of the resources identified in this nomination have been well documented in previous studies including National Register and National Historic Landmark nominations, National Park Service cultural landscape studies, historic structure reports, archeological investigations, and other scholarship. While this revised nomination follows current National Register documentation standards and requirements, references to existing documentation are used where appropriate to limit duplication, to avoid repetition of detailed histories and evaluations, and to produce a useful and manageable nomination.

Description Summary

The National Mall is located on the banks of the Potomac River in the city of Washington, D.C., which lies at the western edge of the Mid-Atlantic Coastal Plain. The boundaries of the National Mall Historic District encompass approximately 692.45 acres in the northwest and southwest quadrants of the city, forming a monumental core within a densely populated urban area. The National Mall contains lands that were originally appropriated by the federal government in 1792 for public use, as well as man-made parkland reclaimed from the Potomac River in the late nineteenth

century. It has its origins in two seminal plans for the national capital – the 1791 L'Enfant Plan and the 1901-02 McMillan (Senate Park) Commission Plan – and its evolution represents over two centuries of development.

Four primary component landscapes comprise the National Mall Historic District. These landscapes include the historic Mall, President's Park South, the Washington Monument Grounds, and West Potomac Park.[5] In brief, the historic Mall consists of the linear landscape that stretches from the U.S. Capitol grounds to the Washington Monument Grounds between Constitution Avenue on the north and Independence Avenue on the south, encompassing the monumental buildings of the Smithsonian Institution, the National Gallery of Art, and the U.S. Department of Agriculture. West of the historic Mall and anchoring the north-south axis of the historic district is President's Park South. A swath of green that physically and visually links the White House with the Washington Monument Grounds, President's Park South has long been closely associated with the Presidents of the United States and serves as the setting of national celebrations. The Washington Monument Grounds is located at the crossing point of the National Mall's east-west and north-south axes. With the Washington Monument as its focal point, the grounds provide vital public space in the center of the city's monumental core for commemorative events, public gatherings, and recreational activities. Finally, the remaining land within the National Mall Historic District encompasses the entire area of West Potomac Park. Formed by the U.S. Army Corps of Engineers from land dredged from the Potomac River, West Potomac Park provides recreational space and serves as the setting of nationally significant memorials including the Lincoln Memorial, the Thomas Jefferson Memorial, and the Vietnam Veterans Memorial, among others.

The National Mall is a historic designed landscape of national significance. Its ceremonial parks and greenswards form the setting of the federal government, provide a distinctive sense of place for numerous national monuments and museum buildings, and endow the city's monumental core with essential open space for public gatherings and celebrations. It contains within its bounds a rich selection of nationally and locally significant designed landscapes, buildings, memorials, monuments, water features, and other resources that are the product of noted architects, landscape architects, planners, engineers, and artists.

The landscape characteristics that contribute to the National Mall's historic significance include its spatial organization, topography, views and vistas, vegetation, buildings and structures, constructed water features, circulation, small-scale features, archeological sites, and land use. The overall spatial organization of the National Mall is dominated by the siting of the U.S. Capitol and the White House, by the locations of major monuments and memorials, by the linear procession of museum buildings along the Mall, and by the formally arranged canopy trees within the landscape. These buildings, structures, and vegetative features define the vertical and overhead planes that organize the area. Visual corridors along the cardinal axes ordering the National Mall and visual connections between landscape features create symbolic relationships that enhance the district as a setting for nationally important events. In addition, topographic features such as the Washington Monument Grounds knoll, water features such as the Lincoln Memorial Reflecting Pool, and circulation elements such as the Ellipse road define the spatial ground plain.

The development of the National Mall landscape has involved various manipulations of the natural landform and topography of the area, which is relatively level overall. West Potomac Park was created from fill, and, with the exception of Constitution Gardens, its flat topography provides spaces for recreation and public gatherings and heightens the formal settings of the memorials and monuments within the park. Constitution Gardens was designed as more naturalistic connection between the Washington Monument Grounds and the Lincoln Memorial. Edged by the topographic rise of the Potomac Park Levee, its terrain features gentle slopes and berms that provide visual screens and impart a sense of informality to the grounds. Along most of its length, the Mall consists of level lawn panels that unify the landscape's linear composition, emphasize the setback distances between buildings, and provide a clear setting for its built features. The topography of President's Park South is characterized by a gentle slope that leads down to Constitution Avenue. The grassy knoll of the Washington Monument Grounds is a principal element of the National Mall's topography. The knoll rises to 40 feet above sea level, making it a focal point of the landscape. The knoll is surrounded by flats that continue within adjacent areas, including the Mall, West Potomac Park, and President's Park South.

[5] Three of the four primary component landscapes that comprise the National Mall Historic District are located within the approximate 684-acre area defined by the National Park Service as the National Mall and administered by National Mall and Memorial Parks. They include the historic Mall, the Washington Monument Grounds, and West Potomac Park. See U.S. Department of the Interior, National Park Service, National Mall and Memorial Parks, "Final National Mall Plan Environmental Impact Statement," 2010. President's Park South is managed by the National Park Service through its White House administrative unit.

L'Enfant developed his 1791 plan for the city of Washington with keen attention to visual relationships among the sites he dedicated to public buildings and monuments. Nowhere was that concept more important than along the Mall, where views west from the U.S. Capitol and south from the White House intersected at a proposed equestrian statue of George Washington. L'Enfant's planned views also extended beyond the statue to the Potomac River. The McMillan (Senate Park) Commission Plan of 1901-02 also focused on visual relationships, conceiving of sites ultimately occupied by the Lincoln and Thomas Jefferson memorials as the termination of principal views from the U.S. Capitol and the White House, respectively – creating the great cross axis of today's National Mall. The McMillan Plan also established a setback for new buildings to ensure that views along the east-west axis remained unimpeded, and subsequent development honored the National Mall's principal views. Other significant views were incorporated into the principal viewsheds or developed as new monuments, memorials, and buildings were constructed. The construction of the Washington Monument itself established significant new views across the Mall, the city of Washington, and the developing region, and became the focus of important views from beyond the Mall. These and many other views and visual relationships contribute to the significance of the National Mall.

The vegetation of the National Mall is primarily derived from planting programs. It serves to protect and enrich open space and visual corridors and enhance and screen buildings and structures. Throughout the National Mall are street trees and sylvan areas comprised generally of deciduous canopy trees. Within Constitution Gardens are informal tree massings with flowering understory trees that heighten the pastoral landscape and provide openings to allow views. In many parts of the National Mall, the planting palette is rigorously simple, yet monumental. The Washington Monument Grounds and President's Park South feature open grassy areas and tree massings, which are used to frame the edges of open spaces. Rows of elms along the Mall and within the Lincoln Memorial Grounds frame views and strengthen the formal quality of the landscape. The hundreds of historic Japanese cherry trees that surround the Tidal Basin are also an important characteristic of district.

The National Mall contains within its boundaries an extraordinary collection of buildings and structures that represent a diverse range of styles and techniques. The museum buildings of the Smithsonian Institution and National Gallery of Art flanking the Mall's central greensward represent the work of American master architects of the nineteenth and twentieth centuries and contribute to the Mall's significance as the setting for congressionally sanctioned repositories of the country's cultural, historical, and technological heritage. One of the most important developments within the National Mall in the first half of the nineteenth century was the Washington Monument. Many other commemorative buildings and structures followed, including memorials dedicated to presidents, honoring wars, and celebrating historical figures of national significance. Smaller buildings and structures, such as the Bulfinch Gatehouses and the Lockkeeper's House offer distinctive styles and designs that further distinguish the landscape and in some cases serve as anchors for commemorative events. The National Mall also features utilitarian structures, such as concession stands and comfort stations, that meet the needs of recreational users and visitors.

The constructed water features within the National Mall vary greatly in type and function. The Tidal Basin was a key feature in plans for the reclamation of the Potomac flats and serves an essential role in the function of the Washington Channel. It is an important visual and recreational feature of the National Mall. Another highly visible constructed water feature is the Lincoln Memorial Reflecting Pool. This shallow, linear water feature was designed and constructed as part of the formal landscape of the Lincoln Memorial Grounds to enhance and reinforce the visual corridor between the Washington Monument and the Lincoln Memorial. In contrast to the Lincoln Memorial Reflecting Pool, the Constitution Gardens lake has a continuously curving shoreline and a naturalistic feel. Smaller constructed water features are located across the National Mall and include various fountains and memorial elements such as the elliptical pool of the Boy Scout Commemorative Tribute in President's Park South.

Many of the orthogonal streets and diagonal avenues that give physical shape to the L'Enfant and McMillan plans for Washington intersect with and run through the National Mall and contribute to its significance. In addition to these road corridors, other historic circulation features include elements such as the Ellipse road and its associated walks and the rectilinear system of pedestrian paths along the Mall. Spaces and features that constitute systems of movement within the National Mall and characterize the landscape include the pedestrian plaza at the Thomas Jefferson Memorial and the Watergate plaza and steps, among others.

Small-scale features have long been a defining element of the National Mall landscape. Street lights within the district include the single lamp light standards specifically designed for the Mall as well as twin lamp light standards. Other site furnishings include benches, drinking fountains, signage, and flagpoles. Commemorative plaques and other objects

including the National Grange Marker on the Mall and the Zero Milestone in President's Park South are important symbols of the National Mall's significance as a location for national and local commemoration.

Although much of the National Mall is land created as part of the reclamation project that filled the mouth of the Tiber Creek, within its boundaries are several sites containing subsurface remnants related to historic land use. These archeological sites are associated with the city's nineteenth-century infrastructure and urban development and are important for their potential to provide information about the history of the national capital and the development of the National Mall.

Historically, the National Mall has served a number of commemorative, public gathering, recreational, and educational purposes, and these uses have remained constant over the years. The National Mall is an intensively used public space, and its open space is one of the primary places in the country where citizens exercise their First Amendment rights. The National Mall serves as the location for a number of ceremonial events and festivals and is the setting for concerts and exhibits. The National Mall is also heavily used for recreational activities, such as walking, visiting memorials, and playing various organized sports. The museum and collections of the Smithsonian Institution and the National Gallery of Art are significant locations of research and the dissemination of knowledge.

The four primary component landscapes that comprise the National Mall Historic District provide a framework for organizing the narrative description section of this nomination. Thus, the narrative begins with a description of the Mall and its resources, followed by President's Park South, the Washington Monument Grounds, and West Potomac Park. With the exception of West Potomac Park, the resource descriptions within each component landscape are presented in chronological order by end date of construction. The resources in West Potomac Park are described following the general organizational structure established in the National Register nomination for the East and West Potomac Parks Historic District.[6] Additional text describing the organization of the resource descriptions is provided within each of the narratives for the four component landscapes.

Narrative Description

The Mall

The **Mall (Reservation Nos. 3, 3A, 3B, 4, 5, 6, and 6A) (Contributing Site)** extends from 1st Street, NW-SW, on the east to 14th Street, NW-SW, on the west between Constitution Avenue, NW, and Pennsylvania Avenue, NW, on the north and Independence Avenue, SW, and Maryland Avenue, SW, on the south.[7] The Mall includes Union Square at its eastern end and the buildings and gardens of the U.S. Department of Agriculture Administration Building, the National Gallery of Art, and the Smithsonian Institution to the north and south.[8] A monumental landscape of national significance,

[6] U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "East and West Potomac Parks Historic District (revised nomination)," November 11, 2001 (updated), 7:1-42.

[7] As previously noted, for the purpose of this nomination, the term "Mall" or "historic Mall" is used to refer to the portion of the National Mall Historic District described and documented in the original 1981 nomination encompassing the land legally defined as Reservation Nos. 3, 3A, 3B, 4, 5, 6, and 6A. The 1981 nomination defined the boundaries of the resource as Constitution and Pennsylvania avenues on the north, 1st Street, NW, on the east, Independence and Maryland avenues on the south, and 14th Street, NW, on the west, excluding the property administered by the U.S. Department of Agriculture bounded by Jefferson Drive, 12th Street, SW, Independence Avenue, SW, and 14th Street, SW. A Cultural Landscape Inventory prepared by the National Park Service defines the Mall as extending from Constitution Avenue, NW, and Pennsylvania Avenue, NW, on the north to Independence Avenue, SW, and Maryland Avenue, SW, on the south, and from 1st to 14th streets, NW and SW, and includes the U.S. Department of Agriculture property. See U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "National Mall," May 19, 1981, and U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006. The issue of the Mall boundaries in relation to the boundaries of the Washington Monument Grounds was raised during Section 106 consultation for the National Museum of African American History and Culture. During that consultation, it was pointed out that an inconsistency existed between the eighteenth-century boundaries of the Washington Monument Grounds, with its eastern border at 15th Street, as identified in Washington's description of the original appropriations and Dermott's 1797 mapping of the city, and the site's current limits, which have 14th Street as the eastern edge. As this nomination states in later sections, research shows that the actions of Andrew Jackson Downing, President Fillmore, the commissioner of public buildings, the U.S. Army Corps of Engineers, and Congress resulted in the alteration of those boundaries to their current limits in the nineteenth century.

[8] As previously noted, although historically part of the Mall, Union Square is excluded from the boundaries of this historic district nomination because it falls under the jurisdiction of the Architect of the Capitol and is legally exempt from the National Register.

the Mall was conceived in 1791 as part of L'Enfant's plan for the capital of the United States, and was a primary feature of the McMillan Plan. Extending from the base of the U.S. Capitol grounds on the east to the Washington Monument Grounds on the west, the Mall's linear landscape reinforces the symbolic relation between the sites and defines the primary east-west axis of the National Mall.

The grass panels and allées of trees in the central portion of the Mall between Madison and Jefferson Drives and 3rd and 14th streets, NW-SW, were designed and developed as a single environment comprised of six U.S. reservations. Today it is one of the most intensively used public spaces in the country for national celebrations and cultural events, as well as for education, recreation, and an array of First Amendment gatherings.[9] Open spaces were as integral to the L'Enfant and McMillan plans as the buildings erected around them, and the Mall greensward was purposefully designed to reinforce the vista between the U.S. Capitol and the Washington Monument. The buildings north and south of the greensward each have their own landscape scheme, many of which were designed in relation to the larger setting of the Mall.

Designed by landscape architect Frederick Law Olmsted, Jr. (1870-1957), the formal greensward dates largely to the rebuilding of the Mall between 1932 and 1936 and is comprised mainly of level lawn panels and regularly spaced rows of American elm trees. The columnar trunks and arching branches of the trees create natural arcades along the length of the landscape and reinforce the visual corridor. The greensward is bounded in part by two of the city's numbered streets, 3rd Street, NW-SW, and 14th Street, NW-SW, and two numbered streets cross the Mall on grade, 4th Street, NW-SW, and 7th Street, NW-SW. Wide sidewalks run along these streets. Two numbered streets, 9th Street, NW-SW, and 12th Street, NW-SW, have been tunneled under the Mall's central lawn panels. Madison Drive and Jefferson Drive run east-west along the north and south edges of the greensward and provide access to many museums. Overlaid on the Mall landscape is a grid of pedestrian walks. The north-south walks include some single 40-foot-wide walks and some paired 15-foot-wide walks. Washington Drive and Adams Drive run east-west along the inner edges of the rows of American elms and were originally used for automotive traffic. Changes to the Mall walk system were implemented in 1975 as part of circulation improvements made for the U.S. Bicentennial following a master plan developed by Skidmore, Owings & Merrill in 1973.[10] As part of the work, the north-south walks, originally concrete, were repaved with gravel. Along Washington and Adams drives gravel was laid on top of the existing asphalt roadbeds. In 2010, the National Park Service began a multiphase turf and soil restoration project to restore the Mall lawn. In addition to below-grade infrastructure components, visible at-grade improvements included installing new granite curbing along the lawn panels, regrading the lawn panels to improve drainage, and reconfiguring the grass panels and walkways to improve public access and create event plazas that allow for public functions on the Mall.

L'Enfant's 1791 plan for the city of Washington was developed with particular attention to the visual relationships among the sites dedicated to public buildings and monuments, and this concept was especially important along the Mall. The primary vista west from the U.S. Capitol along L'Enfant's "Grand Avenue" to the site for a proposed equestrian statue of George Washington intersected with views south from the White House. The McMillan (Senate Park) Commission (hereafter referred to as the McMillan Commission) also focused on visual relationships, adapting L'Enfant's visual corridor as the basis for their planning for the Mall and advancing it to take in new memorial sites. The McMillan Commission also established a setback for new buildings along the Mall to ensure that views along the east-west axis remained unimpeded. Other significant views along the Mall were established as the landscape developed and new buildings were constructed. Views and visual relationships that contribute to the significance of the Mall include the view west from the Capitol to the Washington Monument and beyond; the reciprocal view east from the Washington Monument to Union Square and the Capitol; the north-south vistas along 4th Street, SW, and 4½ Street, NW, toward Judiciary Square; the vista along 6th Street, NW, toward the National Gallery of Art; the vista along 8th Street, NW-SW, toward the National Archives; and the vista along 10th Street, NW-SW, toward the National Museum of Natural History and the Smithsonian Institution Building. Other contributing visual relationships include the views to the elms and the buildings along the Mall from its walks and

[9] The Mall's 135-acre central greensward and its contributing landscape features are documented in a Cultural Landscape Inventory prepared by the National Park Service. See U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006.

[10] The 1973 master plan expanded on the recommendations of an earlier 1966 Skidmore, Owings & Merrill master plan. See Mall CLI, 76.

central grass panels. Although they are not numerically tallied in the National Register nomination these views contribute to the significance of the Mall landscape.

Along 3rd Street, NW-SW, are two small public reservations – Reservation No. 553 and Reservation No. 201. They contribute to the historic district for their association with the McMillan Commission's effort to secure a uniform width of land for the National Mall that measured 1,600 feet throughout its entire length from the U.S. Capitol to the Lincoln Memorial and to fulfill its vision for an open vista between the U.S. Capitol and the Washington Monument.[11] Due to their proximity and historic relation to the design of the Mall landscape, these reservations are described in this section of the text.

Reservation No. 553 (Contributing Site) is a small triangular park bounded by Constitution Avenue, NW, on the north, 3rd Street, NW, on the east, and Pennsylvania Avenue, NW, on the south. It was created as part of the work of the Arlington Memorial Bridge Commission, which authorized the construction of the Arlington Memorial Bridge and also provided that B Street (later renamed Constitution Avenue) be opened up from the Capitol to the Potomac River.[12] The reservation measures 0.20 acre. Directly south of Reservation No. 553 across the Mall greensward is **Reservation No. 201 (Contributing Site)**, which is bounded by Maryland Avenue, SW, on the north, 3rd Street, SW, on the east, and Independence Avenue, SW, on the south.[13] Reservation No. 201 measures about 0.33 acre and functions primarily as a traffic island. Both reservations are simply planted with street trees and grass.

To provide a coherent and logical narrative description of the Mall, resources are described below in chronological order by end date of construction or, for objects such as the Downing Urn or the Joseph Henry Memorial, by date of installation or dedication.[14]

The **Smithsonian Institution Building (Contributing Building)** and grounds are located along Jefferson Drive between 7th and 12th streets, SW.[15] Constructed between 1847 and 1855, the building, which has come to be known as the "Castle," was the first home of the Smithsonian Institution. It was designed by architect James Renwick, Jr. (1818-1895) in a Medieval Revival style and was intended as a model for the nation, marking the introduction of the picturesque styles in American public architecture.[16]

Renwick's design was a departure from the classically inspired public buildings that populated Washington at the time. Instead, its style evoked English collegiate architecture, considered an appropriate reference for an educational institution such as the Smithsonian. Renwick's picturesque design was composed of a horizontal linear mass punctuated by numerous vertical elements and consisted of five principal parts – a central block with two wings and two connecting ranges. The building accommodated all of the Smithsonian's diverse functions, combining a museum, library, laboratories, art gallery, and lecture hall. In its early years the Castle also served as living quarters for the Smithsonian's first secretary, Joseph Henry (1797-1878).

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[11] Reservation Nos. 553 and 201 were not included within the original 1981 nomination for the Mall.

[12] Reservation 553 is a contributing element of the draft National Historic Landmark nomination for "The Plan of the City of Washington." See Robinson & Associates, Draft National Historic Landmark nomination titled "The Plan of the City of Washington," January 4, 2001, which updates and amends Sara Amy Leach and Elizabeth Barthold, National Register of Historic Places Registration Form, "L'Enfant Plan of the City of Washington, D.C.," 1997 (on file at the D.C. Historic Preservation Office). Reservation 553 is also located within the Pennsylvania Avenue National Historic Site District. See U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "Pennsylvania Avenue National Historic Site (with amended documentation)," October 12, 2007.

[13] Reservation 201 is a contributing element of the draft National Historic Landmark nomination for "The Plan of the City of Washington." See Robinson & Associates, Draft National Historic Landmark nomination titled "The Plan of the City of Washington," January 4, 2001.

[14] The U.S. Department of Agriculture Administration Building was constructed over two phases. The first phase of construction took place between 1904 to 1908, and the second phase lasted from 1928 to 1930. Based on the dates of the first phase of construction, the building is described before the National Museum of Natural History, which was constructed from 1904 to 1911.

[15] The Smithsonian Institution Building was listed in the D.C. Inventory of Historic Sites on November 8, 1964. It was made a National Historic Landmark on January 12, 1965, and listed in the National Register on October 15, 1966.

[16] Heather Ewing and Amy Ballard, *A Guide to Smithsonian Architecture* (Washington, D.C.: Smithsonian Books, 2009), 30.

Construction began in 1847, and the first sections of the building to be completed were the East Wing and East Range in 1849. The entire building was completed and occupied by 1855.[17] After a massive fire in 1865 that destroyed the upper portion of the building, it was reconstructed under architect Adolf Cluss (1825-1905). Cluss immigrated to the United States from Germany in 1848 and launched his architectural and engineering career in Washington in the years following the Civil War.[18] Ultimately Cluss had a very successful professional life in Washington, designing and renovating buildings that would significantly shape the urban character of the nineteenth-century city. In the early 1880s, a major renovation of the East Wing occurred following the death of Secretary Henry. Cluss, with his partner Paul Schulze (1828-1897), also worked on this renovation. These projects were the first of several major alterations that occurred from 1865 to 1915.[19] By the mid-1960s, as new Smithsonian museum buildings were constructed, the Castle's role changed. Since 1972, its Great Hall has been used as a welcome center, and today the building serves as the administrative heart of the Smithsonian Institution.

The Castle is constructed of rusticated red sandstone quarried from Seneca, Maryland. Its primary façade faces north toward the Mall. On the Mall side, the center block features a central entrance bay set between a pair of asymmetrical towers and two-story rounded arch windows. The south façade of the center block is dominated by a single square tower with an attached octagonal stair tower. Low ranges, or hyphens, connect the central block with the wings. The East Wing is composed of a crenellated rectangular block, while the West Wing resembles a chapel with projecting apse, rose window, and tower. The building features a balanced composition of irregularly shaped forms, including nine architecturally diverse towers.

For decades, the grounds south of the Castle served as a utilitarian service area. Known as the South Yard, the area was occupied by a succession of buildings, including a taxidermy building, hangar, astrophysical laboratory, and collections storage shed.[20] In 1976, part of the South Yard was cleared for the installation of a Victorian garden, which was implemented to enhance a U.S. Bicentennial exhibition of Victoriana in the adjacent Arts and Industries Building. With the construction of the Smithsonian's largely underground Quadrangle complex, which opened in 1987, the Victorian garden was lost. This popular feature was recreated in the parterre, the centerpiece of the Enid A. Haupt Garden, which opened in 1987 to provide a setting for the above-grade museum pavilions of the Quadrangle complex. (See below for additional description of the Haupt Garden and the Quadrangle.) The grounds immediately surrounding the Castle are landscaped with planted beds featuring a variety of ornamental plants and small-scale garden ornaments.

The **Downing Urn (Contributing Object)** is set within a circular planted bed south of the Smithsonian Institution Building within the Haupt Garden. The urn commemorates pioneering landscape gardener, horticulturalist, and author Andrew Jackson Downing (1815-52). The 4-foot-high marble urn rests on an inscribed marble pedestal. The memorial was designed by architect and landscape designer Calvert Vaux (1824-1895) and sculpted by Robert E. Launitz (1806-1870). Vaux worked with Downing as his assistant and briefly as his business partner before Downing's death at the age of thirty-seven during a steamboat accident. Downing's highly influential writings and pattern books earned him the epithet 'Father of American Parks,' and in 1850 he was commissioned to plan and superintend improvements to Washington's public grounds, including the Mall.[21] Although Downing's design was never fully implemented, his picturesque aesthetic is evident in the design of the elm-lined Ellipse and associated network of walks south of the White House. Installed on the Mall in 1856, the Downing Urn was originally located near the site of the National Museum of Natural History.[22] In 1972, the urn was restored by sculptor Renato Lucchetti for the Smithsonian Institution. It was moved to its present location in 1989.

[17] Cynthia R. Field, Richard E. Stamm, and Heather P. Ewing, *The Castle: An Illustrated History of the Smithsonian Building* (Washington, D.C.: Smithsonian Institution Press, 1993), xi.

[18] Alan Lessoff and Christof Mauch, eds., *Adolf Cluss Architect: From Germany to America* (New York, NY: Historical Society of Washington, D.C. and Stadtarchiv Heilbronn in association with Berghahn Books, 2005), 51.

[19] U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "Smithsonian Institution Building," October 15, 1966, 7:1.

[20] Carole Ottesen, *A Guide to Smithsonian Gardens* (Washington, D.C.: Smithsonian Books, 2011), 30-31.

[21] Charles A. Birnbaum and Robin Karson, eds., *Pioneers of American Landscape Design* (New York: McGraw-Hill, 2000), 98.

[22] James M. Goode, *Washington Sculpture* (Baltimore, MD: Johns Hopkins University Press, 2008), 301.

On the southwest corner of 7th Street, NW, and Constitution Avenue, NW, stands a **Bulfinch Gatepost (Contributing Structure)**, a sandstone pier that originally formed part of the enclosure that bounded the U.S. Capitol grounds beginning in the 1820s. There are eight known surviving gateposts in total – four are located along Constitution Avenue, NW, within the National Mall and four are located at the entrance to the United States National Arboretum in Washington, D.C. The gateposts were removed from the U.S. Capitol grounds in 1874 and installed in their present locations in 1880. The piers were designed to harmonize with the basement story of the U.S. Capitol and are attributed to architect Charles Bulfinch (1763-1844). Each measures 5 feet square at the base, rises 12 feet high, and features Greek guilloche carving and a decorative cap.[23]

The **Arts and Industries Building (Contributing Building)** and grounds are located east of the Smithsonian Institution Building.[24] The building was constructed between 1879 and 1881 and designed by the notable Washington architectural firm of Cluss & Schulze, with Adolf Cluss as principal architect. As the first building designed to house the U.S. National Museum, the Arts and Industries Building represents one of the best remaining examples in the United States of nineteenth-century museum design inspired by international exposition buildings.[25]

By the 1870s, the Smithsonian Institution had considerably outgrown the space available in its original building (the Castle). Additional space was critically needed to properly care for and exhibit the Smithsonian's growing collections and to allow for the acquisition of the international and domestic exhibits donated to the United States following the 1876 Centennial Exhibition in Philadelphia. For a time, the Smithsonian considered building an addition to the Castle, but this idea was quickly disregarded, and an entirely separate museum was conceived and developed. In 1876, a concept study was prepared for the Smithsonian by U.S. Army Quartermaster General Montgomery C. Meigs (1816-1892). The plan featured a sophisticated type of spatial organization influenced by the work of the French Rationalist J. N. L. Durand (1760-1834).[26] Meigs, however, declined to take on the project, and the Smithsonian held a selective competition based on Meigs' concept. The project was ultimately awarded to architect Adolf Cluss of the firm of Cluss & Schulze. Cluss' design approach was influenced by the *Rundbogenstil* (or Round-arch style) aesthetic developed in Germany. Its practitioners advocated for a rational design process that used innovative materials and construction methods in the design of modern building types.[27]

The Arts and Industries Building (then known as the National Museum) was square in plan and featured an octagonal central rotunda with four radiating halls aligning with the cardinal directions. Office and shop areas were grouped within four pavilions at the corners of the building, a layout that clearly separated the building's administrative and exhibition functions. The exterior design was a logical reflection of the interior arrangement. The roof over the rotunda was the highest and most prominent feature, and the main entrances leading to the principal halls were centered on each façade between a pair of towers. The design of the Arts and Industries Building was innovative for its time. It featured an open, flexible floor plan to maximize exhibition space; an advanced system of clerestory windows, monitors, and skylights to naturally illuminate the collections; and state-of-the-art systems including, "hot water heating, gas and electric lighting, telegraph lines, telephones, sewer connections, and even burglar alarms."[28] Structurally, the roof was constructed of wrought-iron trusses on brick bearing walls.

[23] The Bulfinch Gatehouses and Gateposts were listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on November 30, 1973.

[24] The Arts and Industries Building was listed in the D.C. Inventory of Historic Sites on November 8, 1964. It was made a National Historic Landmark and listed in the National Register on November 11, 1971.

[25] Historic American Buildings Survey, "Smithsonian Institution, Arts and Industries Building," HABS No. DC-298, 1984. The Arts and Industries Building was known as the "National Museum" until 1911 when its collections related to natural and human history were transferred to the new National Museum of Natural History built across the Mall. The "National Museum" was renamed the Arts and Industries Building to reflect its focus on industrial arts, technology, and American history collections. See Ewing and Ballard, 46.

[26] William C. Dickinson, Dean A. Herrin, and Donald R. Kennon, eds., *Montgomery C. Meigs and the Building of the Nation's Capital* (Athens, Ohio: Ohio University Press, 2001), 75-78.

[27] Ewing Cole et al., "Smithsonian Arts and Industries Building Historic Structure Report and Conditions Assessment," prepared for the Smithsonian Institution, 2009, 1.1-35.

[28] Ewing and Ballard, 44.

The building's distinctive exterior, which featured a polychrome of glazed buff, blue, and black bricks, and innovative features caused immediate sensation. On March 4, 1881, President James A. Garfield held his inaugural reception at the Arts and Industries Building before construction was even finished. Although the new museum was open to the public following the reception, it wasn't fully ready for permanent occupancy until October 1881.[29] With the construction of the National Museum of Natural History, which opened to the public in 1910, the Smithsonian systematically transferred its departments of ethnology, archeology, natural history, and geology to the new facility across the Mall. By 1917, the former National Museum was officially referred to as the Arts and Industries Building, reflecting the emphasis of its collections on the industrial arts, technology, and American history.[30]

The Smithsonian carried out a major rehabilitation of the Arts and Industries Building between 1965 and 1976 in anticipation of U.S. Bicentennial celebrations. At this time, the exterior masonry was cleaned and components of the roof were repaired, among other items. Since 2004 the Arts and Industries Building has been closed to the public for renovations. Work that began in 2009 included replacing the roof and windows and installing an updated security system.

The grounds of the Arts and Industries Building encompass three distinct gardens.[31] On the west side of the building is the Haupt Garden, which comprises the historic South Yard of the Smithsonian Institution Building. Components of the Haupt Garden adjacent to the Arts and Industries Building include a variety of tropical plants in containers, including specimen palms. North of the building is the Katherine Dulin Folger Rose Garden, which extends from the east door of the Castle to the north entrance of the Arts and Industries Building. The rose garden was designed by landscape architects Paul Lindell and Karen Swanson of Smithsonian Gardens and dedicated in 1998.[32] It is planted with roses classed as "modern," meaning that they were created after 1867. Small-scale features include urns, benches, and a nineteenth-century cast-iron fountain. East of the Arts and Industries Building stretching between Independence Avenue, SW, on the south and Jefferson Drive on the north is the 0.50-acre Mary Livingston Ripley Garden. The Ripley Garden was designed by the architectural firm of Hugh Newell Jacobsen and completed in 1981. It was dedicated to Mary Livingston Ripley, a founding member of the Smithsonian Women's Committee and wife of Sidney Dillon Ripley, who served as the secretary of the Smithsonian Institution for two decades until 1984. The garden features a wide variety of ornamental plants in raised brick garden beds, as well as an ornate cast-iron fountain, brick paths, benches, and urns.[33]

In addition to the gardens described above, another site feature associated with the Arts and Industries Building is the bronze sculpture *Spencer Baird* (1978) by artist Leonard Baskin (1922-2000). The sculpture depicts Spencer Fullerton Baird (1823-87), who during his tenure as the second secretary of the Smithsonian Institution oversaw the construction of the Arts and Industries Building. It is located outside the west entrance to the Arts and Industries Building.

The **Joseph Henry Memorial (Contributing Object)** is located within the Mall's central greensward on axis with the north entrance of the Smithsonian Institution Building. A bronze portrait statue by American sculptor William Wetmore Story (1819-95), the memorial commemorates the noted American physicist and first secretary of the Smithsonian Institution, Joseph Henry (1797-1878). While the memorial's octagonal granite pedestal was constructed in the United States, the bronze figure was cast in Rome, Italy, where William Wetmore Story spent the greater part of his life. Story was among a second generation of nineteenth-century American sculptors who formed large expatriate communities in Florence and Rome. Their work was neoclassical in style and turned to antiquity for inspiration.[34] The memorial depicts a standing figure resting his hand on a square pedestal, which is embellished with a depiction of a horseshoe magnet tightly wound with insulated wire. These objects symbolize Henry's pioneering research in electromagnetism. The statue,

[29] Ewing Cole et al., "Smithsonian Arts and Industries Building Historic Structure Report and Conditions Assessment," 1.1-20.

[30] Ewing and Ballard, 46.

[31] The gardens on the grounds of the Smithsonian Institution buildings on the Mall (including the Enid A. Haupt Garden, the Mary Livingston Ripley Garden, and the Katherine Dulin Folger Rose Garden, among others) are not counted as individual resources of the National Mall Historic District. Rather, per National Register guidelines, the gardens are described as part of the landscape setting of the museum buildings.

[32] Ottesen, 56.

[33] Ibid., 67.

[34] U.S. Department of the Interior, National Park Service, National Register of Historic Places Multiple Property Documentation Form, "Memorials in Washington, D.C.," October 11, 2007, 11.

unveiled in 1883, was originally placed facing the Smithsonian Institution Building, which was constructed during Henry's administration and served as home for the secretary and his family for over two decades. The statue was moved from its original location (about 150 feet from the northwest corner of the Castle) during the construction of the Mall roads in the 1930s. Later, in 1965, it was reoriented to face north toward the Mall.[35] The stairs flanking the pedestal and the polychrome paving immediately behind the statue were also installed after 1965. Today the sculpture stands within a small planted bed.

The **U.S. Department of Agriculture Administration Building (Contributing Building)** and grounds are located between Jefferson Drive on the north, 12th Street, SW, on the east, Independence Avenue, SW, on the south, and 14th Street, SW, on the west.[36] Designed by the Philadelphia firm Rankin, Kellogg & Crane in the Beaux-Arts style, the U.S. Department of Agriculture Administration Building was constructed in two phases between 1904 and 1930.[37] In 1994, the building was renamed the Jamie L. Whitten Federal Building.

The Agriculture Department has occupied a prominent site on the west end of the Mall since the mid-nineteenth century. Its facilities originally included a headquarters building constructed in 1868 by Adolph Cluss, as well as several ancillary buildings. By the turn of the century, the department had outgrown its headquarters, and a new, larger building was proposed to provide additional space and allow for the consolidation of its administrative and laboratory functions. Construction began in 1904, and almost immediately debate arose over the location of the building in relation to its setback from the centerline of the Mall. The McMillan Plan featured a wide central greensward free of structures, and its advocates argued for a 445-foot setback from the Mall's centerline. The Secretary of Agriculture and supporters on the House Committee on Agriculture supported a narrower, 300-foot setback which would align the new building with the Smithsonian Institution Building to the east.[38] The controversy escalated to the point that President Theodore Roosevelt became involved, giving his support to the McMillan Plan dimensions. Eventually, the matter was settled in favor of positioning the building to align with the wider setback, placing it out of the main greensward and the Mall's central vista.[39]

Due to the timing of appropriations, the building was constructed in phases. Between 1904 and 1908, two L-shaped, four-story laboratory wings were built to accommodate the department's research and development programs. The five-story central block and two recessed, three-story connecting corridors were constructed between 1928 and 1930 to complete the composition. (The old headquarters building remained on the Mall during the interim period between construction phases. It was razed in 1930.) The building's composition is highly ordered and formal, embodying the Beaux-Arts classicism endorsed by the McMillan Plan. The projecting central block is a steel-frame structure with Georgia marble cladding. Its primary façade, facing north, features a Corinthian portico. In contrast to the central block, the wings, which were built during the first phase of development, are constructed of reinforced concrete and clad with Vermont marble. The north façades of the wings feature Ionic porticoes embellished with pediment sculptures created by Adolph A. Weinman (1870-1952). The sculptures portray, from east to west, *Fruit*, *Flowers*, *Cereals*, and *Forestry*.[40] The wings and central block both feature a rusticated granite basement story that unites the building components. The central block features a two-story interior courtyard with a barrel-vaulted skylight. On the south façade, the courtyard elevations of the wings are faced with buff brick with marble trim. Two single-span stone arch bridges, constructed in 1936, connect the Administration Building with the U.S. Department of Agriculture's South Building, located directly across Independence Avenue, SW. (The South Building was constructed between 1926 and 1936.)

[35] Mall CLI, 119.

[36] The U.S. Department of Agriculture Administration Building was listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on January 24, 1974, with a boundary increase and additional documentation recorded December 1, 2015.

[37] Rankin, Kellogg & Crane became Rankin & Kellogg in 1925, when Edward A. Crane left for private practice. See Philadelphia Architects and Buildings (PAB) database, http://www.philadelphiabuildings.org, viewed September 12, 2014.

[38] Thomas E. Luebke, ed., *Civic Art: A Centennial History of the U.S. Commission of Fine Arts* (Washington, D.C.: U.S. Commission of Fine Arts), 61.

[39] Ibid., 98.

[40] Goode, *Washington Sculpture,* 308.

The landscape architect for the U.S. Department of Agriculture Administration Building was Frederick Law Olmsted, Jr. The grounds were the first parcel on the Mall to be designed in accordance with the McMillan Plan. (Olmsted also directed the work on the Mall in the 1930s.) With the completed construction of the center block in 1930, Olmstead directed extensive regrading, determined the locations for transplanted specimen trees and shrubs, and identified new plantings. The final design responded to the architectural character of the building, highlighting and reinforcing the building's symmetry, axiality, and grandiosity, and integrated the site into the overall Mall landscape.[41] Today, the design of the north lawn retains the essential components of the Olmstead plan. The main entrance to the building from Jefferson Drive features a paved entrance plaza flanked by formal gardens and lawns planted with memorial trees and specimen plantings. New plant materials were introduced as part of the Department of Agriculture's People's Garden Initiative, which launched in 2009 to highlight sustainable landscape practices. At this time, organic vegetable gardens, rain gardens, and a "Three Sisters Garden," referring to the Native American tradition of interplanting corn, beans, and squash together, were incorporated into the landscape.[42]

The **National Museum of Natural History (Contributing Building)** and grounds are located on the Mall between 9th and 12th streets, NW, directly across from the Smithsonian Institution Building.[43] Constructed between 1904 and 1911 as the Smithsonian's new National Museum, the National Museum of Natural History, as it is now called, provided greater exhibition space for the institution's expanding art, culture, history, and natural history collections.[44] For a time one of the largest public buildings in Washington, D.C., its design represented the latest ideas in the arrangement, care, and safety of museum collections. Moreover, as the first building constructed on the Mall to reflect the ideals of the McMillan Plan, the museum became the prototype for new construction within the monumental core.

The Smithsonian awarded the museum commission to Hornblower & Marshall, a prominent Washington, D.C., architectural firm that at the time was serving as the institution's house architect.[45] Hornblower & Marshall's initial design was highly eclectic and overtly contemporary. The plans generated immediate opposition from Charles F. McKim (1847-1909) and Daniel Burnham (1846-1912), two former members of the McMillan Commission, as it was clear that the project would serve as an important precedent for future development on the Mall. Although construction was already underway on the National Museum, McKim and Burnham intervened in its development, revising the design using a more sober architectural language that adhered to the design principles of the McMillan Plan. Under direction from the Smithsonian, Hornblower & Marshall accepted McKim and Burnham's revisions and agreed to further collaboration. The profile and Greek-cross base of the museum's dome were the work of McKim, while the portico design was developed from Burnham's suggestions. Other exterior features of the Hornblower & Marshall design were replaced by more restrained elements following McKim's direction.

The museum is a four-story building with a steel-frame construction and a granite façade. Its primary elevation faces south toward the Mall and features a central dome and a projecting entrance portico supported by six Corinthian columns. The low Roman dome is set on a circular drum buttressed by four extended gables with large semicircular windows. The dome has a double shell construction. The outer dome features a slate roof laid in a fish-scale pattern, and the inner dome is constructed of Guastavino tile.[46] Flanking the central entrance block are two symmetrical pavilions with

[41] U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "U.S. Department of Agriculture Administration Building (Boundary Increase and Additional Documentation)," December 1, 2015, 8-44.

[42] United States Department of Agriculture, "The People's Garden at USDA's Whitten Building," http://www.usda.gov/documents/OC/Peoples_Garden_Brochure.pdf, viewed September 12, 2014.

[43] The National Museum of Natural History was listed in the D.C. Inventory of Historic Sites on November 8, 1964.

[44] The National Museum of Natural History was known as the "National Museum" until 1957, when it became the "Museum of Natural History." It was officially renamed the National Museum of Natural History in 1969 to reflect its focus on the Smithsonian's anthropology and natural history collections. See Smithsonian Institution, "A Brief History," http://www.mnh.si.edu/onehundredyears/brief_history.htm, viewed March 28, 2013.

[45] Ewing and Ballard, 56.

[46] The Guastavino Fireproof Construction Company, founded in 1889 by the émigré Spanish architect Raphael Guastavino, designed and manufactured tiles used for the construction of vaults, staircases, domes, arches, and other architectural elements. The Guastavino Company pioneered the adaptation of the Catalan vault, an economical and fireproof building technology in which courses of tile were laminated with mortar. The company included as its clients many leading nineteenth- and twentieth-century architects who

eleven bays. The projecting entrance block on the north is flanked by symmetrical pavilions with nine bays. The north and south façades feature double-height windows with decorative rosettes.

The most significant alteration to the museum was an expansion project carried out between 1961 and 1965 that added symmetrical wings on the east and west elevations. The additions were designed by the Washington, D.C., firm Mills, Petticord & Mills and added approximately 523,292 square feet of floor space to the museum.[47] The east wing was built first, between 1961 and 1963, and the west wing immediately after. Other significant changes included the infill of the interior courtyards. The west courtyard was permanently filled in 1976 and altered again in 1991; the east courtyard was filled in 1995. Site changes include the relocation of the chiller plant in 1991, which was placed largely underground at the southeast corner of the site.[48]

The National Museum of Natural History occupies a nearly 5-acre site featuring turf lawns shaded by American elm trees and a Butterfly Habitat Garden. The Butterfly Habitat Garden, designed by staff of Smithsonian Gardens, a division of the Smithsonian Institution, opened in 1995 along the east edge of the site and replaced a narrow display garden and concrete path.[49] Garden elements include a curvilinear footpath, a small seating area with a horseshoe-shaped granite bench, and trees, shrubs, and herbaceous plants representing four habitats. The grounds south and west of the building feature surface parking and a service area, which are accessed via two drives from Constitution Avenue. Across Madison Drive in front of the National Museum of Natural History is a grove of five bald cypress trees. When the Mall was replanted in the 1930s, the trees were retained from the earlier picturesque landscape, and some may date from the nineteenth century.[50]

On the north lawn of the grounds of the National Museum of Natural History is *Colossal Head No. 4*. This 6-ton basalt stone sculpture is a life-size replica of a carved head discovered and excavated in 1945 by Smithsonian archeologist Matthew Stirling. The sculpture, which is set on a rectangular granite base, was created by Mexican artist Ignacio Perez Solano and was dedicated on October 19, 2001. The original artifact, excavated from the San Lorenzo Tenochtitlan archeological complex in Veracruz, Mexico, comes from the Olmec civilization of ancient Mexico and is believed to date from about 1200 to 900 B.C.[51] It is on display at the Museum of Anthropology in Xalapa, Mexico.

The **Freer Gallery of Art (Contributing Building)** and grounds are located between the Haupt Garden on the east and 12th Street, SW, on the west.[52] Designed by architect, landscape designer, and illustrator Charles A. Platt (1861-1933), the Freer Gallery of Art was the first Smithsonian museum devoted exclusively to the fine arts.

In 1904, Detroit industrialist Charles Lang Freer (1854-1919), who amassed his fortune through the manufacture of rail cars, offered his collections of Asian and American art to the Smithsonian Institution along with a museum building to exhibit them. The Smithsonian accepted the gift in 1906 and broke ground on the museum in 1916.[53] Construction was delayed by the United States' involvement in World War I, and the museum did not open until 1923, several years after Freer's death. Freer's gift to the Smithsonian represented one of the most outstanding private collections of Asian art at

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used Guastavino tiles in public and private buildings across the United States. See Janet Parks and Alan G. Newmann, *The Old World Builds the New: The Guastavino Company and the Technology of the Catalan Vault, 1855-1962* (New York: Avery Architectural and Fine Arts Library and the Miriam and Ira D. Wallach Art Gallery, Columbia University, 1996), 11, 14.

[47] "National History Building to be Enlarged," *Washington Post*, December 8, 1957.

[48] Commonwealth Architects, Draft National Register of Historic Places Nomination Form, "National Museum of Natural History," prepared for the Smithsonian Institution, Architectural History and Historic Preservation Division, 2006, 1.

[49] Ottesen, 102-4.

[50] Mall CLI, 100.

[51] Smithsonian Institution, NMNH 2001 Annual Report, "A New Face: Olmec Head," http://www.mnh.si.edu/press_office/annual_reports/annualreport2001/pdf_files/Exhibition.pdf, viewed April 3, 2013.

[52] The Freer Gallery of Art was listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on June 23, 1969.

[53] Ottesen, 48.

the time. He also bequeathed to the institution one of the largest collections of artwork by American artist James McNeill Whistler, including his iconic room installation *Harmony in Blue and Gold: The Peacock Room* (1867-77).

During his lifetime Freer was highly involved in the museum's development and personally selected Charles Platt for the commission. Platt, whose aesthetic approach was influenced by his travels to Italy, used Italian Renaissance palace design as his inspiration for the gallery. The museum is a single-story steel-frame structure with interior galleries arranged around a central open courtyard. The granite exterior façade is embellished with a balustraded parapet, a belt course composed of a running wave motif, and a triple-arch entrance loggia facing the Mall. The courtyard façade is faced with marble and framed by arched loggias.

In 1894, Platt published his popular illustrated book *Italian Gardens*, and his appreciation for what he believed to be the defining principles of Italian garden design were reflected in his landscape for the Freer. The courtyard features a refined landscape that highlights the surrounding architecture. The space is paved with brick accented with marble spokes that radiate from a circular fountain at the center of the composition. The fountain and its surrounding basin are polished granite. The periphery of the court is planted with Japanese maples, evergreen shrubs, and eight Persian ironwoods that emphasize the symmetrical arrangement of arched windows overlooking the space.[54] The courtyard also features two allegorical sculptural groups by artist Augustus Saint-Gaudens (1848-1907). These bronze sculptures, titled *Labor Supported by Science and Art* and *Law Supported by Power and Love*, are located in the east loggia.[55] Platt envisioned the open courtyard as a quiet, contemplative space, and Freer considered it an essential element of the gallery's design that served as a reminder of "the dynamic interaction of art and nature so integral to Asian art."[56]

The museum remained largely unaltered until a major renovation in 1989-93 that coincided with the construction of the Smithsonian's Arthur M. Sackler Gallery. As part of the renovation, two levels were excavated beneath the courtyard to provide additional storage and exhibition space, and a tunnel was excavated to connect the Freer with the subterranean levels of the Sackler Gallery. To carry out the project, the courtyard fountain and basin were dismantled and temporarily removed. Following the renovation, the courtyard was repaved following the original design and the fountain was reinstalled. The landscape in front of the museum was also redesigned at this time with a more formal entrance forecourt containing a large circular bed.[57] The architects of the renovation were Cole and Denny, of Alexandria, Virginia, with landscape architects Sasaki and Associates, Inc. Within the north landscape of the Freer Gallery of Art stands the sculpture *Twisted Form* (1981) by Japanese artist Shiro Hayami (b. 1927). The work, composed of Agi stone and Peruvian granite, was donated to the Hirshhorn Museum and Sculpture Garden in commemoration of the museum's tenth anniversary by the founder of Japan's first outdoor sculpture museum.[58] It is on loan from the Hirshhorn for display at the Freer Gallery.

The **National Gallery of Art West Building (Contributing Building)** and grounds are located on the Mall between 4th and 7th streets, NW.[59] The museum was established by financier, philanthropist, and art collector Andrew W. Mellon (1855-1937), who donated his collection of paintings and sculpture to the nation in the hope of creating a national gallery on par with the great public museums of Europe. Mellon selected reigning American classicist and leading museum architect John Russell Pope (1874-1937) to design the museum. Construction began in 1937, and the gallery was dedicated on March 17, 1941.

[54] Ottesen, 51.

[55] The sculptures, acquired by Freer in 1914, were held in storage for most of the twentieth century. In 2000, the Smithsonian Institution opened the loggias, which had previously been inaccessible to the public due to environmental concerns, and had the bronze sculptures installed in the east loggia. See Smithsonian Institution, "Landmark Saint Gaudens Statues See the Light of Day," http://www.asia.si.edu/press/past/prstgaudens.htm, viewed September 23, 2014.

[56] Ewing and Ballard, 69.

[57] Ottesen, 55.

[58] Goode, *Washington Sculpture,* 304.

[59] The National Gallery of Art West Building was listed in the D.C. Inventory of Historic Sites on March 7, 1968.

Mellon announced his intention to donate his personal art collection and funds for the construction of a national gallery in a letter to President Roosevelt in December 1936.[60] The following March, Congress passed legislation accepting Mellon's gift and enabling the museum's construction. A site along the Mall was chosen, and John Russell Pope was selected to design the museum. As Secretary of the Treasury from 1921 to 1932, Mellon had worked previously with Pope on the Federal Triangle project, for which Pope designed the National Archives. Pope was adept in a range of historic styles, but was considered a master of classical design, which both Mellon and Pope believed was the only appropriate style for realizing the McMillan Plan's vision for the Mall. In addition to the National Gallery and the National Archives, Pope's monumental Beaux-Arts buildings in Washington include the American Institute of Pharmacy and the Thomas Jefferson Memorial. The National Gallery was Pope's final museum commission as he died in August 1937, shortly after the start of construction. While the exterior design was largely Pope's, the final interior design and finishes were completed by members of Pope's successor firm, Eggers and Higgins, among others.[61]

The building has a long, low profile spanning 782 feet. The exterior composition features symmetrical wings flanking a central pediment and dome. The primary entrance faces the Mall's central greensward and features a tall, broad staircase and portico that opens onto the main floor and central rotunda. A secondary entrance from Constitution Avenue leads to the ground-floor level. Formal public entrances are also located on the east and west façades. The museum is constructed of a structural steel frame clad in seven shades of pale pink Tennessee marble. The darkest stones are used at the base of the building, which gradually lightens in hue to near white at the cornice line. This subtle gradation in tone works to alleviate the building's monumental massing.[62] Carefully proportioned classical details such as cornice moldings, sculptural niches, and pilasters interrupt the otherwise flat, expansive surfaces of the exterior walls. There have been several interior renovations to the National Gallery of Art West Building since its dedication in 1941, but no significant alterations to the exterior façades.

The grounds of the National Gallery of Art West Building were the work of landscape architect Alfred Geiffert, Jr. (1890-1957). Geiffert's design featured a simple palette of plant materials chosen to harmonize with the museum's urban setting.[63] While the east portion of the grounds along 4th Street, NW, was modified when the East Building was constructed, the north, south, and west portions remain largely unchanged. The lawns surrounding the building are planted with pin oaks, magnolias, and cherry trees, among other species. The raised terraces flanking the south entrance of the museum feature circular fountains set within paved plazas that are surrounded by clipped hedges and planted beds.

The east entrance of the West Building was designed by the landscape architect Dan Kiley (1912-2004), of Kiley Tyndall Walker, as part of a collaboration with architect I.M. Pei in 1977 on the design of the pedestrian plaza between the National Gallery buildings.[64] Two rectangular groves of magnolias flank the entry forecourt of the West Building's east entrance. Each tree is planted on a raised mound, and boxwood hedges enclose the grove. Additional plantings include cherry trees and pin oaks. Kiley also designed the grounds of the East Building at this time.

The **National Grange Marker (Contributing Object)** is located in the lawn panel on the west side of 4th Street, NW, near Madison Drive. A small bronze plaque set on a granite base, the marker commemorates the general location of the historic U.S. Department of Agriculture propagating gardens, where the National Grange of the Patrons of Husbandry was established in 1867. The plaque was dedicated in 1951.[65] It is part of a group of markers, small-scale memorials, and civic art that reflects trends in commemorating local history and events on the National Mall.

The Smithsonian Institution's **National Museum of American History (Contributing Building)** and grounds are located between 12th and 14th streets, NW. Dedicated in 1964 as the Museum of History and Technology, the museum

[60] Benjamin Forgey, "Washington's Artful Edifice," *Washington Post*, March 16, 1991.

[61] Steven McLeod Bedford, *John Russell Pope, Architect of Empire* (New York: Rizzoli, 1998), 198.

[62] Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York: Oxford University Press, 1993), 109.

[63] Birnbaum and Karson, eds., *Pioneers of American Landscape Design*, 134.

[64] Cultural Landscape Foundation, *The Landscape Architecture Legacy of Dan Kiley: A Guide to the National Traveling Exhibition* (Washington, D.C.: The Cultural Landscape Foundation, 2013).

[65] The National Grange Marker is listed as a noncontributing feature in the Mall CLI. See Mall CLI, 125-126.

was originally built to showcase artifacts from the Smithsonian's departments of engineering and industries.[66] The architect was Walker O. Cain (1915-93) of McKim, Mead & White, with the local firm Mills, Petticord & Mills. The first Smithsonian museum to be built on the Mall since the completion of the Freer Gallery of Art in 1923, the National Museum of American History took a modern, innovative approach to museum design for its time. It featured new types of exhibition spaces and emphasized the visitor experience with amenities such as a cafeteria and large lobby areas. The exterior was designed to communicate a sense of the progressive aspiration of the interior program while fitting into the neoclassical context of the Mall.[67] Funding for the museum was approved by Congress in 1955, and construction began in 1958.

The museum features a spare rectilinear form and simple massing. It is centered on a broad, elevated terrace to accommodate the change in elevation of its sloping site. The principal exterior design element is a series of alternating full-height recessed and projecting bays that repeat on all four elevations. Bridging the gap between these unornamented marble-clad bays are narrow vertical windows. A simple marble-clad cornice references the classical vocabulary and harmonizes the building with its neighbors on the Mall.[68] Exterior ornamentation is limited to wall inscriptions on the three center bays of the south façade. Public entrances are located on both the Constitution Avenue and the Madison Avenue façades.

Walker Cain's approach to the site's landscape underscored the visual prominence of the building façades. Landscaping was limited to turf panels and dense areas of plantings at the corners of the site. This allowed for larger expanses of open space directly in front of the four sides of the museum. Cain designed the terrace off Madison Drive to allow a gradual, at-grade transition from the sidewalk to the museum's south entrance. A U-shaped driveway with flanking sidewalks provided access to the north entrance from Constitution Avenue. Original site plans for the museum featured a fountain at this entrance. However, due to funding constraints, its construction was delayed. Several years after the museum's opening, Cain completed a design for the fountain, and it was constructed in 1967.

To better represent its basic mission, the museum was renamed the National Museum of American History in 1980.[69] Major alterations to the building exterior were completed in 1984 and 2015.[70] In 1984, a window renovation project replaced the original clear glass of the thin vertical bands of windows separating the marble bays with opaque spandrel glass backed by insulation panels. This change effectively blocked up the window openings on the two fully above-ground exhibition floors. As part of a renewal of the museum's west exhibition wing, which was completed in 2015, a long, horizontal window was installed on the west façade at the first-floor level above an existing lower-level window. The work required the removal of original marble cladding and precast concrete backup wall. The window was designed as an extension of the fenestration below and was constructed with materials consistent with the lower-level window.[71]

Site features associated with the National Museum of American History include several outdoor sculptures, described below.

The architects of the National Museum of American History originally intended for freestanding sculpture to be placed on the south terrace and in several of the recessed bays around the museum to enhance the building exterior. Ultimately, only one piece of commissioned artwork was placed on the terrace – *Infinity* by American abstract sculptor

[66] The Gunboat *Philadelphia*, located within the National Museum of American History, is the only extant Continental Army gunboat built and manned by Americans during the Revolutionary War. Built in 1776, it sunk in a battle on Lake Champlain that same year and was salvaged in 1935. The gunboat was designated a National Historic Landmark on January 20, 1961, listed in the National Register in 1966, and listed in the D.C. Inventory of Historic Sites in 1979.

[67] Robert J. Orr, ARQ Architects, "The Making of a Modern Museum: Report on the Design and Construction of the National Museum of American History, Behring Center, Second Edition," prepared for the Smithsonian Institution, 2005, 27.

[68] Ibid., 54.

[69] In 2001, the Smithsonian Institution officially renamed the museum the National Museum of American History, Kenneth E. Behring Center.

[70] In 1968, sunshades were installed on the south terrace, but they were removed after only a few years and are no longer extant. See Orr, 212-214.

[71] Ewing Cole et al., "Smithsonian Institution National Museum of American History, Public Space Renewal Project West Wing, Package III, Environmental Assessment," May 20, 2011.

Jose de Rivera (1904-85).[72] The sculpture, installed in 1967, features a base consisting of a 16-foot-high black granite pylon. Mounted atop the pylon is a curvilinear form of polished stainless steel sculpted in the shape of a three-dimensional figure eight. The sculpture rotates slowly on its granite base, and its highly reflective surface reflects the sun to create a dynamic visual display.

In 1969, the Smithsonian Institution installed two additional outdoor sculptures on the grounds of the National Museum of American History. The first, a stainless steel kinetic sculpture by George Rickey (1907-2002) titled *Three Red Lines*, was placed on the east end of the museum grounds. The sculpture remained in place for several years before being relocated.[73] The second was a 40-foot-tall steel "stabile" by Alexander Calder titled *Gwenfritz* after Gwendolyn Cafritz, the patron who commissioned the sculpture.[74] A third-generation American sculptor, Calder was an influential artist of the twentieth century known for his often large-scale static and kinetic sculptures. The *Gwenfritz* stabile was installed on the west grounds of the museum within a specially built reflecting pool designed by the museum's architect Walker O. Cain.[75] In 1984, when the sculpture was moved to a new location in the northwest corner of the museum site, the reflecting pool was filled and a nineteenth-century bandstand was installed in the sculpture's place. The bandstand was removed in 2010, and in 2014 *Gwenfritz* was restored to its original location with a new reflecting pool.

In 1966, the architectural firm Skidmore, Owings & Merrill prepared a master plan for the National Mall. One objective of the plan was to remove automobile traffic and parking from the area. To help accommodate visitors, the Tourmobile interpretive tour bus service was inaugurated in 1969.[76] Small kiosks were installed throughout the Mall and adjacent parkland to provide Tourmobile ticket sales and visitor information. The Tourmobile interpretive bus tours operated for over four decades, discontinuing service in 2011. Although no longer in use by the bus service, two of the former **Tourmobile Kiosks (Noncontributing Buildings)** are located on the Mall – one on Madison Drive in front of the National Museum of American History and a second on Jefferson Drive near the intersection with 12th Street, SW.[77] The small, hexagonal buildings feature distinctive standing-seam roofs, windows on five sides, and a single door. The kiosk near 12th Street, SW, has been painted and features National Park Service signage. It is used as a retail location for a concessioner operating on the Mall. The kiosk in front of the National Museum of American History still retains its original red, white, and blue color scheme. This kiosk is not in use.

The Smithsonian Institution's **Hirshhorn Museum and Sculpture Garden (Contributing Building)** and grounds occupy a 4-acre site at the corner of 7th Street and Independence Avenue, SW.[78] The museum and sculpture garden were established by Congress in 1966 after Joseph H. Hirshhorn, a self-taught art collector and patron, agreed to donate his entire collection of nearly 6,000 paintings, sculptures, drawings, and mixed media pieces to the Smithsonian Institution. Architect Gordon Bunshaft (1909-90) of Skidmore, Owings & Merrill designed the museum and sculpture garden specifically for the exhibition, study, and storage of Hirshhorn's collection. At the time, the museum's unconventional form – an elevated cylinder with a nearly unbroken concrete façade – represented a dramatic departure from earlier buildings on the Mall. In designing the building and landscape, Bunshaft's intent was to seamlessly merge program, monumentality,

[72] Goode, *Washington Sculpture,* 305.

[73] Orr, 216.

[74] In contrast to a mobile, a "stabile" is a type of stationary abstract sculpture developed by Calder.

[75] Orr, 217.

[76] Mall CLI, 77-79.

[77] The Tourmobile Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[78] The site was formerly the location of the Army Medical Museum (Armed Forces Institute of Pathology), which was razed for the construction of the Hirshhorn. See James M. Goode, *Capitol Losses* (Washington, D.C.: Smithsonian Institution Press, 1979), 323. The Hirshhorn Museum and Sculpture Garden is counted as a single resource following National Register guidelines which state that buildings and their ancillary structures, such as the sculpture garden, should be counted as a single unit unless the ancillary unit was originally constructed separately and later connected.

and art.[79] He was quoted as saying that he intended the building itself to be a "large piece of functional sculpture."[80] Construction began in 1969. When it opened on October 4, 1974, the museum was Washington's first major facility devoted exclusively to modern art.

Conceptually, the design of the Hirshhorn Museum is composed of two basic geometries – a massive circular drum set within a rectangular plaza. The building is constructed of concrete and measures 82 feet high and 231 feet in diameter. Its outer façade is faced with precast concrete mixed with a crushed aggregate of pink granite and is interrupted by a single slit window and balcony that overlook the Mall. The building's inner façade is composed of a glazed curtain wall that looks out over an open circular courtyard. In the center of the courtyard is a raised circular fountain with a central jet of water. The primary mass of the building floats above the plaza level on four massive sculptural piers. At the ground level is a glass-enclosed lobby accessed from the main entrance on Independence Avenue. Between the lobby space and the support piers, the underside of the building has concrete coffers that add aesthetic interest and heighten the building's sense of weightlessness.[81] A plaza wraps around and under the building's circular form.

An outdoor sculpture garden was integral to the Hirshhorn Museum's initial design program. Bunshaft's original proposal for the garden placed it along 8th Street perpendicular to the Mall's primary axis, and the design featured a 350-foot-long reflecting pool surrounded by walkways and outdoor sculpture. Although the garden was to be sunken below grade, the proposal generated significant controversy and public opposition by those who advocated that the Mall be left open between the U.S. Capitol and the Washington Monument. Eventually, plans for the sculpture garden were substantially scaled back. The revised design fit into a smaller, 1.3-acre site parallel to Jefferson Drive within the Mall's elm panel. It consisted of a terraced, minimalist space, deliberately designed to visually emphasize the sculpture. The garden was centered on a small reflecting pool and was originally laid out with gravel paths, concrete walls, and few trees or other plantings.[82] A tunnel under Jefferson Drive provided access from the museum plaza to the sculpture garden. (The tunnel is no longer in use and is closed to the public.) In 1979, the sculpture garden was closed for an extensive two-year renovation following a plan by landscape architect Lester Collins (1914-93). The redesign integrated lawn panels and planted beds into the space to significantly reduce the amount of paving in the garden. Other new plantings included Japanese black pines, two dawn redwoods, and several weeping beeches. In addition, the north stairs were altered to accommodate two ramps, two sets of stairs at the center of the sculpture garden were removed, and a new fountain was added in the east side of the site. Collins' design retained the south access stairs and the original reflecting pool.[83]

The museum was originally constructed within a paved plaza that created a continuous open space around the building for the display of outdoor sculpture. Concrete walls surrounded the plaza and enclosed the museum site. A renovation of the plaza in 1993 by the landscape architecture firm James Urban & Associates replaced the original concrete paving material with granite and added hedges, low granite walls, and grass panels to create the effect of outdoor "rooms" within the plaza for the display of sculpture. In addition, a ramp was added at the northwest corner of the plaza.[84]

The outdoor sculptures located on the plaza of the Hirshhorn Museum and within the sculpture garden itself are important for their association with the museum, but do not contribute individually to the National Mall Historic District. Due to the large quantity of these resources they are not individually described in this nomination.

The **National Air and Space Museum (Contributing Building)** and grounds are located between 4th and 7th streets, SW. The museum was designed by Gyo Obata (b. 1923) of Hellmuth, Obata & Kassabaum (HOK) and opened on July 1, 1976, after a four-year construction period. The National Air Museum, now the National Air and Space Museum, was established as a bureau of the Smithsonian Institution in 1946. Lacking a dedicated museum building, the objects that

[79] E.H.T. Traceries, D.C. State Historic Preservation Office, Determination of Eligibility Form, "Hirshhorn Museum and Sculpture Garden (draft)," April 11, 2016, 30.

[80] Mary E. Osman, "After a 36-Year Wait, A Modern Art Museum Opens on the Mall," *AIA Journal* 62, no. 5 (November 1974), 44-45.

[81] Ewing and Ballard, 98.

[82] Goode, *Washington Sculpture,* 288.

[83] E.H.T. Traceries, D.C. State Historic Preservation Office, Determination of Eligibility Form, "Hirshhorn Museum and Sculpture Garden (draft)," April 11, 2016.

[84] Ottesen, 80.

comprised the Smithsonian's early air and space collection were exhibited in the Arts and Industries Building as well as within a repurposed World War I Quonset hut once located behind the Smithsonian Institution Building along Independence Avenue, SW. Rockets and missiles that were too large for display within these buildings were placed on view outside the Arts and Industries Building in what became known as Rocket Row. In 1966, Congress amended the original museum legislation to include the field of space flight and authorized the construction of a new building on the Mall.[85]

To accommodate the Smithsonian's world-class collection, HOK designed a vast 636,000-square-foot steel-frame structure with reinforced concrete footings and floors. The geometrically simple north elevation, facing the Mall, is composed of seven bays with massive marble-clad blocks alternating with recessed spans of glass curtain wall. Behind the glazed bays are full-height exhibition halls with glass ceilings and exposed trusses that allow for aircraft and spacecraft to be hung from structural members and exhibited against the natural backdrop of the sky. The geometry and massing of the north elevation is carried over on the south with the exception that the south façade is almost entirely enclosed to protect interior galleries from excessive sunlight. On the south façade, the four full-height marble-clad blocks alternate with "floating" marble cubes that cantilever out and through narrow strips of glazing. The east and west façades feature full-height window walls that serve as portals for moving large artifacts in and out of the museum. (Only the portal on the west façade remains active.[86]) While the building demonstrates many hallmarks of modernist design, its exterior form was developed to harmonize with the classical context of the Mall. It was constructed using the same Tennessee marble that was used to build the West Building of the National Gallery of Art, which occupies the site directly to the north across the Mall's greensward. The museum's height and the location of its entrance on the Mall were also planned to be consistent with the National Gallery.[87]

In 1988, HOK designed a 39,400-square-foot glass and steel addition to provide space for a cafeteria and restaurant. Cruciform in plan with a stepped pyramid shape, the addition is connected to the east end of the museum by a glass vestibule.[88] Additional changes to the original design include the construction of entrance vestibules on the north and south façades.

The building occupies a long, narrow site that covers two city blocks. HOK's site design included 7 acres of walled terraces originally planted with grass panels and shrubs. In 1996, landscape architects Paul Lindell and Karen Swanson from the Smithsonian's horticultural services division redesigned the terrace plantings. The team placed a varied mix of trees, including redbuds, river birch, and crape myrtle, within the planters to soften the ground plane. The terrace over the museum's garage was planted with flowering perennials, herbaceous plants, and shrubs. These changes transformed the terraced lawns into a four-season garden.[89]

The grounds of the National Air and Space Museum feature three outdoor sculptures that evoke the themes and images of the museum. On the west end of the site near Independence Avenue and 7th Street, SW, stands a kinetic sculpture measuring 27 feet high by 48 feet wide titled *Delta Solar*. It is composed of an open geometric grid with stainless steel "sails" that rotate with air currents. Originally set in a shallow reflecting pool, the sculpture explores the connection between movement and reflected light.[90] It was created by artist and sculptor Alejandro Otero (1921-90) and was a gift from the government of Venezuela in commemoration of the U.S. Bicentennial. It was dedicated on June 29, 1977. At the north entrance to the museum stands *Ad Astra* by Richard Lippold (1915-2002). Symbolizing man's conquest of space, the sculpture consists of a delicate star-like cluster mounted near the top of a tall, thin, tapered shaft. It is constructed of gold-

[85] Smithsonian Institution, "The Smithsonian Air and Space Museum Timeline," http://airandspace.si.edu/museum/history/timeline, viewed March 13, 2013.

[86] Ewing and Ballard, 105.

[87] Gyo Obata, "Issues Relative to the Mall in Designing the National Air and Space Museum" in Richard Longstreth, ed., *The Mall in Washington 1791-1991* (Washington, D.C.: National Gallery of Art; Hanover: Distributed by the University Press of New England, 1991), 305.

[88] Benjamin Forgey, "In-Flight Fare at Air and Space," *Washington Post*, August 20, 1988.

[89] Ottesen, 84-85.

[90] The reflecting pool has been empty since 1995. See Goode, *Washington Sculpture,* 286.

colored polished stainless steel. Lastly, at the museum's south entrance stands the 23-foot-tall abstract sculpture titled *Continuum* by Charles O. Perry (1929-2011). The sculpture, which the Smithsonian commissioned for the museum, features a swirling form and fluid lines inspired by the shape of a Möbius strip, or a one-sided continuous surface. The sculpture reflects the artist's interest in translating the principles of science and geometry into art.[91]

In 1976, the Washington Metro rapid transit system began serving the District of Columbia and its suburbs. An entrance to the system is located on the south side of the Mall's central greensward near Jefferson Drive along the 12th Street axis. The **Metro Entrance (Noncontributing Structure)**, which is surrounded by a low wall, hedge, and chain-link fence, is comprised of three escalators leading to the underground station.[92]

The **National Gallery of Art East Building (Contributing Building)** and grounds are located between 3rd and 4th streets, NW, and Pennsylvania Avenue and Madison Drive. Constructed between 1971 and 1978, the museum was designed by I.M. Pei & Partners as a freestanding addition to the earlier museum designed by John Russell Pope, now the West Building. A plaza paved with granite setts (Belgian block) visually connects the two buildings at street grade, and a concourse beneath the plaza links the interiors. The building features a geometric, abstract design that stands in dramatic counterpoint to the Beaux-Arts classicism of the West Building.

By the 1960s, the National Gallery's West Building had become overcrowded. The museum faced a critical need for additional space, and an expansion facility was proposed. The addition would be constructed on the parcel east of the existing building, which had been set aside for the National Gallery as a possible location for future expansion as part of 1937 legislation establishing the museum.[93] The site had an irregular, trapezoidal shape bounded by Pennsylvania Avenue, NW, on the north and by the Mall on the south. Architect I.M Pei's (b. 1917) solution to the design challenges created by the site was to design a trapezoidal building composed of two triangular components. A large isosceles triangle with its base along 4th Street, NW, would house the collections and special exhibits. A smaller right triangle along the Mall would provide space for administrative offices and research areas. The two triangles were linked overhead by a large, glazed, space-frame roof spanning an interior atrium. Although Pei's design utilized abstract forms that set it apart from neighboring buildings, its scale and placement on the site respected the height restrictions and setback distances established for Pennsylvania Avenue and the Mall. Pei related the new museum to Pope's earlier building by aligning the museum's primary entrance on the west façade with the centerline and east entrance of the West Building. Pei also referenced the Pope building by cladding the new building in the same Tennessee marble used to construct the earlier museum.

The construction of the East Building, as Pei's National Gallery addition was identified, began in 1971, and the museum opened on June 1, 1978. The building is constructed of a cast concrete frame with brick infill, clad in stone. The asymmetrical west façade features a deeply recessed entrance flanked by the solid forms of the corner towers. The south end of the façade is punctuated by a deep vertical void and the sharp, 19-degree corner of the adjacent triangular building mass. The composition of the Pennsylvania Avenue façade is dominated by two corner towers, and its flat marble expanse is interrupted only by a wide recess at the ground floor. The south façade faces the Mall and features a window wall that is canted back at an angle from the rest of the building face.

The design employs architectural technology advanced at the time of construction and many customized elements. The exterior marble veneer is composed of 3-inch-thick marble panels. The marble joints are sealed with a thin elastomeric gasket that allows for expansion and contraction, and the building's sharp corners are wrapped in carefully cut pieces of marble. Pei's design created the impression of a solid, unbroken masonry surface. The skylight over the interior atrium, which covers over 0.33 acre, is composed of a 500-ton welded-steel glazed space frame. The glazing has an interior tubular metal shading system that diffuses the sunlight and protects the artwork inside.

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[91] Emma Brown, "Charles O. Perry dies; Creator of Air and Space Museum Sculpture was 81," *Washington Post*, February 15, 2011.

[92] The Metro Entrance is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations. The Metro system has not yet been evaluated for National Register eligibility.

[93] J. Carter Brown, "The Designing of the National Gallery of Art's East Building" in Richard Longstreth, ed., *The Mall in Washington 1791-1991* (Washington, D.C.: National Gallery of Art; Hanover: Distributed by the University Press of New England, 1991), 279-80.

The 1977 design of the street-level plaza between the East and West Buildings is the collaboration of I.M. Pei and landscape architect Dan Kiley of the firm Kiley Tyndall Walker. The 4-acre cobblestone plaza incorporates a short block of 4th Street, NW, and provides a visual and physical connection between the two museum entrances. Tetrahedral skylights and a sunken fountain in the plaza, designed by Pei, illuminate the concourse below and integrate design elements of the East Building into the grounds of the West Building. The larger, western end of the plaza is framed by two rectangular groves of magnolias that extend the symmetry of the West Building's east façade into the plaza.[94] Kiley's landscape plan also included the grounds and south-facing roof terraces of the East Building. The roof terraces feature octagonal planters that originally held crabapple trees. The terrace outside the museum's boardroom now features Japanese snowbell trees, and the terrace outside the staff restaurant features crepe myrtles.[95]

In 2011-14, the National Gallery embarked on a multiyear exterior renovation project that focused on the East Building's marble cladding. As part of the work, more than 17,000 exterior marble panels were removed and reinstalled using a new support system.

Site features associated with the National Gallery of Art East Building include several outdoor sculptures. While these artworks are important for their association with the museum, they are nonpermanent installations and do not contribute individually to the historic district.

The **Smithsonian Carousel and Ticket Booth (Noncontributing Structure)** are located on the Mall in front of the Arts and Industries Building.[96] Built in the 1940s, the carousel was originally located in the Gwynn Oak Amusement Park in Woodlawn, Maryland.[97] It was relocated to the Mall in 1981, replacing an earlier carousel from 1922.

The Smithsonian Institution's largely underground **Quadrangle (Contributing Building)** and its grounds spread across a 4.2-acre site bounded by the Freer Gallery of Art on the west, the Smithsonian Institution Building on the north, the Arts and Industries Building on the east, and Independence Avenue, SW, on the south. The Quadrangle's multilevel subterranean structure is a combined museum and office complex that contains the Smithsonian's S. Dillon Ripley Center, Arthur M. Sackler Gallery, and National Museum of African Art. Twin entrance pavilions, set above ground within the Haupt Garden, provide access to the museums, while a circular kiosk in the northwest corner of the complex marks the entrance to the Ripley Center. The Quadrangle was designed by architect Jean Paul Carlhian (1919-2012) of the firm Shepley, Bulfinch, Richardson and Abbott.[98] After a complicated planning and design process and a four-year construction period, the museums opened to the public on September 28, 1987.

The Quadrangle consists of a 345,000-square-foot underground facility accessed by three discrete above-ground structures. The two-story rectangular pavilions leading to the Arthur M. Sackler Gallery and the National Museum of African Art flank the entrance to the Haupt Garden from Independence Avenue. The museum pavilions were designed to be complementary yet distinct and to harmonize with the eclectic architectural styles of the surrounding Mall buildings. The pavilions share a similar form and massing and are both constructed of granite with copper roofing. While the African Art pavilion is constructed of granite with a reddish hue to harmonize with the brick façade of its neighboring Arts and

[94] Cultural Landscape Foundation, *The Landscape Architecture Legacy of Dan Kiley,* 40.

[95] Cultural Landscape Foundation, "National Gallery of Art, 1977, Washington, D.C., Kiley Tyndall Walker," http://tclf.org/sites/default/files/microsites/kiley-legacy/NationalGallery.html, viewed May 16, 2016.

[96] The Smithsonian Carousel is identified as a noncontributing resource of the National Mall Historic District because it does not qualify under Criteria Consideration B for moved properties. The Smithsonian Carousel's historical associations are directly dependent on its original location, and, as a result of its move, the structure no longer possesses an orientation, setting, or general environment that is comparable to those of its historic location and that are compatible with its significance.

[97] After a long effort by civil rights activists, the Gwynn Oak Amusement Park, which had a whites-only admissions policy, was desegregated in 1963. Now closed, it was an important symbol of the local civil rights movement and the broader effort to integrate amusement parks. See Lavanya Ramanathan "The Carousel on the National Mall," *Washington Post*, January 27, 2012, and Smithsonian Institution, "A Favorite – The Smithsonian Carousel," http://siarchives.si.edu/blog/favorite-smithsonian-carousel, viewed March 25, 2015.

[98] Although Jean Paul Carlhian was the project architect, the initial design concept of a subterranean structure with a Victorian rooftop garden flanked by entrance pavilions is credited to Japanese architect Junzo Yoshimura (1908-97). See Jean Paul Carlhian, "Smithsonian Institution: South Quadrangle Project" in Richard Longstreth, ed., *The Mall in Washington 1791-1991* (Washington, D.C.: National Gallery of Art; Hanover: Distributed by the University Press of New England, 1991), 317.

Industries Building, the pavilion for the Sackler Gallery uses gray granite in deference to the adjacent Freer Gallery. The structures also employ different architectural motifs – circular and domed shapes for the African Art pavilion and diamonds and pyramids for the Sackler Gallery pavilion. Both pavilions feature large, stained-glass windows that frame views to adjacent buildings, skylights, and ceremonial staircases that descend into the exhibition spaces laid out below. The Arthur M. Sackler Gallery displays Asian art and is connected to the Smithsonian's neighboring Freer Gallery of Art by an underground passageway. The National Museum of African Art specializes in ancient and contemporary African visual arts. The museums occupy the first two underground levels of the Quadrangle. The S. Dillon Ripley Center is located in the third underground level and is accessed by a kiosk located in the northwest corner of the Quadrangle site. The kiosk is constructed of limestone and has a 42-foot-diameter circular footprint. Its whimsical design features a copper domed roof with a scalloped edge.

An integral component of the Quadrangle complex is the Haupt Garden, which was endowed by publishing heiress Enid A. Haupt and opened to the public on May 22, 1987.[99] The garden conceals the Quadrangle's underground structure, provides a setting for the museum pavilions, and formalizes the approach from Independence Avenue to the south entrance of the Smithsonian Institution Building. Architect Jean Paul Carlhian collaborated on the project with landscape architects Sasaki and Associates. The Haupt Garden is divided into three parts. Through the center of the site is the parterre, an elaborate Victorian garden bed surrounded by footpaths and adorned with historic cast-iron garden furniture. The parterre emphasizes the north-south axis that extends from the Castle's south doors to the garden entrance on Independence Avenue. At this entrance stand the Renwick Gates, a pair of elaborate wrought-iron carriage gates set in four red sandstone pillars that were fabricated and installed as part of the development of the Haupt Garden. The design of the gates was adapted from an 1849 drawing by Castle architect James Renwick, Jr., and the gates are constructed of the same stone used in the construction of the Castle.[100] In the western part of the Haupt Garden is the Moongate Garden, which forms the setting of the entrance pavilion to the Arthur M. Sackler Gallery. Inspired by Chinese water gardens, the principal design elements of the Moongate Garden are water and stone. At the center of the garden is a shallow square pool with a circular granite island. Four granite bridges, placed in alignment with the four cardinal points, cross the pool to the island. At the northwest and southeast corners of the garden are massive stone "moon gates" composed of two blocks of granite set together to form a circular passageway into the garden. Moon gates are traditional architectural elements in Chinese gardens. East of the central parterre adjacent to the entrance pavilion to the National Museum of African Art is the Fountain Garden. Inspired by traditional Persian gardens, the Fountain Garden uses water as its primary design element. The garden consists of a small, diamond-shaped plaza featuring a single fountain jet. At the northern point of the garden is a type of waterfall or cascade called a *chadar*, which consists of an inclined stone slab carved in a fish-scale pattern. A thin sheet of water flows over the slab and collects in a shallow pool at its base. North of the Fountain Garden is a ring of little-leaf linden trees that surround the Downing Urn. These trees were planted as a tribute to a historic European linden tree that previously occupied the site of the Downing Urn. (Although the European linden tree was integrated into the design of the Haupt Garden and carefully protected during construction, it died in 1989 and was removed.) The footpaths throughout the garden have been modified. Originally paved with brick and crushed gravel, they are now laid with red brick pavers.

In 1993, four **Food Service Buildings (Noncontributing Buildings)** were constructed on the Mall in front of the National Museum of American History, the National Museum of Natural History, the Arts and Industries Building, and the National Air and Space Museum.[101] The buildings were designed by the Washington, D.C., architectural firm Oehrlein & Associates Architects to replace earlier temporary concession stands. The buildings are one story tall with basements and feature cross-shaped plans and distinctive standing-seam copper roofs with deep overhanging eaves. There are four sash windows on each façade for concession and gift shop sales. The buildings are set within paved plazas for outdoor seating.

[99] The garden was constructed in an area once known as the South Yard. When plans for the Quadrangle were being formulated, the South Yard featured a Victorian garden (planted in 1976 for the U.S. Bicentennial celebration), but otherwise was a utilitarian space containing a parking lot and work sheds. See Ottesen, 29-31.

[100] Smithsonian Institution Archives, "Renwick Gates in the Enid Haupt Garden," http://siarchives.si.edu/collections/siris_sic_10078, viewed December 16, 2014.

[101] The Food Service Buildings are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

The **National Gallery of Art Sculpture Garden (Contributing Site)** is located on a 6.1-acre site bounded by 7th and 9th Streets, NW, Constitution Avenue, and Madison Drive. First proposed by Skidmore, Owings & Merrill in their 1966 *Washington Mall Master Plan*, the Sculpture Garden took over three decades to complete, opening on May 23, 1999. The garden provides an informal, park-like setting for the exhibition of the National Gallery's collection of modern and contemporary sculpture as well as space for recreational activities for visitors to the National Mall.

In 1991, jurisdiction of the site adjacent to the National Gallery of Art's West Building was transferred from the U.S. Department of the Interior to the National Gallery. Construction of the sculpture garden began in June 1997 following a design by landscape architect Laurie D. Olin (b. 1938).[102] The design incorporated several preexisting site amenities including a centrally located circular pool and its concentric circles of European linden trees, a garden pavilion, mature elms, and other shade trees.[103] (The pool and linden trees were installed in 1969. In 1974, the pool was enhanced to convert into an ice skating rink in the winter months. The glass garden pavilion, located west of the fountain, was designed by Charles Bassett of Skidmore, Owings & Merrill in the 1960s and opened in 1988.) While Olin's design incorporated the double circle of linden trees in concept, only the outer circle of trees was retained. The inner circle, which had to be removed for the construction of the plaza, was replanted with new lindens. Olin's design installed a fountain in the pool and added flowering trees, shrubs, perennials, and ground cover, as well as footpaths and a decorative stone and iron perimeter fence to create a distinctive setting for the artwork. The sculpture garden is accessed from entrances on Constitution Avenue, 7th Street, NW, and Madison Drive. Seventeen diverse works from the National Gallery's collection are currently on display, including works by Mark di Suvero (b. 1933), Ellsworth Kelly (b. 1923), and Sol Le Witt (b. 1928), among others. Although the sculptures are important for their association with the museum, they do not contribute individually to the historic district and, due to the quantity of the items, are not individually described in this nomination.

The **National Museum of the American Indian (Contributing Building)** and grounds are located on a 4.25-acre site between 3rd and 4th streets, SW.[104] After receiving Congressional authorization for the museum in 1989, the Smithsonian consulted extensively with Native American community members, artists, and tribal elders to develop design concepts that would embody commonalities in the building traditions of the diverse groups. One critical concept that resulted from this consultation was the idea that the building should look toward the east in the direction of the rising sun. This placed the building's entrance facing toward the U.S. Capitol, which was a departure from the orientation of the other buildings along the Mall. Other design concepts developed through tribal consultation included the use of natural materials to suggest the physical landscape and the integration of significant ceremonial spaces within the building and landscape.[105]

The museum's design concept was developed by Canadian architect Douglas Cardinal (b. 1934), a member of the Blackfoot tribe, in collaboration with the firm Geddes Brecher Qualls Cunningham (GBQC) of Philadelphia. The five-story building has an organic, undulating form with curves derived from the sacred geometry of the circle. It is constructed of poured-in-place concrete clad with golden-toned Kasota limestone blocks quarried from Minnesota. The masonry cladding is arranged in horizontal layers to evoke the feeling of a natural rock formation that has been eroded over time by the elements. Curved bands of ribbon windows punctuate the façade. The museum entrance at 3rd Street and Maryland Avenue, SW, is sheltered by a dramatic cantilevered overhang of curved limestone bands. Douglas Cardinal left the project in 1998 over a contractual dispute, and the design work was completed by another architectural team that included Polshek and Partners, SmithGroup, Jones and Jones, and the Native American Design Collaborative, among others.[106] Construction began in 1999, and the museum opened on September 21, 2004.

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[102] Goode, *Washington Sculpture,* 293.

[103] Adrian Higgins, "An American Landscape on The Mall," *Washington Post*, June 19, 1997.

[104] The National Museum of the American Indian on the Mall is one of three facilities operated by the Smithsonian Institution to care for its expansive collection of native artifacts from the western hemisphere. In addition to the museum on the Mall, the George Gustav Heye Center in New York City, houses spaces for exhibitions, performance, research, and educational programming, and the Cultural Resources Center in Suitland, Maryland, provides storage and conservation facilities.

[105] Ewing and Ballard, 134; Benjamin Forgey, "The Best-Laid Plans," *Washington Post*, April 4, 1998.

[106] Ewing and Ballard, 137.

The museum's landscape, which occupies almost 75 percent of the site, was designed by a multidisciplinary team that included architect Johnpaul Jones, ethnobotanist Donna House, and artist Ramona Sakiestewa. Its design is internally focused and densely planted, distinguishing it from the other museum grounds along the Mall. It honors the native nations of the Washington, D.C., region by reintroducing the area's indigenous landscape into the grounds.[107] The landscape is comprised of four symbolic habitats, including wetland, upland hardwood forest, meadow, and cropland. The wetland habitat is located at the east end of the site and features a cascade that descends into a quiet pool. South of the building, the cropland landscape is planted seasonally with tobacco, which is harvested by the museum and used for ceremonial events, and other crops that represent Native American contributions to agriculture. The meadow, on the museum's southwestern side, is planted with wildflowers and grasses. Lastly, the upland hardwood forest habitat along the north edge of the site features the trees, shrubs, and other plants that once existed in what is now Rock Creek Park. Integrated into the landscape habitats are four cardinal direction markers and over 40 uncarved boulders, or symbolic "Grandfather Rocks." Site features include a fire pit, amphitheater, offering area for sacred rites, and a welcome plaza that accommodate the museum's educational programming and Native American ceremonies. The hardscape areas around the site feature symbolic paving patterns such as the spiral lunar pattern at the museum's south entrance. Outdoor sculpture is limited to a work created *in situ* during the summer of 2007 by artist Nora Naranjo-Morse (b. 1953). The artwork consists of a group of five elements representing a family created using all natural materials that are intended to disintegrate and decompose over time. The ephemeral quality of its construction is referenced in its title, *Always Becoming*.

President's Park South

President's Park South (Contributing Site) includes the grounds south of the White House bounded by State Place, South Executive Avenue, and Hamilton Place on the north, 15th Street, NW, on the east, Constitution Avenue, NW, on the south, and 17th Street, NW, on the west.[108] The 52-acre park is one component of President's Park, a larger landscape that includes President's Park South, as well as the White House Grounds, Lafayette Park, and the sites of the U.S. Treasury Building and the Eisenhower Executive Office Building (State, War and Navy Building).

Historically, President's Park South is part of a larger tract of land known as Reservation No. 1 (Original Appropriation No. 1), which was an important element of the L'Enfant plan for Washington, D.C. The reservation was purchased by the federal government in 1792 and set aside as the location of the president's house. President's Park South is the primary remnant of Andrew Jackson Downing's 1851 landscape design for the Mall and President's Park. Downing's plan included a circular road enclosing an open parade ground, which would later develop into the present day Ellipse. While the principal feature of the park site is the Ellipse, it also serves as the setting of several monuments and memorials.

The grounds of President's Park South are characterized by a gently inclined terrain that slopes down toward Constitution Avenue, NW. The central, open lawn of the Ellipse is framed by lines of elms, and groves of canopy, shade, and evergreen trees to the south, east, and west, which help frame the central north-south vista that characterizes the site. The site's principal circulation corridors are the Ellipse road and its associated drives. These curved routes contrast with the linear walks within the northeast and northwest corners of the site. The creation of planned views and vistas between and among notable sites was an important design principle of both the L'Enfant and McMillan plans, and major axial vistas and reciprocal views between memorial sites within the park are elements that add to the qualities of the President's Park South landscape. These include the primary north-south vista linking the White House, Washington Monument, and Thomas Jefferson Memorial, views north from the First Division Monument to the Eisenhower Executive Office Building and south to E Street, NW, the view from Sherman Park north to the U.S. Treasury Building, and the view from Constitution Avenue north to the Second Division Memorial.

The resources within President's Park South, which range from nationally significant twentieth-century memorials to small-scale commemorative plaques, are described below in roughly chronological order.

[107] Ottesen, 93.

[108] President's Park South was listed in the National Register on May 6, 1980. See U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "President's Park South," May 6, 1980. President's Park South is managed by the National Park Service through its White House administrative unit.

The **Ellipse (Contributing Site)** comprises the land within President's Park South bounded by E Street, NW, and South Executive Avenue on the north, 15th Street on the east, Constitution Avenue, NW, on the south, and 17th Street, NW, on the west.[109] At its center, directly south of the White House grounds, is a broad, flat expanse of open turf that is defined by an elliptical shaped road. Three curving drives connect the Ellipse road with the northeast, southeast, and southwest corners of the site. Sidewalks follow the inner perimeter of the Ellipse road and the outer edges of its associated drives. Additionally, a network of curving paths crosses the lawn west of the Ellipse lawn. The Ellipse road and its associated drives are framed by lines of American elms, while to the east and west of the Ellipse lawn are groves of canopy trees. With the exception of the National Christmas Tree, there are no plantings within the central open lawn of the Ellipse. The National Christmas Tree is planted within the northeast quadrant of the lawn, to maintain the historic north-south vista from the White House to the Washington Monument and Thomas Jefferson Memorial.

At the southeast and southwest corners of the Ellipse, near the corners of Constitution Avenue and 15th Street, NW, and Constitution Avenue and 17th Street, NW, are two one-room lodges, known as the **Bulfinch Gatehouses (Contributing Structures)**.[110] Built in 1828, the gatehouses were originally located at the west entrance to the U.S. Capitol grounds at the foot of Capitol Hill. The two structures were removed from the Capitol grounds in 1874 as part of its redesign by Frederick Law Olmsted, Sr. (1822-1903) and were rebuilt at their current location in 1880. Today they stand as some of the earliest surviving features of the President's Park South. The gatehouses are constructed of Aquia Creek sandstone and measure approximately 15 feet square and 12 feet high. Similar in design and construction, each features classically inspired architectural elements, including an arched doorway flanked by engaged Tuscan columns, an architrave carved with Greek guilloche ornament, and a bracketed entablature carved with sculpted foliage. A pair of engaged Tuscan columns marks the rear walls of the gatehouses, and the sidewalls feature sash windows. The structures feature decorative quoins that reflect the massive, square, rusticated shaft of the nearby **Bulfinch Gatepost (Contributing Structure)**, which stands on the southeast corner of the Ellipse at the intersection of Constitution Avenue and 15th Street, NW.[111] The gatepost is one of eight identical piers that once formed part of the fence enclosure installed around the U.S. Capitol grounds in the 1820s. The sandstone gatepost measures 5 feet square at the base and rises 12 feet high. It features Greek guilloche carving and a decorative cap. Attributed to architect Charles Bulfinch (1763-1844), the gatehouses and gatepost were designed to harmonize with the basement story of the U.S. Capitol.

The **Ellipse Meridian Stone (Contributing Object)** is one of several historic markers that have been placed within the National Mall to delineate the national meridian, a baseline conceived by Thomas Jefferson as the United States National Meridian.[112] In 1899, a meridian stone was placed within the Ellipse to supplement the Jefferson Pier located on the Washington Monument Grounds. Although its position was meant to align with the central north-south axis of the White House, the stone was mistakenly placed about 2 feet east of the proper point of the meridian. As such, it was replaced with a new stone in the accurate position in 1890. The existing Ellipse Meridian Stone, which is located in the center of the Ellipse lawn, dates to 1921, when the nineteenth-century marker was replaced by an 18-inch square granite block set flush to the ground and inscribed "U.S. Meridian 1890."

The **General William Tecumseh Sherman Memorial (Contributing Object)** is located within Sherman Park, a memorial site in the northeast corner of President's Park South bounded by Hamilton Place, 15th Street, NW, E Street, NW, and East Executive Avenue.[113] Constructed between 1898 and 1903, the imposing memorial commemorates Union

[109] The President's Park South Cultural Landscape Inventory defines three component landscapes of the park – the Ellipse, Sherman Park, and the First Division Monument grounds. See U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: President's Park, President's Park South," 2010, 6. Due to the fact that the term "Ellipse" is used for the component landscape as well as a feature within it, the more specific terms "Ellipse road" and "Ellipse lawn" are used for clarification as necessary.

[110] The Bulfinch Gatehouses and Gateposts were listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on November 30, 1973.

[111] Ibid.

[112] National Park Service, List of Classified Structures, "Ellipse Meridian Stone."

[113] The General William Tecumseh Sherman Memorial is included in the Civil War Monuments in Washington, D.C. multiple property documentation accepted by the National Register and the D.C. Inventory of Historic Sites on September 20, 1978, and March 3, 1979, respectively.

commander General William Tecumseh Sherman. It features a central equestrian statue of Sherman mounted on a 25-foot-high granite pedestal. The pedestal in turn rests on a platform accessed by stairs on each side. At the base of the platform is a terrazzo plaza with inlaid decorations and inscriptions. The pedestal and platform are enhanced with additional sculptural elements. On the long east and west sides of the rectangular pedestal are bronze allegorical sculptural groups representing Peace and War, respectively. On the south side is a bronze eagle depicted with spread wings. Beneath these elements are four scenic bronze relief panels and eight overlapping bronze medallions. At each corner of the platform stand life-size military figures, which together represent the four branches of the army. Sculptor Carl Rohl-Smith (1848-1900) designed the memorial, but died before it was finished. His wife Sara Rohl-Smith continued the project, hiring four additional sculptors to complete various elements. The list included Sigvald Asbjørnsen, who contributed the standing military figures, Theodore Alice Ruggles Kitson, who completed the medallions, Stephen Sinding, who began the War and Peace groups, and Lauritz Jensen, who completed the equestrian statue and supervised the work with Sara Rohl-Smith's guidance.[114]

Sherman Park, a component landscape of President's Park South, defines the memorial's setting. Originally, Sherman Park featured a network of curving walkways leading from each corner of the site to a central, circular walkway around the memorial statue. In 1934, the park was redesigned following a plan likely drawn up by landscape architect Irving W. Payne (1884-1984) following the suggestions of landscape architects Frederick Law Olmsted, Jr., and Gilmore D. Clarke (1892-1982).[115] At the time, the original circulation network was replaced with a system of diagonal walkways that fed into a central rectangular walk around the statue. Other changes included planting low evergreen hedges around the perimeter of the central rectangular walk and adding willow oaks and American elms to supplement the pre-existing tree canopy. Today, Sherman Park retains many features of the 1934 design. The grounds of the park are divided into four quadrants by diagonal footpaths laid with precast exposed aggregate concrete pavers with granite trim. Low walls surround the perimeter of the park.

In 1913, the **Butt-Millet Memorial Fountain (Contributing Object)** was constructed on a site within President's Park South at the edge of the Ellipse along E Street, NW, near the end of West Executive Avenue. The memorial commemorates two residents of Washington, D.C., who lost their lives on April 14, 1912, during the sinking of the *Titanic* – Major Archibald Willingham Butt and artist Francis Davis Millet.[116] The fountain is composed of a circular marble basin that rests on an octagonal limestone base. At the center of the basin is an 8-foot-high marble shaft decorated with two low-relief panels. At the base of the fountain is a shallow octagonal pool. The memorial was designed by architect Thomas Hastings (1860-1929). The relief panels, depicting the themes of Art and Military Valor – were sculpted by Daniel Chester French (1850-1931).[117]

The **Zero Milestone (Contributing Object)** stands on the sidewalk at the northernmost edge of the Ellipse lawn along the north-south axis defined by the White House and the Thomas Jefferson Memorial. Designed by architect Horace Peaslee (1884-1959), the Zero Milestone is a 4-foot-high granite pillar. Mounted atop the pillar is a bronze compass by sculptor James Earle Fraser (1876-1953). The milestone marks the spot from which official highway road mileages are measured to the nation's capital and commemorates the location of the starting point of the first and second transcontinental motor convoys in 1919 and 1920. It was dedicated on June 4, 1923.

The **First Division Monument (Contributing Object)** is located within a memorial site in the northwest corner of President's Park South bounded by State Place, South Executive Avenue, E Street, NW, and 17th Street, NW. The monument is located on an elevated terrace that was formerly the site of the White House stables, which were razed in 1911. It was dedicated on October 4, 1924, in honor of the members of the First Division of the American Expeditionary

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[114] U.S. Department of the Interior, National Park Service, National Capital Region, Office of Resources, Stewardship and Science, List of Classified Structures, "Sherman, Gen. William Tecumseh, Memorial." References to the List of Classified Structures will hereafter be shortened to "National Park Service, List of Classified Structures," followed by the resource name.

[115] President's Park South CLI, 36-37.

[116] Goode, *Washington Sculpture,* 114.

[117] President's Park South CLI, 114.

Force who were killed during World War I. Architect Cass Gilbert (1859-1934) designed the monument, and sculptor Daniel Chester French created the bronze figure crowning the column.

The monument is comprised of a pink granite column topped by a gilded bronze allegorical figure representing a winged Victory. The column and figure together measure 80 feet high.[118] The column stands in the center of a broad plaza, which is surrounded by low walls and a yew hedge. Affixed to the walls are bronze plaques inscribed with the names of 5,599 fallen soldiers. Granite stairs descend from the terrace on the south. To the left and right of the steps are stone tree wells, which are set into the bank of the southern slope. The lawn south of the monument, which is shaded by masses of canopy trees, features a diagonal path that runs southeast from the corner of 17th Street, NW, and State Place. In addition, the central north-south axis of the site is planted with two rows of linden trees to emphasize the view south to the Washington Monument Grounds. Overall, the scale, size, location, massing, and materials of the landscape augment and enhance the design of the monument.

The monument and its grounds have been altered several times since its dedication. In 1926, granite steps were added to its north side. Following World War II, the terrace was extended to the west to commemorate First Division soldiers lost during the war. Cass Gilbert Jr. (1894-1975), son of the original architect, designed the terrace extension. It was dedicated on August 24, 1957. A similar extension was dedicated in 1977 in honor of the unit's losses during Vietnam. The yew hedge around the plaza was expanded to incorporate these changes. In 1965, modifications were made to the monument grounds that included the addition of a flower bed shaped like the numeral one south of the plaza and ornamental plantings at the corner of 17th and E streets, NW. In 1995, a plaque commemorating the lives sacrificed during Operation Desert Storm was installed on the terrace east of the column. Lastly, in 2009-2010, following damages sustained during Hurricane Isabel in 2003, the original planting plan for the lindens in the vicinity of the monument was restored.

The **Original Patentees of the District of Columbia Memorial (Contributing Object)** is located along 15th Street, NW, midway between Constitution Avenue and E Street, NW. Dedicated on April 26, 1936, the monument commemorates the eighteen original landowners who granted land for the establishment of the City of Washington.[119] Designed by architect Delos Smith (1884-1963), the memorial consists of a square granite stele, measuring 4-1/2 feet tall, above a 2-1/2-foot-high square granite base. Relief panels, by sculptor Carl Mose (1903-73), decorate each side of the stele. The panels bear images of tobacco, corn, a fish, and a turkey, in recognition of the livelihood of the early settlers.[120] The pedestal features the title of the memorial and the names of the original patentees.

The **Second Division Memorial (Contributing Object)** is located south of the Ellipse road between 16th and 17th streets, NW. Designed by architect John Russell Pope and sculptor James Earle Fraser, the memorial was dedicated on July 18, 1936, in honor of the Second Division soldiers of the U.S. Army who lost their lives during World War I. The memorial faces south toward the Washington Monument Grounds and is composed of a monumental, tripartite, granite wall with a central rectangular opening that frames an 18-foot-high gilded sculpture of a hand wielding a flaming sword. The hilt of the sword is decorated with a head of a Native American chief on a star, which is the insignia of the Second Division. The wall panels flanking the sculpture feature wreaths carved in relief and gold leaf inscriptions listing the names of the Second Division's World War I battles. In 1962, low granite walls and flagpoles were added to either side of the memorial composition. The walls bear inscriptions commemorating Second Division losses in World War II (on the west wall) and in Korea (on the east wall). The memorial is approached from the surrounding lawn via three wide stairs that terminate at a podium enclosed by the flanking granite walls.[121]

Within the lawn east of the Ellipse road stands the **Boy Scout Commemorative Tribute (Contributing Object)**.[122] Dedicated on November 7, 1964, the memorial marks the location of the First National Boy Scout Jamboree,

[118] President's Park South CLI, 99-100.

[119] National Park Service, List of Classified Structures, "Original Patentees of D.C. Monument."

[120] President's Park South CLI, 120.

[121] Susan Calafate Boyle, "Cultural Landscape Report, Site History and Evaluation, 1791-1994: The White House and President's Park," National Park Service, December 2001, 392.

[122] The Boy Scout Commemorative Tribute is listed as a contributing resource in the President's Park South National Register nomination. The Boy Scout Commemorative Tribute and its commemorative use are listed as a noncontributing in President's Park

which was held in Washington, D.C., in 1937. It is part of a group of markers, small-scale memorials, and civic art that reflects trends in commemorating local history and events on the National Mall. The memorial was designed by architect William Henry Deacy (1889-1967) and sculptor Donald DeLue (1897-1988). Components of the memorial include an elliptical pool, a circular plaza, a bronze sculptural group, and two benches. The pool measures approximately 17 feet wide and 18 inches deep. The rim of the pool is faced with pink granite and is carved with an inscription. Around the central water feature is a circular plaza paved with pink granite pavers, one of which is inscribed. Northeast of the pool is a bronze sculptural group consisting of three figures – two 12-foot-high allegorical figures representing American Manhood and Womanhood and a smaller figure of a uniformed scout. The sculpture rests on a hexagonal granite pedestal inscribed with the Boy Scout motto. Two wood and concrete slat benches flank the south end of the plaza.

The **Haupt Fountains (Noncontributing Object)** are a pair of fountains that flank the short length of 16th Street, NW, that connects Constitution Avenue with the Ellipse road and frames the formal south entrance of President's Park South.[123] The fountains are identical, and each is composed of a 55-ton, 18-foot-square slab of granite that rests on a brick pedestal. A shallow circular basin is carved into the polished top face of each slab, and at the center of each basin is a single water jet. Circular brick terraces surround each fountain and provide a transition to connecting sidewalks. The fountains were designed by Nathaniel A. Owings (1903-1984), founding partner of the architecture firm Skidmore, Owings & Merrill and chairman of the President's Temporary Commission on Pennsylvania Avenue from 1964 to 1973. They were carved on site by sculptors Gordon Newell (1905-1998) and James Hunolt (b. 1939).[124] The fountains were donated by Enid A. Haupt and installed in President's Park South in 1968 as part of Lady Bird Johnson's "Committee for a More Beautiful Capital," which promoted ways to improve the city's appearance.[125]

The **John Saul Plaque (Contributing Object)** is a small bronze plaque set on a low granite base. It commemorates the contributions of John H. Saul (1819-96), who assisted landscape architect Andrew Jackson Downing in the development of the Mall and later in his career became a prominent local nurseryman and a founding member of the city's first parks commission.[126] The plaque was installed in 1976 and moved to its current position northwest of the Ellipse Visitor Pavilion along E Street, NW, in 1979.

The **National Christmas Tree Plaque (Contributing Object)** is a small bronze plaque located on the grounds of the Ellipse north of the National Christmas Tree. It observes the date on October 1, 1978, that the tree was moved to its current location.[127] It is part of a group of markers, small-scale memorials, and civic art that reflects trends in commemorating local history and events on the National Mall. Other resources within President's Park South include the **Ellipse Visitor Pavilion (Noncontributing Building)**, located in the northeast quadrant of the Ellipse, which opened in

South CLI because its construction occurred outside of the landscape's period of significance as defined in the CLI (1791-1947). See "President's Park South," 7-3, and President's Park South CLI, 16, 109, 111.

[123] For the purpose of this nomination, the Haupt Fountains are considered a single resource. The Haupt Fountains are identified as a noncontributing resource of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations. In addition, the fountains do not contribute under Criterion Consideration F because they are not commemorative. The Haupt Fountains are identified as a noncontributing resource in the President's Park South CLI, but as a contributing resource in the President's Park South National Register nomination. See President's Park South CLI, 116-117, and "President's Park South," 7-3.

[124] President's Park South CLI, 116.

[125] Robinson & Associates, Inc., "National Park Service, National Capital Region Administrative History, 1952-2005," prepared for the National Park Service, U.S. Department of the Interior, 2008, 100-101.

[126] President's Park South CLI, 123. The John Saul Plaque is listed as a noncontributing feature in President's Park South CLI and is not listed as a contributing resource in the President's Park South National Register nomination. See President's Park South CLI, 129 and "President's Park South," 7-1 through 7-3.

[127] The National Christmas Tree Plaque is listed as a noncontributing feature in the President's Park South CLI. See President's Park South CLI, 124.

1994.[128] It is a one-story, hipped roof structure designed by the Washington, D.C., firm Oehrlein & Associates Architects. The building includes a reception area for visitor information, restroom facilities, a gift shop, and a snack bar. In addition, six temporary security booths are located within President's Park South at various points along E Street. Installed after 2001, the facilities include two small sentry booths and four larger, one-story security booths.

Washington Monument Grounds

At the center of the monumental core, the **Washington Monument Grounds (Reservation No. 2) (Contributing Site)** occupy a pivotal symbolic space in the urban design of the nation's capital. Located at the crossing of the axis south from the White House and west from the U.S. Capitol, the grounds are bounded by Constitution Avenue, NW, on the north, 14th Street and Raoul Wallenberg Place on the east, the Tidal Basin on the south, and 17th Street on the west, and today include approximately 106 acres.[129] The Washington Monument Grounds encompass Reservation No. 2, a site identified by L'Enfant in his 1791 plan as the site for an equestrian statue of George Washington. The McMillan Plan expanded the primary east-west and north-south axes of the National Mall, reinforcing the importance of the Washington Monument Grounds within the framework of the monumental core. The Washington Monument Grounds today are important as a commemorative landscape and as a public gathering space for First Amendment demonstrations, national celebrations, cultural events, recreation, and visitor services.[130] Within the northeast corner of the Washington Monument Grounds is the congressionally authorized National Museum of African American History and Culture, part of the Smithsonian Institution's nationally significant complex on the National Mall. The Washington Monument Grounds also serve as an important wayfinding feature within the monumental core due to the high visibility and central orientation of the landscape and its obelisk.

The principal feature of the Washington Monument Grounds is the Washington Monument, which is visible from multiple vantage points throughout the city and beyond. At the base of the monument is a broad plaza and a ring of fifty permanent aluminum flagpoles, which were first installed in 1957 and replaced in-kind in 2000. The topography of the Washington Monument Grounds is primarily defined by a man-made knoll, which supports the monument, creates an attractive approach from the open turf lawn that characterizes the remaining ground plane, and allows for unobstructed views to other major landmarks and across the site. Street trees line the perimeter roads of the Washington Monument Grounds. Other vegetation includes groves of trees at the southwest and southeast corners of the grounds north of Independence Avenue and throughout the grounds south of Independence Avenue. These plantings are the result of an amalgamation of several different landscape plans that have been implemented over the years.[131]

Circulation corridors include the perimeter roads – Constitution Avenue, 14th Street, Raoul Wallenberg Place (formerly 15th Street, SW), and 17th Street – as well as Jefferson Drive, Madison Drive, and 15th Street in the northern portion of the grounds and Maine Avenue, Independence Avenue, and the Tidal Basin parking lot corridor traversing the southern portion of the grounds. Formerly part of River Road, the Tidal Basin Parking Lot corridor dates to the early 1900s. It connected 17th Street with 15th Street, SW, following along the northeastern edge of the Tidal Basin and served as an early circulation route through West Potomac Park.[132]

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[128] The Ellipse Visitor Pavilion is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[129] As noted earlier, the issue of the boundaries of the Washington Monument Grounds was raised during Section 106 consultation for the National Museum of African American History and Culture. During that consultation, it was pointed out that an inconsistency existed between the eighteenth-century boundaries of the Washington Monument Grounds, with its eastern border at 15th Street, as identified in Washington's description of the original appropriations and Dermott's 1797 mapping of the city, and the site's current limits, which have 14th Street as the eastern edge. As this nomination states in later sections, research shows that the actions of Downing, President Fillmore, the commissioner of public buildings, the U.S. Army Corps of Engineers, and Congress resulted in the alteration of those boundaries to their current limits in the nineteenth century.

[130] U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: Washington Monument Grounds, Washington Monument," 2009, 114.

[131] Ibid., 103.

[132] The Tidal Basin Parking Lot corridor is listed as a contributing feature in the Washington Monument Grounds CLI. See Washington Monument Grounds CLI, 88 and 93.

The pedestrian circulation plan was designed by the landscape architecture firm Olin Partnership in conjunction with the National Park Service and was implemented in 2004-05 as part of the comprehensive grounds security improvement project. (See text below.) It features a system of curvilinear paths that provide access through and across the site including an elliptical path that encircles the monument knoll and the Monument Lodge. Within the lawn created by the path around the knoll are two smaller overlapping elliptical paths that intersect with the monument plaza. The circulation plan also includes two parallel footpaths that lead between the monument plaza and 17th Street, as well as various secondary paths that provide additional access through the site.

Primary views and vistas associated with the Washington Monument Grounds that have historically contributed to the site's significance include views of the Washington Monument from the city and surrounding region, views from the top of the Washington Monument to the surrounding city and important sites, views from the grounds to the Lincoln Memorial, White House, Thomas Jefferson Memorial, and the U.S. Capitol, vistas of the Washington Monument from the Lincoln Memorial, White House, Thomas Jefferson Memorial, and the U.S. Capitol, screened views of the site features, and axial views through the Jefferson Pier of the White House and the Thomas Jefferson Memorial.[133]

In 2004-05, the Washington Monument Grounds were redesigned to improve security measures at the site. The project included several components including regrading the monument knoll, repaving the monument plaza, installing a new pedestrian circulation system, the partial implementation of a replanting plan, and the renovation of the Monument Lodge.[134]

The **Washington Monument (Contributing Structure)** is the nation's primary memorial to George Washington as the country's first president and founding father.[135] The monument, which was built over the course of two construction phases between 1848 and 1884, was designed by architect Robert Mills (1781-1855) and engineer Lt. Col. Thomas Lincoln Casey (1831-1896) of the U.S. Army Corps of Engineers. The Washington National Monument Society, formed in 1833, provided funding and directed the first period of the monument's construction from 1848 to 1858. In 1876, ownership of the monument was transferred to the federal government, and construction of the obelisk resumed in 1880 when structural modifications to the foundation were complete. The monument was formally dedicated on February 21, 1885, and opened to the public three years later.

The Washington Monument is a freestanding, load-bearing masonry structure in the form of an Egyptian obelisk. It measures 555 feet high and 55 feet wide on a side at the base.[136] Construction materials include white marble on the exterior and blue gneiss, granite, and white marble on the interior. The principal components of the obelisk are the foundation, the shaft, and the pyramidion. The foundation is constructed of blue gneiss and concrete. It is buried under the slight rise, or knoll, that surrounds the monument and provides additional structural stability. The shaft, which tapers as it rises upward, is constructed of three types of white marble, which each have distinct color variation and veining. The base of the shaft to the 150-foot level was built during the first construction period (1848-1858). The exterior stone used during this phase, known as Texas marble, has a white color. It is coursed ashlar laid in a random bond pattern. During the second phase of construction, marble was quarried from two locations – Lee, Massachusetts, and Cockeysville, Maryland. The Lee marble, used for the first four stone courses above the 150-foot level, has an overall tan cast, while the Cockeysville marble used for the top of the shaft and the pyramidion has a pale gray color.[137] On the upper portion of the monument, constructed during the second phase, the stones are laid in a Flemish bond pattern. The pyramidion above the

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[133] Ibid., 67-68.

[134] John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," December 2003 (revised January 2015), Executive Summary 10-18.

[135] The Washington Monument was listed in the D.C. Inventory of Historic Sites on November 8, 1964. It was listed in the National Register on October 15, 1966, and documented February 5, 1981.

[136] The Washington Monument Historic Structure Report records the exact measurements as 555 feet 5-1/8 inches tall and 55 feet 1-1/2 inches wide on each side. See John Milner Associates, Inc., "Washington Monument and Associated Structures Historic Structure Report," Volume 1, Washington Monument, prepared for National Park Service, Denver Service Center and National Capital Region, June 2004, 4-3.

[137] John Milner Associates, Inc., "Washington Monument and Associated Structures Historic Structure Report," 4-7, 4-8.

shaft is composed of twelve courses laid in a running bond pattern. The steeply pitched walls of the pyramidion have openings for eight observation windows (two per side), as well as eight red aircraft warning lights (two per side). The pyramidion has a cast aluminum tip with inscriptions on all four sides.

The principal entrance to the Washington Monument is located on its east face and is accessed through a temporary security screening structure located on the monument plaza. Ground-floor spaces include the east portal, the east elevator lobby, the south corridor, which serves as a waiting room and connects the east and west elevator lobbies, the west lobby, and the west chamber. Above the elevator doors in the east elevator lobby is a bronze panel with a bas-relief portrait of George Washington. In the west chamber is a bronze reproduction of Jean-Antoine Houdon's statue of George Washington. The Washington Monument has an interior iron structure, which dates to the original construction and provides structural support to the elevator and stairs that access the upper levels of the monument. There are 194 memorial stones built into the interior face of the monument shaft between the 30-foot level and the 450-foot level. On the upper level of the monument, public spaces include an elevator lobby at the 490-foot level and an observation room at the 500-foot level. Other interior spaces include a below-grade mechanical area, a small souvenir shop, and equipment and service rooms.

Exterior restoration and repair work at the Washington Monument has occurred periodically since the late nineteenth century. The first major masonry restoration project occurred in 1934-35 to repair spalled masonry, open joints, soiling, and other damage. The second comprehensive cleaning and repair project took place in 1964. A restoration in 1997-2000 included exterior masonry repairs, the installation of new bulletproof glass in the 500-foot level observation windows, and repointing, among other items. The most recent restoration occurred in 2012-14 to repair damage caused by a 5.8 magnitude earthquake with an epicenter near Mineral, Virginia, which occurred in August 2011 and forced the monument's temporary closure. Work included the restoration of damaged interior and exterior masonry elements and repairs to the lightning protection system and elevator. In conjunction with the repair project, the National Park Service also installed updated interpretive exhibits at the 490-foot and 500-foot visitor levels.

In addition, there have been numerous interior renovations, including elevator upgrades, to the monument since its construction.[138] In 1901, the original steam-powered elevator was replaced with an electric elevator. A few years later, in 1904, an L-shaped waiting room was framed out within part of the ground floor. This space was expanded in 1913. Elevator upgrades occurred in 1925-26 and again in 1958. As part of the 1958 elevator systems upgrade, which reconfigured the route visitors followed to circulate through the monument, the 490-foot level was renovated. Interior renovations in 1974-76 included changes to the 500-foot observation level, the waiting room at the 490-foot level, and the ground floor waiting room, elevator lobby, and the east entrance passage, or east portal, among other items. In 1992-93, the ground-floor waiting room was restored and the elevator was fitted with new bronze doors, among other work. The elevator system was upgraded to its current configuration as part of the monument restoration in 1997-2000. In 2000, the 500-foot observation level and the 490-foot level were remodeled. Finally, in 2001, a temporary security screening building that does not contribute to the Washington Monument was constructed at the east entrance. The screening facility is a one-story structure with a flat roof. The walls are construction of synthetic stucco.

Within the Washington Monument Grounds, the Washington Monument is located approximately 123 feet south of the principal east-west axis that defines the National Mall between the U.S. Capitol and the Lincoln Memorial and approximately 352 feet east of the north-south axis between the White House and the Thomas Jefferson Memorial.[139] The monument is located within a circular plaza paved with granite. There are eight backless marble benches installed around the outer edge of the plaza.

While the Washington Monument dominates its grounds physically and symbolically, the site features additional resources dating from the nineteenth and twentieth centuries.[140] These resources are described below in roughly chronological order of development.

[138] For the purpose of this historic district nomination, only major projects are described. For a comprehensive construction chronology see John Milner Associates, Inc., "Washington Monument and Associated Structures Historic Structure Report," Chapter 3.

[139] No primary sources uncovered to date provide a definitive reason for this off-axis location. See Section 8 for additional information.

[140] One of the earliest small-scale features placed within the Washington Monument Grounds was a Dedication Plaque installed in 1885. The bronze plaque, which measures approximately 6 feet by 5-1/2 feet, details the origins of the monument and the names of those who aided in its planning and construction. As of the date of this nomination, the Washington Monument Dedication Plaque has been temporarily relocated to an offsite storage facility by the National Park Service. The dedication plaque was originally located on

Along Constitution Avenue, flanking 15th Street, NW, stand two massive, square, rusticated sandstone shafts known as the **Bulfinch Gateposts (Contributing Structures)**.[141] As described above in the sections of text on the Mall and President's Park South, the gateposts once formed part of the fence enclosure installed around the U.S. Capitol grounds in the 1820s and were placed in their present locations in 1880. The gateposts are attributed to architect Charles Bulfinch and measure 5 feet square at the base by 12 feet high. Decorative features include Greek guilloche carving and a decorative cap.

The **Survey Lodge (Contributing Building)**, located southwest of the Washington Monument near Independence Avenue, SW, was constructed in 1885 as a boiler house to supply steam power for the Washington Monument elevator. It is a two-story structure with an L-shaped plan that was built using surplus stone left over from the construction of the Washington Monument. The exterior is faced with rusticated ashlar marble. The structure's most prominent feature is its 40-foot-tall chimney. Originally, a buried steam tunnel connected the power house to the underground engine room of the Washington Monument. An addition to the structure was constructed in 1901 when the power source for the elevator was converted from steam to electricity.[142] After 1923, the structure was no longer used as a power house. Between 1926 and 1933 it was occupied by the Design and Construction Division of the Office of Public Buildings and Public Parks of the National Capital and became known as the Survey Lodge. As part of a rehabilitation and modernization project in the early 1990s, the structure's original slate roof and cupola were restored. Today, the Survey Lodge houses National Park Service personnel offices and public restroom facilities.

The **Monument Lodge (Contributing Building)** is located about 480 feet east of the base of the Washington Monument. The lodge was originally built in 1888-89 to hold the archives for the Washington National Monument Society, which funded its construction, and to provide a keeper's room for the custodian of the monument.[143] Later, it was used as a waiting area for visitors to the Washington Monument. The one-story structure, designed by local architects William Poindexter and Co., is rectangular in plan and measures approximately 25 by 30 feet. It is constructed of rusticated ashlar stone and features a flat roof. The Greek temple style building has been altered several times since its original construction. A restoration in 2005-06 removed a concrete block addition and returned the building exterior to its original appearance.[144] Today, the Monument Lodge provides public amenities for visitors to the Washington Monument, housing restroom facilities, ticketing counters, and a book shop.

The **Jefferson Pier (Contributing Object)** is a granite marker that identifies the location of the intersection of the axes through the center of the White House and the center of the U.S. Capitol. It was one of three stones erected by Thomas Jefferson to mark a proposed national meridian line in Washington.[145] First demarcated with a wooden post, the original stone marker was built in 1804. In 1872, the original marker was unintentionally destroyed. It was replaced with a new marker at the same location in 1889. The 2-foot-square pier measures approximately 3 feet high. It has a pyramidal cap with a metal spike visible in its center. The marker's name and date are etched into the west face of the stone. It rests on a square concrete base that sits slightly below grade following the regrading of the monument mound as part of the Washington Monument Grounds security improvements in 2004-05.

In 1898, the U.S. Coast and Geodetic Survey erected a small-scale replica of the Washington Monument within a manhole on the Washington Monument Grounds. The concrete obelisk, which measures 3 feet wide at the base and 13-1/2 feet tall, served as a benchmark to measure settlement of the Washington Monument. The **Washington Monument**

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the north side of the Washington Monument, just inside the ring of benches that encircled its base. See John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," 3-23.

[141] The Bulfinch Gatehouses and Gateposts were listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on November 30, 1973.

[142] Washington Monument Grounds CLI, 72.

[143] John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," 2-14.

[144] Ibid., Executive Summary, 11.

[145] Ibid., 2-3.

Elevation Obelisk (Contributing Object) is located approximately 150 feet south of the center of the monument. It is concealed by a standard manhole cover and is not visible from above ground.[146]

The **Sylvan Theatre (Contributing Site)** has been used as a location for public gathering and events for nearly a century.[147] It is located about 450 feet southeast of the Washington Monument within groves of mature trees. The Sylvan Theatre started as an earthen stage constructed in 1917 as part of the expanded recreational use of the Washington Monument Grounds during the early twentieth century. The first permanent stage was built in 1944. It was 4 feet high, rectangular in plan, and faced northwest toward the Washington Monument.[148] Amphitheater seating for audiences was provided on the uninterrupted lawn that sloped up from the open air theater. In 1966, a proscenium arch was constructed over the stage. A major renovation of the theater took place in 1976 as part of national bicentennial celebrations. New construction at this time included the existing proscenium arch, dressing rooms, and storage sheds. The venue was altered again in 2004-05 as part of the Washington Monument Grounds security improvements. At this time a path and walled terrace was cut through the monument mound, which previously provided lawn seating where audiences viewed performances.[149] Today, the venue consists of a 4-foot-high wooden stage measuring 75 feet wide by 32 feet deep and covered by a metal and wood roof. A roofline proscenium and acoustical rear wall complete the structure. Associated buildings include two metal dressing rooms and two small metal storage sheds.[150]

One former **Tourmobile Kiosk (Noncontributing Building)** is located along the south side of Jefferson Drive within the Washington Monument Grounds and is used for the sale of souvenirs and refreshments.[151] It is hexagonal in shape with a metal roof, windows on five sides, and a single door. The kiosk was originally installed in 1969 to serve the Tourmobile interpretive bus service but has been repurposed by the National Park Service and is used by concessioners.

The **Floral Library (Noncontributing Site)** is located on a 0.50-acre plot of land in the southern section of the Washington Monument Grounds along the eastbound lane of the Independence Avenue, SW.[152] This permanent floral installation, which consists of 93 beds arranged in an irregularly shaped lot, was established in 1968 by the National Park Service National Capital Region's "Beautification Task Force." The task force was created in 1966 to plan and implement beautification projects in the region's national and neighborhood parks and was established in response to the efforts of Lady Bird Johnson's "Committee for a More Beautiful Capital."[153] The Floral Library was designed by National Park Service landscape architect Darwina L. Neal.[154] Each year tulip bulbs are planted by National Park Service staff to ensure uniform

[146] Ibid., 3-20.

[147] The Sylvan Theatre site contributes to the National Mall Historic District for its ongoing use as a location for public gathering and events. Although the Sylvan Theatre stage is listed as a contributing structure in the Washington Monument Grounds CLR (2015), for the purpose of this nomination, the structure associated with the theater has been substantially modified and no longer retains sufficient integrity to qualify as contributing. See John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," Executive Summary 3, 4-22.

[148] Ibid., 2-25.

[149] Ibid., Executive Summary, 11.

[150] Ibid., 3-18.

[151] As previously noted, the Tourmobile Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[152] The Floral Library is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, falls outside the 1791-1965 period of significance for Criterion C, and does not meet any of the National Register Criteria Considerations.

[153] Robinson & Associates, Inc., "National Park Service, National Capital Region Administrative History, 1952-2005," prepared for the National Park Service, U.S. Department of the Interior, 2008, 100-101.

[154] "East and West Potomac Parks Historic District (revised nomination)," 7-33.

results in flower size, height, and blooming period. After blooming, the bulbs are removed and the area is planted with summer annuals.[155]

In 1976, as part of bicentennial improvements to the monument grounds, a **Comfort Station (Noncontributing Building)** was built behind the Sylvan Theatre in the southeast corner of the Washington Monument Grounds.[156] It was designed by National Park Service architect Ben Biderman. The slightly ovoid structure is constructed of aggregate cement panels with a flat roof.[157] A continuous row of clerestory windows provides natural light to the men's and women's restroom facilities inside.

Two **100th Anniversary Plaques (Contributing Objects)** are set into the pedestrian walks connecting 17th Street to the ovoid path surrounding the Washington Monument. The bronze plaques were laid in 1984 in commemoration of the centennial anniversary of the completion of the monument and were donated by the National Society of Professional Engineers.[158]

The **German-American Friendship Garden (Contributing Site)** is located along Constitution Avenue, NW, on axis with 16th Street, NW. Designed by landscape architects Oehme, van Sweden & Associates and built in 1987-88, the garden commemorates the 300th anniversary of German immigration to the United States.[159] The garden is the site of annual German-American Day celebrations, which mark the founding of Germantown, Pennsylvania – the first German settlement in the American colonies. The site is comprised of two identical planting areas, each featuring rectangular beds and a circular terrace with benches and a fountain.[160] Originally, the planting areas flanked the entrance to the 16th Street parking lot, which was removed during the 2004-05 grounds improvements and seeded to become lawn. Most recently, in 2013, the garden was rehabilitated. Work included replanting, installing a new irrigation system, and restoring the central lawn panel.[161] The 100th Anniversary Plaques and the German-American Friendship Garden are part of a group of markers, small-scale memorials, and civic art that reflects trends in commemorating local history and events on the National Mall.

The Smithsonian Institution **National Museum of African American History and Culture (Contributing Building)** is located along Constitution Avenue between 14th and 15th streets, NW, on a 5-acre site within the northeast corner of the Washington Monument Grounds. The museum, authorized by Congress in 2003, is devoted to the documentation of African American life, art, history and culture. A design competition for the new museum held in 2009 by the Smithsonian Institution was won by Freelon Adjaye Bond/SmithGroup, a team of four firms led by lead designer David Adjaye and lead architect Philip Freelon. Construction began in 2012 and was completed in 2016.

The five-story museum contains galleries, a resource center, and staff offices, among other spaces, with below-grade concourses dedicated to an atrium, memorial area, theater, and additional galleries. The building's distinctive exterior design is characterized by a three-tiered "corona" form derived from the Yoruban art and architecture of West

[155] National Park Service brochure, "Tulip Library" no date. Originally called the Tulip Library, the variety of flowers planted in the area led to its being renamed the Floral Library.

[156] The Comfort Station is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, falls outside the 1791-1965 period of significance for Criterion C, and does not meet any of the National Register Criteria Considerations.

[157] There is a discrepancy in documentation regarding the Comfort Station within the Washington Monument Grounds. Sources describe it variously as 30 to 35 feet in diameter and 28 feet in diameter. For a summary of the discrepancy in documentation see John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," Executive Summary 10-11.

[158] The 100th Anniversary Plaques are listed as noncontributing in the Washington Monument Grounds CLR. See John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," 4-27.

[159] The plantings, fountains, and walks of the German-American Friendship Garden are listed as noncontributing features in Washington Monument Grounds CLR. See John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," Executive Summary 3, 4-16, 4-18, and 4-27.

[160] John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," 3-16.

[161] German Missions in the United States, "The German-American Friendship Garden: A Comprehensive History," http://www.germany.info/gafg, viewed October 8, 2014.

Africa. The corona is clad in 3,600 cast aluminum panels treated with a metallic finish. Patterned openings in the panels are a historical reference to the African American craftsmanship exhibited in nineteenth-century ornamental ironwork of Charleston and New Orleans. The panels feature varying levels of transparency, and a series of openings, or "lenses," in the cladding frame views of significant points of reference, including the Washington Monument, the White House, and other Smithsonian museums along the Mall. Another key exterior design element is the "porch" at the south entrance, which is formed by a broad canopy that spans the façade and provides shade and shelter to visitors. The grounds of the National Museum of African American History and Culture were designed by the landscape architecture firm Gustafson Guthrie Nichol of Seattle, Washington. The landscape south of the building features a paved plaza and seating area surrounding a reflecting pool. North of the building, along Constitution Avenue, NW, is a seating area with an oculus at its center, which allows daylight into a below-grade memorial area. Between this oculus and Constitution Avenue, is a polished, black granite wall designed to recall Tiber Creek and the Washington City Canal, which ran along the site until the late nineteenth century. The landscape also includes groves of trees and seating for public activities.

West Potomac Park

Encompassing nearly 400 acres and extending from the Washington Monument Grounds to the banks of the Potomac River, **West Potomac Park (Reservation No. 332) (Contributing Site)** is a complex site with many distinctive elements. Part of the East and West Potomac Parks Historic District, its boundaries are generally defined by Constitution Avenue, NW, on the north, 17th Street and the banks of the Tidal Basin on the east, the Potomac Railroad Bridge on the south, and the Potomac River on the west.[162] Sculpted from the tidal flats of the Potomac River by the U.S. Army Corps of Engineers in an ambitious decades-long reclamation project, West Potomac Park was established as public parkland in 1897. A central feature of the McMillan Plan, its broad expanses of open spaces significantly extended the east-west axis of the National Mall and the primary vista from the U.S. Capitol. Historically and today, West Potomac Park has served as a recreational site for Washington residents, offering public facilities such as polo grounds and ball fields, among others. (Although West Potomac Park has been used for recreation since its development in the early twentieth century, these facilities are not associated with any permanent infrastructure and are considered temporary.) West Potomac Park also serves as the setting of nationally recognized memorials and landscape features such as the Lincoln Memorial, the Thomas Jefferson Memorial, and, in more recent years, the World War II Memorial and the Martin Luther King, Jr. Memorial. Along with the Mall and Washington Monument Grounds, due to its significant location and wealth of open space, West Potomac Park is one of the country's preeminent civic spaces.

Given the scale and complexity of resources within West Potomac Park, the following narrative description is organized into separate sections on Constitution Gardens, the Lincoln Memorial grounds, Resources Clustered South and East of the Lincoln Memorial Grounds, and Resources Clustered around the Tidal Basin.[163]

Constitution Gardens

Constitution Gardens (Contributing Site) is a 43-acre site within West Potomac Park located north of the Lincoln Memorial Reflecting Pool. Its boundaries are Constitution Avenue, NW, on the north, 17th Street, NW, on the east, the base of the southern slope of the flood control levee that runs parallel to the Lincoln Memorial Reflecting Pool on the south, and Henry Bacon Drive on the west. Constitution Gardens was designed by Skidmore, Owings & Merrill and completed in 1976 in commemoration of the bicentennial of the American Revolution. It is the location of the Vietnam Veterans Memorial, one of the most heavily visited sites on the National Mall.

With the approach of the bicentennial, Skidmore, Owings & Merrill was retained by the National Park Service to prepare a master plan for the National Mall. Although this 1966 *Washington Mall Master Plan* contained extensive recommendations for the Constitution Gardens site, they were never implemented. The firm, however, remained involved

[162] West Potomac Park (Reservation 332) was listed in the D.C. Inventory of Historic Sites on November 8, 1964, as part of the East and West Potomac Parks Historic District. The East and West Potomac Parks Historic District was listed in the National Register on November 30, 1973 (revised November 11, 2001).

[163] This organizational structure generally follows the narrative precedent established in the National Register nomination for the East and West Potomac Parks Historic District and respects the definitions and boundaries of the National Register-eligible cultural landscapes within the site.

with the site's development. Beginning in 1970, it put forward a series of plans that culminated in a 1973 design for a wooded, picturesque park.[164] The redevelopment plan would return recreational use to the northern section of West Potomac Park, which had been left undeveloped following the demolition in 1970-71 of the Navy and Munitions Buildings and other temporary office buildings that had been constructed on the site during World War I and remained for over five decades. The plan would also integrate two preexisting features into the landscape design – an early nineteenth century lockkeeper's house and a flood control levee built north of the Lincoln Memorial Reflecting Pool.

Over the years, the original design and function of the park have changed with the addition of several memorials. The development of the Vietnam Veterans Memorial, which was dedicated in 1982, irrevocably changed the use and perception of the park. The Memorial to the 56 Signers of the Declaration of Independence, located on the small island in Constitution Gardens lake, was completed in 1984. Other changes include modifications to the eastern end of the park due as part of a levee improvements project. By and large, however, the park closely resembles its original design concept.

Constitution Gardens features gentle slopes, open meadows, informal tree massings, meandering paths, and a naturalistic lake, which distinguish it from the formal landscape of the Lincoln Memorial grounds to the south. The park provides a pleasant route and naturalistic setting for pedestrians moving between the Washington Monument and the Lincoln Memorial and offers a less ceremonial alternative to the elm walks along the Lincoln Memorial Reflecting Pool. Today, topography and usage divide Constitution Gardens into east and west sections. The most prominent feature of the eastern half of the park is the Constitution Gardens lake, which has a continuously curving shoreline suggestive of a natural water feature. Measuring nearly 7 acres and 4-1/2 feet at its greatest depth, the lake enhances the pastoral quality of Constitution Gardens and provides a reflective surface for its surroundings and for the Washington Monument. Near the north edge of the lake is a 0.50-acre island accessible via a wooden footbridge. At the east end of the lake is the overlook terrace. Intended as a location for a visitor pavilion that was never built, the overlook consists of a plaza and three terraces.

The terraces step down from the west side of the plaza and were designed to function as visitor seating areas as well as provide a structural and visual transition from the visitor pavilion to the lake. Broad stairways flank the terraces and descend west from the plaza. The western half of the park features a large open knoll which slopes west down into an elongated bowl-shaped lawn – the setting of the Vietnam Veterans Memorial.

Destinations within and around the park are connected by over 3 miles of pedestrian and bicycle paths. Two primary loop walks provide unity and continuity across the site, and narrower subsidiary paths offer secondary linkages within the park and to adjoining sites. A straight east-west path parallels Constitution Avenue on the north. Wooded areas provide continuity with the overall landscape character of West Potomac Park. While there are a few older trees that predate 1976, such as the street trees along Constitution Avenue, most were planted during or after the park's construction. The park's high tree canopy allows for transparency across the grounds and for open views to the Washington Monument and other important sites.

Visitor services facilities within Constitution Gardens include a Refreshment Kiosk and a Comfort Station. The **Constitution Gardens Refreshment Kiosk (Contributing Building)** is located at the west edge of the Constitution Gardens lake within a paved area formed by the convergence of several paths. Built as part of the original design of Constitution Gardens, the kiosk is hexagonal in plan and features walls of vertical siding with concession windows on three sides. The standing-seam roof has a pointed shape and features several panels of triangular glass skylights. It is set on a hexagonal concrete pad. The **Comfort Station (Noncontributing Building)** is located within a wooded grove west of the kiosk.[165] It is a one-story structure with a slightly ovoid plan and a flat roof. It is constructed of panels of vertical siding. Below the roofline is a narrow band of clerestory windows. With the exception of the wall material, the design is of a type

[164] The final design of Constitution Gardens is credited to the Washington office of Skidmore, Owings & Merrill under architect David Childs. See U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: National Mall and Memorial Parks, West Potomac Park, Constitution Gardens," 2008, 42.

[165] The Comfort Station is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations. The Comfort Station in Constitution Gardens is listed as a contributing structure in the Constitution Gardens CLI. See Constitution Gardens CLI, 93-94.

developed by National Park Service architect Ben Biederman in the mid-1970s as part of bicentennial improvements. It was not designed specifically as part of Constitution Gardens.

Views east to the Washington Monument are prominent throughout the park. Also significant are views from within the park to the Vietnam Veterans Memorial and views from the Vietnam Veterans Memorial to the Washington Monument, views to the Lincoln Memorial and the Lincoln Memorial Reflecting Pool area, views to the District of Columbia War Memorial, periodic views looking north of the buildings along Constitution Avenue and looking east of the buildings on or near the Mall, and internal views of the lake and the 56 Signers Memorial and from the overlook terrace.

Within the eastern half of Constitution Gardens at the corner of Constitution Avenue and 17th Street, NW, stands a nineteenth-century **Lockkeeper's House (Contributing Building)**.[166] In 1832, an extension of the Chesapeake and Ohio Canal (C&O Canal) was completed to connect it with the Washington City Canal, which linked the Potomac River with the Anacostia River along Tiber Creek. A lock, known as Lock B, was constructed at the juncture of the two canals at the east end of the C&O Canal extension. In 1837, the Lockkeeper's House was built along the south towpath of the canal as a residence for the lockkeeper and his family.[167]

Likely constructed following specifications developed in 1836 for other lockkeeper's houses along the C&O Canal, the Lockkeeper's House is a three-bay, stone building with symmetrical north and south façades composed of a central doorway flanked by sash windows.[168] Originally one-and-a-half stories on the north (canal side) and two-and-a-half stories on the south, the building is now one-and-a-half stories. The Lockkeeper's House has a gable roof with wood shingles. There is a stone chimney on each gable end and two dormer windows on the north and south elevations.[169]

After years of inactivity, the C&O Canal extension and the Washington City Canal were abandoned, and the Lockkeeper's House was left vacant. As part of the massive land reclamation project that created West Potomac Park, the lower level of Lockkeeper's House was partially engulfed. During the early twentieth century, when 17th Street was extended south of Constitution Avenue (formerly B Street), the Lockkeeper's House protruded into the roadway. The structure was eventually relocated approximately 49 feet west and 6 feet north to clear the 17th Street right-of-way and placed on a new foundation. During the early twentieth century, the house served a variety of uses including a comfort station, bicycle storage room, park police headquarters, and a holding cell for prisoners. The Lockkeeper's House is the oldest building in West Potomac Park and the park's only surviving remnant of the city's canal system. It is currently unoccupied.

The Lockkeeper's House is situated within a small turf panel bounded by pedestrian footpaths. Site features include a mounting block dating from the 1910s and a commemorative plaque installed in 1950. The **Mounting Block (Noncontributing Object)** is a stepped concrete object once used to mount horses when the area featured bridle trails. Cast as a single piece, it has three semicircular steps between side posts.[170] The **Washington City Canal Memorial**

[166] The Lockkeeper's House was listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on November 30, 1973.

[167] There are inconsistencies in dating the Lockkeeper's House. The National Register nomination for the Lockkeeper's House, as well as documentation in the East and West Potomac Parks Historic District nomination and the Constitution Gardens Cultural Landscape Inventory, all date the structure to 1832-33. The most recent documentation, a 2011 historic structure report by Quinn Evans Architects, dates the structure to 1837, based on citations in the following report: Harlan D. Unrau, "Historic Structure Report, The Lockhouses, Historical Data, Chesapeake and Ohio Canal National Historical Park, MD-DC-WV," prepared for the National Park Service, Denver Service Center, May 1978. See Quinn Evans Architects, "Canal Lockkeeper's House, Historic Structure Report," prepared for the National Park Service, U.S. Department of the Interior, August 2011, page 1.1.1.

[168] Specifically, the Lockkeeper's House in West Potomac Park was likely adopted from specifications for the Type II Lockkeeper's House of the C&O Canal. Type I houses follow specifications developed earlier, in 1828. See Quinn Evans Architects, "Canal Lockkeeper's House, Historic Structure Report," 1.1.4.

[169] Although the Lockkeeper's House was originally built with end chimneys, the existing stone chimneys are not original. See Quinn Evans Architects, "Canal Lockkeeper's House, Historic Structure Report," 1.3.16.

[170] As of the date of this nomination, the Mounting Block is temporarily located along the west wall of the Lockkeeper's House. The Mounting Block lacks historic context due to its association with the bridle trails that are no longer present in West Potomac Park. The Mounting Block is identified as a noncontributing resource of the National Mall Historic District because it lacks integrity under National Register Criterion A in the area of entertainment and recreation and does not qualify under Criteria Consideration B for moved properties. In addition, the Mounting Block is not significant under National Register Criterion C or Criterion D. The Mounting Block was

Stone and Plaque (Contributing Object) features a bronze plaque affixed to a boulder. The plaque was donated by the National Capital Sesquicentennial Commission and commemorates the completion of the Washington City Canal.[171] The plaque is one of a group of markers, small-scale memorials, and civic art that reflects trends in commemorating local history and events on the National Mall.

The **Flood Control Levee (Contributing Structure)**, also known as the Potomac Park Levee, was originally constructed in 1936 as a temporary earthen levee constructed parallel to the Lincoln Memorial Reflecting Pool on the north.[172] The levee was part of a larger system of topographic rises engineered to protect the city from Potomac River flooding. It was rebuilt once in 1939 as a permanent concrete and earth structure and modified again in the 1940s. In 1974, during the construction of Constitution Gardens, the levee was reconstructed as an earthen berm and incorporated into the design of the park. To provide more reliable flood protection to a portion of the monumental core and downtown Washington, D.C., and to meet U.S. Army Corps of Engineers standards, between 2011 and 2014 the flood protection system at the east end of the levee (which had consisted of sandbags, moveable concrete barriers, and soil) was replaced with a movable post and panel closure system in conjunction with flanking permanent masonry berms. Today, the flood control levee starts at the west end of Constitution Gardens and extends to the Washington Monument Grounds east of 17th Street, NW. For most of its length, the levee runs parallel to the Lincoln Memorial Reflecting Pool. At the east end of Constitution Gardens, near the World War II Memorial, it turns north in alignment with the Constitution Gardens overlook terrace. Approximately 253 feet south of the centerline of Constitution Avenue, NW, the levee turns east to cross 17th Street onto the Washington Monument Grounds. The levee is planted with grass and trees and is maintained at a minimum elevation of 19.1 feet. The structure also includes an on-site post and panel storage facility.

The most distinctive feature of the western half of Constitution Gardens is the **Vietnam Veterans Memorial (Contributing Site)**, a memorial group honoring the servicemen and women who gave their lives in service in the Vietnam conflict.[173] Its components include the Vietnam Veterans Memorial designed by Maya Ying Lin (b. 1959) and widely known as “the Wall,” a sculptural group titled *Three Servicemen*, the Vietnam Women’s Memorial, a memorial plaque, and a flagpole.[174]

Development of the Vietnam Veterans Memorial was the result of a national competition sponsored by the Vietnam Veterans Memorial Fund, founded by veteran Jan Scruggs in 1979. Legislation passed in 1980 directed that the memorial be built between the Lincoln Memorial and the Washington Monument, and a 2-acre site within Constitution Gardens was chosen. Competition submissions were required to be reflective and contemplative in character, to harmonize with the surrounding national memorials, to contain the names of all who died or remained missing, and to make no political statement about the war. Among 1,421 entries, the winning submission was by Yale University architecture student, Maya Lin.

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not evaluated as an individual resource in the East and West Potomac Parks Historic District National Register nomination. The Mounting Block was evaluated as a noncontributing resource in the Constitution Gardens CLI. See Constitution Gardens CLI, 113-114.

[171] The Washington City Canal Memorial Stone and Plaque was not evaluated as an individual resource in the East and West Potomac Parks Historic District National Register nomination. The Memorial Stone and Plaque was evaluated as a contributing resource in the Constitution Gardens CLI. See Constitution Gardens CLI, 113-114. As of the date of this nomination, the Washington City Canal Memorial Stone and Plaque is temporarily located along the west wall of the Lockkeeper’s House.

[172] The Flood Control Levee was evaluated as a contributing site, rather than a contributing structure, in the East and West Potomac Parks Historic District National Register nomination. The levee was evaluated as a contributing topographic feature in the Constitution Gardens CLI. See “East and West Potomac Parks Historic District (revised nomination),” 7-19, and Constitution Gardens CLI, 69.

[173] By its Congressional designation as a national memorial, the Vietnam Veterans Memorial is one of several National Park Service units that are automatically listed in the National Register at their dedication. The managing agency (National Park Service) is then tasked with completing National Register documentation to record the property's significance and describe the features that contribute to its significance. The memorial was evaluated as a contributing object, rather than a contributing site, in the East and West Potomac Parks Historic District National Register nomination and as a contributing structure in the Constitution Gardens CLI. See “East and West Potomac Parks Historic District (revised nomination),” 7-20, and Constitution Gardens CLI, 99.

[174] The *Three Servicemen* sculpture, the Vietnam Women’s Memorial, the In Memory Plaque, and the flagpole are considered part of the Vietnam Veterans Memorial and, for the purpose of this nomination, are not counted as individual resources.

Lin's design is composed of two polished black granite walls set within an open meadow at the west end of Constitution Gardens. Beginning at ground level, the walls, each approximately 246 feet in length, gradually descend to a depth of 10 feet at the center so that the wall appears as a rift in the earth. Carved into the walls are the names of more than 58,000 dead and missing. The walls, which point toward the Washington Monument and the Lincoln Memorial, form an obtuse angle. The open lawn between the walls forms a quiet contemplative place. The highly polished surface of the memorial reflects the surrounding landscape as well as the images of visitors who pass along the black granite footpath that lies immediately adjacent to the walls.

Construction of the Vietnam Veterans Memorial required extensive regrading of the open meadow within the west end of Constitution Gardens. Other changes to the Skidmore, Owings & Merrill design for the park included transplanting or removing existing trees, planting new trees, and changes to the circulation system to accommodate large numbers of visitors. The memorial was dedicated on November 11, 1982, and today, the Vietnam Veterans Memorial is one of the most heavily visited sites on the National Mall.[175]

The abstract and minimalist design for the memorial was highly controversial and drew opposition from some veterans' groups and lawmakers. As an act of conciliation, a bronze sculpture titled *Three Servicemen* and a flagpole flying an American flag were added to the memorial site in 1984. Figurative in style, the sculpture was created by Washington, D.C., sculptor Frederick E. Hart (1943-99). It depicts a realistic portrayal of a group of three soldiers of differing racial groups dressed as they would be in the field. The sculpture is located near the southwest approach to the Wall at the edge of an adjacent grove of trees. The flag is set slightly behind and to the left of the sculpture. The Vietnam Women's Memorial, honoring the contributions of women to the war effort, was dedicated on November 11, 1993. The memorial was designed by sculptor Glenna Goodacre (b. 1939) and depicts three servicewomen in various poses and a wounded male soldier. It is located south of the Wall and east of the *Three Servicemen* and is set within a landscape plaza designed by landscape architect George Dickie of the architectural firm HOK. Eight yellowwood trees planted within the grove surrounding the memorial plaza represent the eight women killed during the Vietnam War. The "In Memory" plaque was added to the Vietnam Veterans Memorial site in 2004. It honors veterans who died after the war as a direct result of injuries suffered in Vietnam, but who fall outside the Department of Defense guidelines for inclusion on the Wall. Originally, the plaque was a carved block of granite stone inset within the northeast corner of the plaza surrounding the *Three Servicemen* sculpture. Due to difficulty in reading the inscription, the "In Memory" plaque was reinstalled in 2012 with bronze inlay lettering to match the patina of the adjacent *Three Servicemen* sculpture. The inscription on the plaque reads, "In memory of the men and women who served in the Vietnam War and later died as a result of their service. We honor and remember their sacrifice."

Alterations to the Vietnam Veterans Memorial have included installing night lighting for the Wall, increasing the width of walkways, and adding post and chain barriers to protect the site. In 2003, the construction of a Vietnam Veterans Memorial underground education center was approved by Congress. New York-based Polshek Partnership Architects (now Ennead Architects) won the competition for the proposed design.

The **Memorial to the 56 Signers of the Declaration of Independence (Contributing Object)** is located on the small island within the Constitution Gardens lake. Authorized by Congress in 1978, the memorial commemorates the signers of the Declaration of Independence. It was designed by the landscape architecture firm EDAW under lead designer Joe Brown and dedicated on July 2, 1984. Designed to have a more intimate scale than many other memorials on the National Mall, the 56 Signers Memorial has a low horizontal profile compatible with the smooth surface of the surrounding lake. The memorial is composed of fifty-six rectangular granite blocks laid in a semicircular pattern around a paved plaza that opens to the south edge of the island. Carved into the polished top surfaces of the blocks and gilded in gold leaf are the signatures of the signers. The signature blocks vary in size and are organized into thirteen groups representing each of the original states. Although some of the original plantings are missing, two small planting beds and a row of magnolias enhance the design.

Lincoln Memorial Grounds

The **Lincoln Memorial grounds (Contributing Site)** is a 94-acre site encompassing the Lincoln Memorial and three component landscape areas – the Reflecting Pool area, the Lincoln Memorial circle and radial roads, and the

[175] Constitution Gardens CLI, 57.

Watergate area. Conceived by the McMillan Commission as a significant element of its comprehensive plan for the nation's capital and implemented between 1923 and 1933, the Lincoln Memorial grounds were planned as a formal landscape setting for the memorial and as a western extension of the major east-west Mall axis established by the L'Enfant Plan. The Lincoln Memorial grounds and its associated architectural, engineering, sculptural, and landscape features are significant as important elements in the early twentieth-century urban design of the National Capital. Noted landscape architects, architects, and engineers including Frederick Law Olmsted, Jr., James L. Greenleaf, Charles F. McKim, Henry Bacon, and the U.S. Army Corps of Engineers all made significant contributions to the design and execution of the plans for the grounds.

The distinct formal landscape of the Lincoln Memorial grounds occupies a highly symbolic site within the National Mall, and the designed vistas between the Lincoln Memorial and other memorial sites and landscape features are important elements of the landscape character. Principal planned vistas include the view looking east along the axis of the National Mall from the Lincoln Memorial to the Washington Monument and the U.S. Capitol beyond and the reciprocal view looking west from the U.S. Capitol and the Washington Monument toward the Lincoln Memorial. The Lincoln Memorial grounds are also characterized by the vista looking west across the Arlington Memorial Bridge from the Lincoln Memorial to the Arlington National Cemetery and Arlington House, The Robert E. Lee Memorial and the reciprocal vista looking east. Other important views include the axial and radial vistas between the memorial and Parkway Drive, between the memorial and the radial roads from Lincoln Circle, between the memorial and the Ericsson Monument, and between the memorial and Constitution Avenue along 23rd Street, NW. The sweeping vista from the Lincoln Memorial west to the Virginia shoreline and the reciprocal vista from the Virginia shoreline to the memorial are also important.

The Lincoln Memorial grounds and its resources are described below by component landscape areas, starting with the Lincoln Memorial circle and radial roads landscape followed by the Reflecting Pool area and the Watergate area.

The Lincoln Memorial is set on a *rond point* overlooking the Potomac River, and a circular roadway, Lincoln Circle, defines the memorial's immediate setting. The Lincoln Memorial circle and its radiating drives comprise one of three component landscape area of the Lincoln Memorial grounds. The area is roughly bounded by Constitution Avenue on the north, Henry Bacon Drive, the eastern edge of Lincoln Circle, and Daniel French Drive on the east, Independence Avenue and the area surrounding the Ericsson Monument on the south, and by 23rd Street, SW, the western edge of Lincoln Drive, and 23rd Street, NW, on the west.[176]

The **Lincoln Memorial (Contributing Structure)** commemorates one of the most venerated presidents in American history.[177] Designed by architect Henry Bacon (1866-1924) and constructed between 1914 and 1922, the memorial takes the form of a Greek temple and features a portrait sculpture of the Great Emancipator by Daniel Chester French. Located on a site identified by the McMillan Commission in its 1901-02 plan for Washington, the memorial occupies a primary position at the west end of the monumental core on axis with and in visual relation to the U.S. Capitol, the Grant Memorial, the Washington Monument, and the Arlington Memorial Bridge. As a memorial to one of our nation's great champions of human liberty and justice, the Lincoln Memorial has become a significant setting for high-profile cultural and civic events such as Marian Anderson's Easter Sunday concert on April 6, 1939, Martin Luther King, Jr.'s "I Have a Dream" speech in 1963, and various inaugural activities. It was dedicated on May 30, 1922.

The McMillan Plan outlined a highly symbolic use for the newly reclaimed land of Potomac Park and placed a classical structure memorializing Lincoln at the western end of the extended Mall axis. The Lincoln Memorial Commission was established by Congress in 1911 to oversee the design and development of the memorial. The U.S. Commission of Fine Arts, established the previous year to oversee and guide the implementation of the McMillan Plan, also had direct influence on all aspects of the memorial's development. Architect Henry Bacon, who was trained in the Beaux Arts tradition, was selected to design the memorial. Although his interests were primarily architectural, Bacon was also involved in the layout and design of the memorial landscape. Bacon's collaborator on the Lincoln Memorial project was sculptor Daniel Chester French who designed the seated portrait sculpture of Abraham Lincoln occupying the memorial's central chamber.

[176] U.S. Department of the Interior, National Park Service, "Cultural Landscape Report, West Potomac Park, Lincoln Memorial Grounds," 1999, 113.

[177] The Lincoln Memorial was listed in the D.C. Inventory of Historic Sites on November 8, 1964. It was listed in the National Register on October 15, 1966, and documented March 24, 1981.

Set on a raised terrace, the Lincoln Memorial takes the form of a peripteral-style Greek temple with an attic story rather than a pediment and with an entrance on the long (east) side. The memorial features thirty-six peripteral fluted Doric columns representing the number of states in the Union at the time of Lincoln's death. Above the colonnade, the entablature is inscribed with the names of the states and embellished with double wreath medallions. The attic frieze is adorned with forty-eight festoons recognizing each of the states in the Union at the time of the memorial's dedication. The exterior stonework around the entablature and attic frieze was executed by sculptor Ernest C. Bairstow (1876-1962). Following the classical tradition, the temple features design refinements – such as introducing entasis in the columns – to correct for optical distortions. Construction materials include white Yule marble from Colorado for the exterior walls, entablature, attic frieze, Doric columns, and upper steps. The lower steps and terrace walls are pink granite from Milford, Massachusetts.

The memorial is approached from the east by a broad flight of stairs flanked by cheek walls each adorned with 11-foot-high tripods carved from pink Tennessee marble. The interior is divided into three chambers by two rows of four Ionic columns. The interior walls and columns are Indiana limestone, and the floors are Tennessee pink marble. The central chamber features Daniel Chester French's celebrated sculpture of Abraham Lincoln. The focus of the memorial, the sculpture measures 19 feet high and rests on a 10-foot pedestal. It is constructed of twenty-eight pieces of white Georgia marble and was carved by the Piccirilli Brothers of New York. Evoking solemnity, stability, and majesty, the seated figure of Lincoln demonstrates the principles of naturalism that dominated American sculpture through the beginning of the twentieth century.[178] Panels on the north and south walls of the side chambers are inscribed with Lincoln's second inaugural address and the Gettysburg Address, respectively. These inscriptions were also executed by Ernest C. Bairstow. The panels are surrounded by pilasters and sculptural decorations by Evelyn Beatrice Longman (1874-1954). Above each inscription is a mural on canvas painted by noted muralist Jules Guerin (1866-1946). The interior is illuminated by natural and artificial light via skylights set above a grid of thin translucent marble panels held in place by bronze girders and interior floodlights controlled by louvered panels.[179]

Alterations to the Lincoln Memorial were first made in 1927 with the construction of two comfort stations located under the raised terrace on the eastern front of the memorial. When Alaska and Hawaii attained statehood in 1959, a plaque was installed in the memorial's lower plaza above the circular roadway to observe their status as the nation's forty-ninth and fiftieth states. The plaque reads, "The federal union of the states at the heart of Lincoln's purpose is symbolized in his memorial by 36 columns beneath the names of the 36 states composing the Union in his lifetime. When the memorial was designed the Union included the 48 states names on the attic frieze. A generation later in 1959 Alaska and Hawaii attained statehood fully joining their destinies with the United States of America. E Pluribus Unum." In 1969, exterior lighting was installed at the memorial. Accessible ramps and elevators were added in 1976 and reconfigured in 1995. In 2003 an inscription was added on the steps of the memorial at the location where Martin Luther King, Jr., delivered his celebrated speech in 1963. The inscription reads, "I Have a Dream, Martin Luther King Jr., The March on Washington for Jobs and Freedom, August 28, 1963."

The landscape design of the Lincoln Memorial circle, completed in 1932, was largely shaped by James L. Greenleaf (1857-1933), a landscape architect and member of the U.S. Commission of Fine Arts. His design concept included simple yet stately plantings with regular rounded masses of evergreen foliage including large box and yew specimens.[180] Today, the broad open turf lawn within the Lincoln Circle creates a verdant setting for the memorial structure. Plant materials include evergreens around the base of the monument, as well as boxwood and yews along the retaining wall on the east side and at the southeast and northeast corners. The west side of the lawn surrounding the memorial features conifers and evergreens planted in distinct groupings to preserve views from the northwest and southwest. Planting beds are located at the entrance of the memorial approachway as well as along the edges. Over the years, replanting has occurred to replace failing trees and shrubs, and plants have been added to screen floodlights. Although changes in width and material have occurred, the pedestrian circulation paths within the Lincoln Memorial circle

[178] "Memorials in Washington, D.C.," 31-32.

[179] The artificial lights were installed in 1929, seven years after the memorial's dedication. See U.S. Department of the Interior, National Park Service, National Register of Historic Place Nomination Form, "Lincoln Memorial," March 24, 1981.

[180] Birnbaum and Karson, eds., *Pioneers of American Landscape Design*, 147-48, and Lincoln Memorial Grounds CLR, 48.

landscape area follow the original design. A monumental series of steps and platforms make up the approachway to the Lincoln Memorial, which serves as a ceremonial entrance on the east side of the structure. On the west side of the memorial, Lincoln Circle intersects with the Arlington Memorial Bridge and Parkway Drive, which forms a connection between the National Mall and the Rock Creek and Potomac Parkway.[181] Modifications to the Lincoln Memorial circle have included the construction of a granite retaining wall around the inner edge of the circle, inside the sidewalk.

The **John Ericsson Monument (Contributing Object)** is located at the southern terminus of 23rd Street, SW, near the intersection of Independence Avenue, SW, and Ohio Drive. The monument was designed by sculptor James Earle Fraser and architect Albert Randolph Ross (1868-1948) and completed in 1927. It honors the Swedish-born inventor and engineer John Ericsson, who designed and supervised the construction of the *U.S.S. Monitor* and made important contributions to the development of the screw propeller. The *U.S.S. Monitor* was an ironclad warship built by the Union Navy and made famous for its role in the Battle of Hampton Roads, one of the most important naval battles of the Civil War. The foreground of the monument features a seated figure of Ericsson carved from granite. Behind the portrait statue, on a raised square granite platform, is a vertical element depicting a tree surrounded by three allegorical figures representing Vision, Adventure, and Labor. The area immediately surrounding the monument is paved with granite and inlaid with a mariner's compass. Frederick Law Olmsted, Jr., designed the monument's landscape setting as part of development of the Arlington Memorial Bridge and larger setting of the Lincoln Memorial.

North of the John Ericsson Monument at the northwest corner of Independence Avenue, SW, and 23rd Street, SW, is a small **Guardhouse (Noncontributing Building)** built in 1950 by the National Park Service.[182] No longer in use, the guardhouse once served as a shelter for traffic officers who controlled the intersection. It is a modest structure with windows on each side and a pyramidal roof.

Visitor services structures within the Lincoln Memorial circle and radial roads landscape include two octagonal kiosks that are used as informational stands and feature National Park Service signage. One **Kiosk (Noncontributing Building)** is located east of the Lincoln Circle between the Reflecting Pool and Henry Bacon Drive.[183] It is a one-room structure with three large windows in the front, two small windows under the roofline in the back, two doors, and a pointed metal roof. This kiosk was constructed in 1983 to respond more effectively to questions about the Vietnam Veterans Memorial. The second **Kiosk (Noncontributing Building)** is located between the Reflecting Pool and Daniel French Drive. It was constructed in 1996 and serves visitors to the Korean War Veterans Memorial. It is a one-room structure with three windows, a single door, and a pointed metal roof.

Two **Food Service Buildings (Noncontributing Buildings)** located near the Lincoln Memorial serve as combination refreshment stands and gift shops.[184] Constructed in 1993, the buildings were designed by Oehrlein & Associates Architects and share an architectural vocabulary with the food service buildings on the Mall. The buildings are cross-shaped in plan and feature standing-seam copper roofs with deep overhanging eaves. Larger in size than their counterparts on the Mall, these concession stands are six bays wide on a side and are one story tall with basements. They are located along the west side of Henry Bacon Drive and along the west side of Daniel French Drive.

The Reflecting Pool area encompasses the broad axial corridor between the World War II Memorial and the Lincoln Memorial. It is roughly bounded by the northernmost row of elm trees paralleling the Reflecting Pool on the north,

[181] The Rock Creek and Potomac Parkway starts at Lincoln Circle, and the initial segment of the parkway falls within the National Mall. The Rock Creek and Potomac Parkway Historic District was listed in the D.C. Inventory of Historic Sites on November 8, 1964, and in the National Register on May 4, 2005.

[182] The Guardhouse is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criteria A, C, or D and it does not meet any of the National Register Criteria Considerations. The Guardhouse is listed as a noncontributing structure in the Lincoln Memorial Grounds CLR, where it is identified as a "Guard stand." The Guardhouse is listed as a contributing building in the East and West Potomac Parks Historic District nomination. See Lincoln Memorial Grounds CLR, 134, and "East and West Potomac Parks Historic District (revised nomination)," 7-42.

[183] The Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[184] The Food Service Buildings are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

17th Street on the east, the southernmost row of elm trees paralleling the Reflecting Pool on the south, and the eastern edge of the Lincoln Circle on the west. The design of the Reflecting Pool area was a collaboration of several men. McMillan Commission member Charles F. McKim prepared the conceptual design, which was interpreted and implemented by U.S. Commission of Fine Arts member Frederick Law Olmsted, Jr., and Henry Bacon, the architect of the Lincoln Memorial.[185] Modifications to the Reflecting Pool area have included the construction of the World War II Memorial, the addition of pedestrian paths, and the installation of security walls and bollards.

The area's principal feature is the **Reflecting Pool (Contributing Structure)**, a long, shallow pool that reflects images of both the Lincoln Memorial and the Washington Monument.[186] The Reflecting Pool provides a formal water element along the east-west axis between the Lincoln Memorial and the Washington Monument Grounds. It was originally conceived by the McMillan Commission to have a cruciform shape with squared off forms at its eastern and western ends. This concept formed the basis for architect Henry Bacon's design, which was later refined by Frederick Law Olmsted, Jr., who lengthened and narrowed the main arm and eliminated the squared off form from the western end. Ultimately, the design for the east end evolved into a smaller transverse pool with fountains, known as the Rainbow Pool.[187] Excavation for the pools began in 1919, and construction of the pools and their perimeter walks ended by 1924.[188] During construction, temporary buildings once located north of the basin prevented excavation of the cross arms of the Reflecting Pool, which were never realized.

The Reflecting Pool measures 167 feet wide by 2,029 feet long. Its concrete basin, which was originally constructed without foundation piles, was reconstructed in 1981 and most recently in 2011-12. The basin is surrounded by 3-foot-wide granite coping. At the west end of the Reflecting Pool is a broad stairway flanked by pairs of narrower stairways. These approachway stairs provide pedestrian access between the rectangular plaza at the west end of the Reflecting Pool (added in 1973-74) and the Lincoln Memorial, which sits at a higher elevation. As part of the 2011-12 reflecting pool rehabilitation project, additional sloped paths, security walls, and bollards were added to the west end of the Reflecting Pool area to provide universal access and a permanent vehicular barrier system. In addition, broad concrete walks were established alongside the pool. The approachway stairs are constructed of granite and cobblestone panels and form a continuous visual line between the Reflecting Pool and the memorial entrance. Two parallel rows of elm trees flank the Reflecting Pool and create a formal vista between the Lincoln Memorial and Washington Monument. Between each of the rows of trees and shaded by their foliage are asphalt footpaths. At the east end of the Reflecting Pool area, the rows of elm trees and path follow the curve of the World War II Memorial.

The Watergate area is roughly bounded by the historic alignment (no longer extant) of Constitution Avenue, NW, on the north, 23rd Street, NW, the western edge of Lincoln Circle, and 23rd Street, SW, on the east, and the Potomac River shoreline on the west. It serves as a ceremonial entrance to the Lincoln Memorial grounds and West Potomac Park from the regional park system via the Rock Creek and Potomac Parkway, from the Potomac River via the Watergate, and from Virginia via the Arlington Memorial Bridge.

The Arlington Memorial Bridge was designed to extend the monumental core into Virginia and expand the commemorative theme underlying the framework the National Mall.[189] The bridge and its ancillary structures, including the

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[185] "East and West Potomac Parks Historic District (revised nomination)," 7-16.

[186] The Reflecting Pool was evaluated as a contributing site, rather than a contributing structure, in the East and West Potomac Parks Historic District nomination. See "East and West Potomac Parks Historic District (revised nomination)," 7-15.

[187] Between 2001 and 2004, the Rainbow Pool was redesigned, rebuilt, and incorporated into the design of the World War II Memorial. Now considered a component of the World War II Memorial, the pool is not counted as an individual resource.

[188] U.S. Department of the Interior, National Park Service, "Cultural Landscape Report: West Potomac Park, Lincoln Memorial Grounds," Part 1: Site History, Analysis and Evaluation, and Design Guidelines, August 1999, 131-35.

[189] Luebke, 106. The Arlington Memorial Bridge is not evaluated as an individual resource in this nomination because the structure is largely outside the district boundaries. While *Sacrifice* and *Valor* are located at the eastern end of the bridge, they are counted as individual contributing resources of the historic district because they are perceived as a collection with *The Arts of Peace* and are a significant part of the view west from the Lincoln Memorial. The Arlington Memorial Bridge contributes to the external setting of the historic district. It is under the jurisdiction of the George Washington Memorial Parkway, a unit of the National Park Service, National Capital Region.

Watergate steps and associated roads, were designed by William Mitchell Kendall (1856-1941) of the architecture firm McKim, Mead & White. The Arlington Memorial Bridge Commission, established by Congress in 1913, provided design and construction oversight for the project, which was largely completed by 1932.[190] James L. Greenleaf was the principal landscape architect responsible for the planting plan of the Watergate area.

The **Watergate steps (Contributing Structure)** were conceived as a formal treatment for the shoreline directly west of the Lincoln Memorial and as a ceremonial gateway between West Potomac Park and the river. The structure, designed by William Mitchell Kendall, is comprised of two broad, curved flights of granite steps – the main steps between an upper plaza and Ohio Drive and the lower steps between Ohio Drive and the river shoreline. The Watergate steps were completed with the realization of the Arlington Memorial Bridge in 1932. For several decades starting in the late 1930s and continuing through the early 1970s, the Watergate steps were used as a venue for outdoor musical performances that took place on a series of concert shells erected on river barges. The Watergate steps were modified in 1984 when a roadway at the top of the steps was removed and sodded over.[191]

Circulation features within the Watergate area include Ohio Drive and Parkway Drive. Parkway Drive, also known as the Terminus of the Rock Creek and Potomac Parkway, is located north of the Watergate steps. It extends from Lincoln Circle on the south to the former terminus of Constitution Avenue on the north and follows the curve of the Potomac River shoreline. The drive, which enters Lincoln Circle at the northwest, was built concurrently with the Arlington Memorial Bridge to flank the Watergate steps. Ohio Drive starts near at the former Constitution Avenue overlook (see text below), passes under Parkway Drive and the Arlington Memorial Bridge, and continues south along the Potomac River shoreline.

In 1931, B Street, NW, was widened, improved, and renamed Constitution Avenue. At the time, its western end terminated near the intersection of Parkway Drive at a formal overlook with views across the Potomac River and beyond. Today, as a result of alterations to the roadways in the northwest corner of West Potomac Park due to the construction of the Theodore Roosevelt Bridge and its associated freeways, Constitution Avenue terminates at 23rd Street, NW. What remains of the former overlook constitutes the **Constitution Avenue Belvedere (Contributing Structure).**[192] The structure features an exedra, a circular planting bed, and a turnaround area for automobiles. Its classical features and granite-clad seawall comprise the northern end of the formal Arlington Memorial Bridge composition.

Two complementary pairs of sculptural groups – *The Arts of Peace* and *The Arts of War* – formalize the entrances to Parkway Drive and the Arlington Memorial Bridge from Lincoln Circle. *The Arts of Peace*, at the entry onto Parkway Drive, is composed of two sculptures ***Aspiration and Literature*** **(Contributing Object)**, on the north side of the drive, and ***Music and Harvest*** **(Contributing Object)**, on the south side.[193] The gilded bronze sculptures, which stand on monumental granite bases, both incorporate a winged horse flanked by figures and were designed by sculptor James Earle Fraser. At the eastern end of the Arlington Memorial Bridge stands *The Arts of War* by Leo Friedlander (1890-1966), a pair of gilded bronze equestrian sculptures on granite pedestals. ***Sacrifice*** **(Contributing Object)** is located on the north side of the entrance with ***Valor*** **(Contributing Object)** standing opposite.[194] *The Arts of Peace* and *The Arts of War* were both commissioned in 1925 as part of the development of the Arlington Memorial Bridge and its associated features, but

[190] Lincoln Memorial Grounds CLR, 48.

[191] Ibid., 151.

[192] The Constitution Avenue Belvedere is also referred to as the Remnant Constitution Avenue terminus. See Lincoln Memorial Grounds CLR, 152.

[193] *Aspiration and Literature* and *Music and Harvest* (*The Arts of Peace*) are not individually listed as contributing resources in the East and West Potomac Parks Historic District nomination, rather they are identified as part of the Arlington Memorial Bridge and its related features, which is listed as a contributing structure. See "East and West Potomac Parks Historic District (revised nomination)," 7-17, 7-18.

[194] *Sacrifice* and *Valor* (*The Arts of War*) are not individually listed as contributing resources in the East and West Potomac Parks Historic District nomination, rather they are identified as part of the Arlington Memorial Bridge and its related features, which is listed as a contributing structure. See "East and West Potomac Parks Historic District (revised nomination)," 7-17, 7-18. Administratively, *Sacrifice* and *Valor* (*The Arts of War*) are under the jurisdiction of the George Washington Memorial Parkway, a unit of the National Park Service, National Capital Region.

were not installed and dedicated until 1951 after they were cast and gilded by the Italian government as a gift to the United States.[195]

Resources Clustered South and East of the Lincoln Memorial Grounds

The section of West Potomac Park encompassing the area south and east of the Lincoln Memorial grounds and west of the Tidal Basin is commemorative and recreational in character. The area features several nationally significant memorial sites including the World War II Memorial and the Korean War Veterans Memorial.

The **Polo Grounds (Noncontributing Site)**, located between Independence Avenue, NW, and Ohio Drive, SW, were created in 1908-09 shortly after West Potomac Park was established as public parkland.[196] Initially, in addition to the playing field, the grounds also featured a frame bandstand (demolished in 1931). The Polo Grounds were used regularly until 1942 when the site was paved over for a parking lot. In 1944, a mess hall, infirmary, and recreation building servicing the Women Appointed to Voluntary Emergency Services (WAVES) were constructed on the site.[197] The grounds were resodded and returned to recreational fields used for polo in 1965. Today the Polo Grounds are a large, open turf area that provides recreational space for a variety of activities and special events.

The **District of Columbia War Memorial grounds (Contributing Site)** is a roughly 2-acre site located in West Potomac Park between the Lincoln Memorial Reflecting Pool and Independence Avenue, SW, on axis with 19th Street, NW. The principal design component of the site is the memorial structure itself, which was originally conceived in the late 1920s as a bandstand for the combined purpose of commemoration and entertainment. The landscape surrounding the memorial was developed to provide a public setting for listening to musical performances from the memorial bandstand. Landscape architect James L. Greenleaf consulted on the design of the grounds.

The design of the District of Columbia War Memorial grounds focuses on the memorial structure, which is located in the center of the site and is surrounded by concentric inner and outer rings of bluestone paving to form a circular terrace at the memorial's base. A central turf panel extends north and south of the paved terrace. Parallel approach paths flank the central turf panel on the east and west. The open character of this north-south corridor allows for clear sightlines and ample pedestrian access to the memorial. Surrounding the memorial to the east and west and framing the central turf panel are the Ash Woods, informal wooded groves consisting primarily of elm, maple, beech, and oak trees. Primary views and vistas associated with the grounds include the views looking north to the Lincoln Memorial Reflecting Pool and south to the Tidal Basin and views from the surrounding paths toward the memorial. A rehabilitation of the District of Columbia War Memorial grounds by the National Park Service in 2011 eliminated encroaching trees and understory plantings from the open lawn area surrounding the memorial and cleared vegetation bordering the north and south approach paths to reestablish the historic north-south vistas. In addition, the bluestone paving of the paths and of the walkway surrounding the base of the memorial were replaced in-kind, and the parallel approach paths were widened from 8 feet to 10 feet.

The **District of Columbia War Memorial (Contributing Structure),** located within the District of Columbia War Memorial grounds, was authorized by Congress in 1924, constructed in 1931, and financed entirely through public donation.[198] Designed by architect Frederick H. Brooke (1876-1960) with associated architects Nathan C. Wyeth (1870-1963) and Horace W. Peaslee, it is an important local example of early twentieth-century memorial architecture in Washington, D.C. The war memorial is dedicated to the residents of the District of Columbia who served in World War I and, as mentioned above, it was originally conceived as a bandstand for the purpose of commemoration and entertainment. During the 1930s, the memorial was a popular venue for outdoor concerts.

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[195] U.S. Department of the Interior, National Park Service, National Register of Historic Places Registration Form, "Rock Creek and Potomac Parkway Historic District," May 4, 2005.

[196] The Polo Grounds are identified as a noncontributing resource of the National Mall Historic District because the site lacks integrity under National Register Criterion A, it is not significant under National Register Criterion C or Criterion D, and it does not meet any of the National Register Criteria Considerations. The Polo Grounds are listed as a noncontributing site in the East and West Potomac Parks Historic District nomination. See "East and West Potomac Parks Historic District (revised nomination)," 7-41.

[197] U.S. Department of the Interior, National Park Service, "A History of Recreation in East and West Potomac Parks (draft)," April 2008, 66-67.

[198] The District of Columbia War Memorial was listed in the National Register on July 11, 2014.

The memorial takes the form of a classical open-air tempietto and features a domed roof supported by twelve fluted Doric columns. Built of marble quarried in Danby, Vermont, the memorial has a concrete foundation set on combination concrete and wood piles. The inner and outer domes are constructed of Guastavino tiles with marble cladding over the ceiling and the outer surface of the dome. Inscribed around the frieze is the following dedication: "A Memorial to the Armed Forces from the District of Columbia Who Served Their Country in the World War." Around the circular base of the memorial are the names of the 499 District of Columbia residents who died serving in World War I.[199] The District of Columbia War Memorial was restored in 2011-12 as part of a rehabilitation project of the memorial and its grounds. As part of the project a circular bronze plate was set in the floor of the memorial chamber. The plate serves as a door hatch to an opening allowing access to a crawl space beneath the floor and is a replica of the original, which was stolen in the 1970s. The bronze plate is decorated with an eagle in low relief set within a circular bronze escutcheon plate adorned with six stars.[200]

The **First Airmail Flight Marker (Contributing Object)** is located south of Ohio Drive, SW, across from the Polo Grounds. The marker consists of a bronze plaque on a boulder. It was dedicated in 1958 to commemorate the fortieth anniversary of the first domestic air mail service, which took place between Washington, D.C., and Philadelphia, Pennsylvania, and was launched from West Potomac Park on May 15, 1918.[201]

A former **Tourmobile Kiosk (Noncontributing Building)**, used as a souvenir and refreshment stand, is located along Ohio Drive near the intersection with West Basin Drive, SW.[202] It is a small hexagonal structure with a pointed standing-seam metal roof, five windows, and one door. Although the kiosk features National Park Service signage, it was likely originally installed in 1969 to serve the Tourmobile interpretive bus tours that operated on the National Mall until 2011.

Within the Ash Woods south of the Lincoln Memorial Reflecting Pool are the **U.S. Park Police Stables (Noncontributing Building)**.[203] The stables were constructed in 1975 as temporary structures to house park police horses during the U.S. Bicentennial celebrations. The wood frame structures are arranged around a corral and feature corrugated metal roofs and dirt floors. Adjacent to the stables is a maintenance yard used by the National Park Service and a utility building servicing the Lincoln Memorial Reflecting Pool.

Comfort stations within West Potomac Park provide restroom facilities for visitors. One **Comfort Station (Noncontributing Building)** is located south of the Reflecting Pool near the District of Columbia War Memorial.[204] Built in 1976, the facility was designed by National Park Service architect Ben Biderman and is identical to the comfort station within the Washington Monument Grounds behind the Sylvan Theatre. It features a flat roof, aggregate cement panels, and clerestory windows. It is located within a paved plaza and surrounded by pairs of slat benches.

[199] John G. Waite Associates, Architects, "District of Columbia War Memorial Historic Structure Report and Cultural Landscape Assessment," prepared for the National Park Service, U.S. Department of the Interior, May 2006, 86.

[200] Julie Higgins, Hord Coplan Macht, National Register of Historic Places Nomination Form, "District of Columbia War Memorial," 2014.

[201] The First Airmail Flight Marker is listed as a noncontributing object in the East and West Potomac Parks Historic District nomination. See "East and West Potomac Parks Historic District (revised nomination)," 7-41 and 7-42.

[202] The Tourmobile Kiosk is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[203] The U.S. Park Police Stables are identified as a noncontributing resource of the National Mall Historic District because the resource is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[204] The Comfort Station is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

The **Korean War Veterans Memorial (Contributing Site)** is located in the Ash Woods south of the Reflecting Pool on a site that corresponds with the location of the Vietnam Veterans Memorial to the north.[205] The memorial honors the men and women who served during the Korean War between 1950 and 1953. The development of the Korean War Veterans Memorial was overseen by the American Battle Monuments Commission. A national competition for the memorial design was held in 1989 and won by a group of landscape and architecture professors from Pennsylvania State University. After rigorous review by the U.S. Commission of Fine Arts, the National Park Service, and the National Capital Planning Commission raised issues over the complexity of the proposed design, project architects and engineers Cooper-Lecky Architects, of Washington, D.C., simplified the competition design while following the original conceptual approach.[206] Construction started in 1992, and the memorial was dedicated in 1995.

The memorial's component parts are formed from the simple geometries of a triangle and circle. The triangular "Field of Service" is composed of a terraced landform that gently rises towards a flagpole at the memorial's apex. Within the field are nineteen larger-than-life stainless steel statues portraying American servicemen from the Army, Navy, Marines, and Air Force. The statues were designed by sculptor and World War II veteran Frank Gaylord (b. 1925). The soldiers are scattered across the length of the field and are set amid raised granite bands alternating with lines of low juniper shrubs. A grove of trees is planted within the western end of the triangular field, which is defined by two footpaths. South of the field is a black granite mural wall created by designer Louis Nelson (b. 1937). The wall is 172 feet in length and inscribed with faces of those who served. On the north side of the field is a curb engraved with the names of the allied nations who participated in the war. A wall near the flagpole at the memorial's apex is inscribed with the words "Freedom is not Free." The flagpole is surrounded by a circular pool and plaza. The perimeter of the plaza is planted with a double row of trees.

Occupying a visually prominent site along the primary east-west axis of the National Mall is the **World War II Memorial (Contributing Site)**.[207] Designed by architect Friedrich St. Florian (b. 1932) and constructed between 2001 and 2004, the memorial honors the sacrifices of the men and women who served in World War II and pays tribute to the countless civilians who made contributions on the home front. The memorial also celebrates the period of unprecedented national unity brought about by the war effort. This theme of unity is symbolized by the memorial's semicircular colonnades, each composed of twenty-eight freestanding rectangular pillars representing the forty-eight states, seven federal territories, and the District of Columbia that came together in common cause to support the war effort. Adorning each of the 17-foot-high granite pillars are two sculpted bronze wreaths, one composed of oak leaves and the other composed of wheat spears. Between the north and south colonnades is the Rainbow Pool, which is surrounded by a broad granite plaza. The pool is a reconstruction of the original Rainbow Pool that historically marked the eastern terminus of the Lincoln Memorial Reflecting Pool. During construction of the World War II Memorial, the Rainbow Pool was redesigned and rebuilt 15 percent smaller than its original size and 6 feet below the preexisting ground level. The memorial landscape recognizes the historic framework of the National Mall by preserving the site's historic elm trees and includes naturalistic plantings that integrate into the informal setting of Constitution Gardens.

The plaza is approached from the ceremonial entrance on 17th Street, which is composed of a gentle slope of alternating turf panels and broad stone steps flanked by two long ramps. On either side of the entrance are flagpoles set on 7-foot-wide bronze bases. The cheek walls along the entrance ramps feature twenty-four bronze bas-relief panels. The panels along the south side of the entrance illustrate images associated with the Pacific Theater of the war, and the panels along the north side illustrate images associated with the Atlantic Theater. On the west side of the memorial, opposite the ceremonial entrance, is the Freedom Wall, a curvilinear granite wall measuring 8 feet high and 85 feet long. The Freedom

[205] By its Congressional designation as a national memorial, the Korean War Veterans Memorial is one of several National Park Service units that are automatically listed in the National Register at their dedication. The managing agency (National Park Service) is then tasked with completing National Register documentation to record the property's significance and describe the features that contribute to its significance.

[206] Frederick Gutheim and Antoinette J. Lee, *Worthy of a Nation*, 2d ed. (Baltimore: Johns Hopkins University Press, 2006), 349. Cooper-Lecky Architects is the Architect of Record.

[207] By its Congressional designation as a national memorial, the World War II Memorial is one of several National Park Service units that are automatically listed in the National Register at their dedication. The managing agency (National Park Service) is then tasked with completing National Register documentation to record the property's significance and describe the features that contribute to its significance.

Wall features a bronze wall panel with 4,048 gold stars, each representing 100 Americans killed during the war. Waterfalls flanking the Freedom Wall descend into a reflecting pool at the plaza level. Along the north-south axis of the memorial, at the center of each colonnade, stand two 43-foot-tall granite pavilions with arched openings. On the inside of each of the pavilions is a bronze sculptural group composed of a 10-foot-wide laurel wreath held aloft by four eagles perched on columns. Balconies in the pavilions overlook the Rainbow Pool and plaza, and below the balconies are segmented, two-tiered waterfalls. The pavilions are accessed by two pairs of ramps that ascend from the plaza level.[208]

The primary materials of the World War II Memorial are granite and bronze. Integrated into the memorial design are numerous quotations from civilian and military leaders and historians. The memorial site also incorporates a contemplative area that extends into Constitution Gardens and is set apart from the oval-shaped memorial plaza. Located on a small knoll in the northwest corner of the site, the contemplative area is enclosed by a fieldstone retaining wall. Around the inside perimeter is a curved bench, and a circular planting bed marks the center of the space. The 7.4-acre memorial site also includes two ancillary structures – a 370-square-foot information stand and a 1,632-square-foot comfort station. The structures are located south of the memorial plaza and are finished with the same granite used to construct the memorial.

Legislation authorizing the American Battle Monuments Commission to establish a national World War II Memorial in Washington, D.C., was passed in 1993. In 1997, after considerable debate over the location of the memorial and a national design competition, architect Friedrich St. Florian and his team were selected to design the memorial. The team included the architectural/engineering firm Leo A Daly, associate architects Hartman-Cox, landscape architects Oehme, van Sweden & Associates, and general contractor Tompkins Builders/Grunley-Walsh Construction. The artwork, including the bronze bas-relief panels and the sculptural groups in the pavilions, was designed by sculptor Raymond Kaskey (b. 1943) and the Kaskey Studio. The hand-carved inscriptions were by stone carver Nicholas Benson (b. 1964) of the Rhode Island-based John Stevens Shop. Construction began in 2001, and the memorial was dedicated on May 29, 2004.

Resources Clustered around the Tidal Basin

Located south of the Washington Monument Grounds, the Tidal Basin serves an essential role in the function of the Washington Channel and is an integral visual and recreational component of West Potomac Park. It is the setting of the Martin Luther King, Jr. Memorial and the Franklin Delano Roosevelt Memorial, among other resources. Multiple views and vistas characterize the Tidal Basin area. These include the periodic views from various locations along the Tidal Basin's circumferential path of the surrounding Japanese cherry trees and nearby memorials and reciprocal views between the memorials, such as the views between the Thomas Jefferson Memorial and the Martin Luther King, Jr. Memorial, among others.

As the Potomac flats were dredged, **Stone Seawalls (Contributing Structure)** were constructed by the U.S. Army Corps of Engineers to enclose the reclaimed land and prevent erosion and to shape the Tidal Basin and Washington Channel.[209] Built between 1882 and 1896, these retaining walls were an important feature of the reclamation project. South of the Arlington Memorial Bridge along the West Potomac Park riverfront, the seawall is constructed of dry-laid stone stabilized by riprap.[210] The seawall surrounding the Tidal Basin was the last portion constructed and was completed by 1896. An iron pipe safety railing measuring 40 inches high edges the portion of the Tidal Basin seawall between the Outlet Bridge and the Kutz Bridge.[211] The Tidal Basin seawall was reconfigured for the construction of the Kutz Bridge and the Thomas Jefferson Memorial and has been repaired at various times. Most recently, after studies concluded that a portion

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[208] Thomas B. Grooms, *World War II Memorial, Washington, D.C.* (Arlington, VA: American Battle Monuments Commission, 2004), 86-103.

[209] For the purpose of this nomination, the Stone Seawalls along the Potomac River and forming the Tidal Basin are considered a single contributing structure. Although the seawalls are located in both East and West Potomac Parks, for the purpose of this nomination only those within West Potomac Park have been evaluated. The East and West Potomac Parks Historic District nomination evaluates the seawalls in both parks.

[210] National Park Service, "Final National Mall Plan Environmental Impact Statement," 352.

[211] The iron pipe safety railing likely dates to the late 1920s or early 1930s. See "East and West Potomac Parks Historic District (revised nomination)," 7-24.

of the Tidal Basin seawall along the Thomas Jefferson Memorial was settling because its foundation timber piles did not reach bedrock, the destabilized section of the seawall was demolished then reconstructed on caissons and steel pipe rails drilled into the underlying bedrock. After the stabilization work, the ashlar wall of the seawall was rebuilt using the original historic fabric, which had been catalogued and placed in storage during the earlier phase of the project.

The **Tidal Basin (Contributing Structure)**, constructed between 1882 and 1909 by the U.S. Army Corps of Engineers, was a key feature in plans for the reclamation of the Potomac flats.[212] It was built to serve as a reservoir that would accumulate water from the Potomac River at high tide and release water into the Washington Channel at low tide, flushing it of sediments and impurities and facilitating navigation. The Tidal Basin is lined by stone seawalls, which act as retaining walls. The Tidal Basin has a surface area of approximately 0.15 square miles and an average depth of 6-1/2 feet.[213] Inlet and Outlet Bridges traverse the connections between the Tidal Basin and the Potomac River and the Washington Channel and support the mechanisms of the inlet and outlet gates. Visually, the Tidal Basin is a major aesthetic element of West Potomac Park and a picturesque focal point of the National Mall. Hundreds of historic Japanese cherry trees line the edge of the basin and are an important characteristic of this area. A pedestrian path around the basin affords views of adjacent memorials and their reflections in the water's surface. The land created from the dredging of the Potomac flats was declared a public park in 1897, and since that time the Tidal Basin has been used for a variety of recreational purposes. Historically, the Tidal Basin offered provisions for boating and public bathing, and for many years bridle paths, athletic fields, and a bandstand were located in its vicinity. Today, recreational activities include the use of the athletic fields on the west shore near the Franklin Delano Roosevelt Memorial, fishing, and paddle boating. Structures associated with these recreational uses include a boat dock on the Tidal Basin. (See text below.)

The **Outlet Bridge (Contributing Structure)** was constructed in 1888-89 by the U.S. Army Corps of Engineers. The 94-foot-long, stone-faced arch bridge was one of the earliest completed features of the Tidal Basin. It is constructed of granite and concrete and supports six pairs of tidal gates within each of its arched spans. The tidal gates control the flow of water from the reservoir to the Washington Channel and operate automatically with the tide, closing with the rising of the high tide and opening with the low tide. At the time of its construction, the Tidal Basin Outlet Bridge was considered an engineering achievement because of the dangerous nature of the river bottom at this location.[214] Although the Tidal Basin and Outlet Bridge initially operated on their own to clear the Washington Channel, an Inlet Bridge was constructed two decades later to help alleviate siltage in the reservoir. The Outlet Bridge was originally used exclusively as a tidal gate, but as the popularity of West Potomac Park increased and the recreational use of the Tidal Basin developed, the bridge was modified for pedestrian use with a walkway and guardrails. By the middle of the twentieth century, the deck of the bridge was covered with reinforced concrete.[215] Railway, roadway, and highway development over the years has altered the bridge's setting, largely concealing it from view. In 2008, the U.S. Army Corps of Engineers replaced each of the gates of the Outlet Bridge and made some improvements to the surrounding infrastructure.[216]

The **Number 4 Fountain (Contributing Object)** was constructed in 1905-06 as one of four fountains built within a 50-acre evergreen nursery and rose garden established by the Office of Public Buildings and Grounds that formerly existed on the site currently occupied by the George Mason Memorial. The other three fountains at the site were demolished sometime in the late 1940s for the construction of the 14th Street Bridge.[217] Today, the Number 4 Fountain and its associated planting beds occupy a central position within the George Mason Memorial site. (See text below.) The

[212] The Tidal Basin was dredged beginning in 1882, and its seawall was completed in 1896. The Outlet Bridge was completed by 1889, and the Inlet Bridge was added in 1908-09. See Historic American Engineering Record, "Tidal Reservoir," HAER No. DC-9, 1988, updated 2000. The Tidal Basin was evaluated as a contributing site, rather than a contributing structure, in the East and West Potomac Parks Historic District nomination. See "East and West Potomac Parks Historic District (revised nomination)," 7-23.

[213] Vanasse Hangen Brustlin, Inc., "Repair and Control Settlement at Thomas Jefferson Memorial Seawall, North Plaza, and Transition Areas Environmental Assessment," prepared for the National Park Service, U.S. Department of the Interior, 2009, 59.

[214] National Park Service, List of Classified Structures, "Outlet Bridge - Res. 332."

[215] Historic American Engineering Record, "Tidal Reservoir Outlet," HAER No. DC-9-B, 1988, updated 2000.

[216] Vanasse Hangen Brustlin, Inc., 57.

[217] National Park Service, List of Classified Structures, "George Mason Memorial - Fountain 4."

fountain consists of a circular concrete basin, 58 feet in diameter, with a single central jet. Surrounding the fountain are planted beds as well as outer rings of magnolia and forsythia. The Number 4 Fountain is one of the oldest remaining features of West Potomac Park and is a remnant of the park's early management and history.

The **Inlet Bridge (Contributing Structure)** is located at the southern tip of the Tidal Basin and carries Ohio Drive, SW, over the Tidal Basin inlet. At the time of its construction, the structure, designed by architect Nathan C. Wyeth and engineer Col. Spencer Cosby (1867-1962), was a combination of advanced engineering and neoclassical aesthetics that performed both practical and recreational functions. Constructed in 1908-09, the bridge formed a vital component of the system of park drives that contributed to the recreational use of West Potomac Park.

Although a bridge connection across the inlet was an integral element of the McMillan Plan, the Tidal Basin was originally designed without an inlet bridge. By 1907, however, the Tidal Basin had silted up significantly and required extensive redredging, prompting the construction of inlet gates to regulate water flow. Wyeth, a noted Washington architect, designed the bridge to be a prominent feature in the landscape of West Potomac Park. The bridge was embellished with bronze fountains in architectural niches, decorative reliefs, a balustrade, and ornamental bronze light standards. Originally, the bridge featured a 25-foot-wide roadway flanked by two sidewalks. It was constructed by the U.S. Army Corps of Engineers and built of reinforced concrete finished to resemble ashlar masonry. The bridge's central span featured a pair of lock gates to allow small vessels to pass under the bridge into the reservoir. In order for larger craft to pass through the lock, which ran perpendicular to the bridge, the central span was designed to be removed via a lift-draw mechanism.[218] The fixed outer spans were constructed with two types of gate mechanisms. On the Tidal Basin side of the bridge were eight sets of wooden swinging gates that opened and closed automatically with the tides. On the river side of the bridge were eight sets of manually operated steel and iron curtain gates. The curtain gates were lowered as necessary to close off the Tidal Basin from the river during period of heavy rains or flooding.[219] As designed, the bridge served several functions: it controlled and regulated the flow of water into the Tidal Basin; it offered a roadway connection across the inlet that linked East and West Potomac Parks; it created a continuous loop path around the Tidal Basin; and it provided a lock system for the passage vessels into the Tidal Basin.

In 1926, the bridge roadway, which was originally designed as a carriage drive, was widened and strengthened with steel beams in order to accommodate increased automobile traffic. As part of the work, the original sidewalks were replaced. A cinder bridle path was added along the inside of the Tidal Basin balustrade, and a concrete sidewalk was added along the outside of the riverside balustrade (over the machinery deck). A metal handrail was placed along the outer edge of the new concrete sidewalk, obscuring the ornamental balustrade river, and the original light standards were removed. Later (date unknown), the bridle path along the Tidal Basin was replaced with a concrete sidewalk. In the mid-1980s, a major repair and restoration project was undertaken that in part involved refinishing the roadway deck, replacing the removable lock span with a fixed reinforced concrete span, repairing the concrete balustrades, and replacing some structural steel.[220] In 2008, the U.S. Army Corps of Engineers replaced each of the inlet gates and made some improvement to the surrounding infrastructure.[221]

The third and last bridge to be constructed across the Tidal Basin was the **Kutz Bridge (Contributing Structure)**, designed and constructed between 1941 and 1943 to carry vehicular traffic over the northern lobe of the Tidal Basin. The Kutz Bridge was developed as part of a new roadway system for the south Washington Monument Grounds and West Potomac Park designed by Philadelphia-based architect and U.S. Commission of Fine Arts member Paul P. Cret (1876-1945) with frequent collaborator Modjeski and Masters of Harrisburg, Pennsylvania, as consulting engineers.[222] The new

[218] There is insufficient documentation to determine if the lift-draw mechanism was ever used to remove the center span. See Historic American Engineering Record, "Tidal Reservoir Inlet Bridge," HAER No. DC-9-A, 1988, updated 2000.

[219] Ibid.

[220] Kress-Cox Associates, "Historic Structure Report, Tidal Basin Inlet Bridge, Washington, D.C.," prepared for the National Park Service, U.S. Department of the Interior, 1986, 59-62.

[221] Vanasse Hangen Brustlin, Inc., 57.

[222] Scott G. Shultz, "The Development of the Historic Landscape of the Washington Monument Grounds and West Potomac Park," prepared for the National Park Service, U.S. Department of the Interior, 1995. Paul Cret and Ralph Modjeski of Modjeski and Masters had a long association as collaborators in bridge design. Cret's first project with the firm was the Benjamin Franklin Bridge (1920-26) over the Delaware River in Philadelphia. In the 1930s, Cret worked together with Modjeski and Masters on two Washington, D.C.,

roadway was implemented in part to improve vehicular access to the Pentagon, which was being constructed on the Virginia side of the Potomac River. The plan was designed as a dual highway system in which all drives were one-way. This approach limited alterations to the Tidal Basin and maintained the area's park-like appearance by protecting existing views and vegetation. The design incorporated existing park roads and parts of the road system designed by Frederick Law Olmsted, Jr., in 1931 for the Washington Monument Grounds.[223] Roadwork included extending Independence Avenue west to the Lincoln Memorial.

The Kutz Bridge carried eastbound traffic over the northern lobe of the Tidal Basin, while westbound traffic passed just to its north on a separate roadway. While Cret's design avoided a sizeable reduction in the size of the Tidal Basin, it did require flattening the shoreline of the northern lobe from its original rounded shape. The construction contract for the bridge was awarded to the firm Alexander and Repass of Des Moines, Iowa, in June 1942, and the bridge opened to traffic in 1943. It is constructed of concrete and steel on pilings, has a granite facing, and measures 433 feet long and 46 feet wide. The structure was known as the Independence Avenue Bridge until 1954, when it was dedicated to Brigadier General Charles W. Kutz (who served three terms as D.C. Engineer Commissioner) and renamed.

In addition to the Kutz Bridge, the **Independence Avenue Extension (Contributing Structure)**, which encompasses the length of Independence Avenue between 14th Street, SW, and 23rd Street, SW, was also constructed as part of the new roadway system for the south Washington Monument Grounds and West Potomac Park. The roadway extension was designed by architect Paul Cret (1876-1945) with consulting engineers Modjeski and Masters. It was constructed in two sections, first from 17th Street, SW, to the Lincoln Memorial and then from 14th Street, SW, to 17th Street, SW. The construction contract was awarded to Highway Engineering and Construction Company of Washington, D.C, in 1942, and all roadwork was complete by September 1943. The project necessitated the relocation of all but around twenty National Park Service greenhouses, shops, warehouses, storage garages, and offices located on land south of the Washington Monument Grounds between Independence Avenue, 15th Street, SW, and East Basin Drive. (The remaining National Park Service buildings in this location were demolished in 1962.)[224]

The **Commodore John Paul Jones Statue (Contributing Object)** is located north of the Tidal Basin at the intersection of 17th Street and Independence Avenue, SW.[225] The memorial commemorates the Revolutionary War hero John Paul Jones, recognized as the first naval officer to compel a foreign warship to surrender to a U.S. vessel.[226] It was authorized by Congress in 1906 following the reinterment of Jones' remains at the U.S. Naval Academy in Annapolis, Maryland, and was dedicated in 1912, making it the first memorial to be placed within East and West Potomac Parks. The memorial was designed by Charles H. Niehaus (1855-1935), sculptor, and Thomas Hastings, architect, and consists of a 10-foot-high bronze portrait statue mounted in front of a large marble pylon measuring approximately 22 feet high by 2 feet wide. The pylon is decorated with military symbols along its base and sides, and on the rear is a bas-relief depicting Jones standing shipboard hoisting an American flag. The memorial's marble pedestal, which rests on a concrete substructure, features two fountains with semicircular basins. The memorial was located with the Tidal Basin as its backdrop to accentuate the naval hero's relationship with the sea.

In 1912, a shipment of 3,020 Japanese cherry trees was sent from the city of Tokyo to Washington, D.C., as a symbolic gesture of Japanese-American understanding and friendship.[227] Hundreds of the trees, mostly specimens of the

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bridge projects – the Calvert Street Bridge (renamed the Duke Ellington Bridge) and the Connecticut Avenue Bridge. See U.S. Department of the Interior, National Park Service, National Register of Historic Places Nomination Form, "Connecticut Avenue Bridge over Klingle Valley," 2004.

[223] Olmsted's plan for the Washington Monument Grounds was never fully implemented. See Lincoln Memorial Grounds CLR, 54.

[224] Scott G. Shultz, "The Development of the Historic Landscape of the Washington Monument Grounds and West Potomac Park," prepared for the National Park Service, U.S. Department of the Interior, 1995.

[225] The Commodore John Paul Jones Statue is included in the American Revolutionary Statuary multiple property documentation accepted by the National Register and the D.C. Inventory of Historic Sites on July 14, 1978, and March 3, 1979, respectively.

[226] National Park Service, List of Classified Structures, "Jones (John Paul) Memorial - Res. 332."

[227] The Japanese cherry trees that were planted in 1912 were not the first cherry trees to be donated from Japan. An earlier shipment of 2,000 cherry trees, which arrived in Washington in 1910, was found to be infested and diseased and was destroyed. Another sizable donation of Japanese cherry trees was made in 1965. These were presented to Lady Bird Johnson during her tenure as First Lady of

white or pale pink Yoshino cherry, were planted around the perimeter of the Tidal Basin.[228] Others were planted in East Potomac Park, on the White House grounds, and other locations. Today, to maintain the integrity of the grove around the Tidal Basin and ensure that the genetic lineage of the original trees is continued, replacement plantings are propagated from the trees surviving from the 1912 donation. The annual blooming of the cherry trees has come to represent the coming of spring to the nation's capital. In 1935, the city held its first Cherry Blossom Festival, which became an annual event that today draws hundreds of thousands of visitors to the Tidal Basin.

The **Thomas Jefferson Memorial grounds (Contributing Site)** is a roughly 19-acre site in West Potomac Park on the south bank of the Tidal Basin on axis with the White House and 16th Street, NW, that encompasses the Thomas Jefferson Memorial structure and its surrounding landscape.[229] Occupying a cardinal point on the National Mall, the Thomas Jefferson Memorial grounds are bounded by East Basin Drive on the east and south and by the Tidal Basin on the west and north. Landscape architect Frederick Law Olmsted, Jr., with associate Henry V. Hubbard (1875-1947) designed the memorial grounds.[230] Olmsted was closely involved in designing and planning the Mall and served as a consultant on the implementation of various projects.

Although several locations for the Thomas Jefferson Memorial were proposed and evaluated, a site south of the Tidal Basin on north-south axis with the White House and on diagonal axis (via Maryland Avenue) with the U.S. Capitol was selected. This site, at the terminus of the cross-axis, was planned by the McMillan Commission as the location for a major monument complex. In order for the memorial to be constructed at this location, it was necessary to fill in a section of the Tidal Basin, realign the seawall, and remove a number of cherry trees from the site.

The Thomas Jefferson Memorial was designed as a circular open-air structure with a shallow dome and a peripheral colonnade. Retaining walls surrounding the structure created level planting areas around the memorial's base – the stylobate mall and the terrace mall. A roadway encircled the monument and intersected with the steps at the memorial's northern entrance. Olmsted's landscape design created a southern approach consisting of an open, rectangular lawn framed by perpendicular roadways. Plantings inside the circular roadway on the stylobate and terrace malls consisted mainly of evergreen species, with limited flowering trees and shrubs. Plant materials included yews, American hollies, Japanese hollies, cotoneasters, white pines, and dogwoods, among others. Outside the roadway, the grounds featured small flowering trees with taller shade trees underplanted with grass and limited shrubs and ground cover. Views across the Tidal Basin to its surrounding cherry trees and the vista north to the Washington Monument and the White House beyond were important features of the landscape design.[231]

There have been several major repair and improvement projects of the Thomas Jefferson Memorial grounds. In 1969 the National Park Service closed the memorial for nearly a year to reconstruct sidewalks, rebuild the terrace walk, and carry out substantial regrading and replanting. Also at this time a segment of the circular roadway adjacent to the Tidal Basin was replaced with a broad paved plaza north of the memorial. In the 1970s, additional yews were added on the stylobate mall, and a ring of zelkovas was planted inside the circular roadway. In 1993, the National Park Service completed a landscape restoration of the stylobate mall that removed historically incorrect plantings including the yews planted in the 1970s. (The zelkovas, however, were retained.) The National Park service carried out additional work in 2000 that focused on rehabilitating the memorial's marble entrance steps and the north plaza. Security improvements in 2004 entailed the installation of temporary security barriers and the permanent closure of the circular roadway to vehicles.[232] Between 2009 and 2011, the section of the Tidal Basin seawall in front of the memorial was rebuilt. As part of

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the United States as a contribution to her beautification program for Washington, D.C. See National Park Service, "History of the Cherry Trees," http://www.nps.gov/cherry/cherry-blossom-history.htm, viewed March 19, 2013.

[228] Melanie Choukas-Bradley, *City of Trees: The Complete Field Guide to the Trees of Washington, D.C.*, 3d ed. (Charlottesville, VA: University of Virginia Press, 2008), 38-43.

[229] The Thomas Jefferson Memorial and its contributing landscape features have been documented as part of the National Park Service Cultural Landscape Inventory. See U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: Thomas Jefferson Memorial," 2003.

[230] Olmsted was appointed landscape architect for the Thomas Jefferson Memorial in 1938.

[231] Thomas Jefferson Memorial CLI, 72-76.

[232] For additional detail about previous renovations at the Jefferson Memorial see Vanasse Hangen Brustlin, Inc., 59.

the project the north plaza was resurfaced and improvements were made to the transition zones between the plaza and surrounding areas. Today, the landscape largely reflects Olmsted's original design. Plant materials include evergreens, dogwoods, and winter jasmine inside the circular roadway and dogwoods, crabapples, cherry trees, elms, and other shade trees outside the drive.[233]

The **Thomas Jefferson Memorial (Contributing Structure)** honors America's third president and drafter of the Declaration of Independence.[234] The memorial was designed by architect John Russell Pope and features a colonnaded rotunda with a portico facing the White House. It was constructed between 1939 and 1943 and dedicated on the bicentennial of Jefferson's birth.

The Thomas Jefferson Memorial Commission was established by Congress in 1934 to formulate plans for the design and construction of the memorial. The commission selected John Russell Pope, architect of several prominent buildings in Washington's monumental core, to design the memorial. Pope modeled the structure after the Roman Pantheon and drew inspiration from Jefferson's architecture of the University of Virginia and Monticello. Pope considered the design a fitting tribute to Jefferson's status as a founder of American classicism. Following Pope's death in 1937, work on the memorial was continued by his associates Daniel P. Higgins (1886-1953) and Otto R. Eggers (1882-1964).

The Thomas Jefferson Memorial is set upon a series of elevated circular terraces (the terrace wall and the stylobate wall) and features a classically designed marble rotunda with a shallow dome, entrance portico, and Ionic colonnade. The pediment over the entrance features a sculpture by Adolph A. Weinman that depicts the five members Congress selected to draft the Declaration of Independence. On the interior below the center of the dome stands a 19-foot-high bronze portrait statue of Jefferson by sculptor Rudulph Evans (1878-1960). The statue faces north and depicts Jefferson holding the Declaration of Independence in his left hand. Along the interior walls are four panels of quotations from Jefferson's writings in inlay bronze lettering. A fifth quotation is inscribed around the base of the dome. A circular roadway and paved pedestrian paths form a ring around the memorial.
In 1998, a rehabilitation of the Thomas Jefferson Memorial's lower level provided improved restrooms and exhibit space, as well as a bookstore and gift shop.

The **First Cherry Tree Planting Plaque (Contributing Object)**, which consists of a bronze plaque affixed to a stone boulder, was installed along the northwest edge of the Tidal Basin in 1950 by the National Capital Sesquicentennial Commission to commemorate the location of the first two Japanese cherry trees placed around the basin. The trees were planted on March 27, 1912, by First Lady Helen H. Taft and Viscountess Chinda, wife of the Japanese Ambassador to the United States.

In 1954, Japan presented the United States with a 300-year-old stone lantern to commemorate the centennial anniversary of the treaty signed by Commodore Perry that opened up bilateral trade between the two countries.[235]The **Japanese Lantern (Contributing Object)** was placed in a grove of cherry trees near the First Cherry Tree Planting Plaque. Carved from granite and measuring 8 feet high, the lantern is used in the lighting ceremony that opens Washington, D.C.'s annual Cherry Blossom Festival. In 2013, landscape enhancements and access improvements to the site of the Japanese Lantern included the installation of a granite plaza at the site of the lantern and the construction of a new path leading to the plaza from the main pathway surrounding the Tidal Basin. Natural stone boulders of various shapes and sizes were placed around the perimeter of the plaza. As part of the Japanese Lantern enhancement project, the First Cherry Tree Planting Plaque was moved from its original location and set at the western edge of the granite plaza surrounding the lantern.[236]

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[233] Thomas Jefferson Memorial CLI, 66-68.

[234] The Thomas Jefferson Memorial was listed in the D.C. Inventory of Historic Sites on March 7, 1968. It was listed in the National Register on October 15, 1966, and documented May 9, 1981.

[235] The Japanese Stone Lantern in West Potomac Park dates to 1651. It was one of three stone lanterns presented to the United States in 1954. The other lanterns are located in Providence and Newport, Rhode Island. See National Park Service, List of Classified Structures, "Japanese Lantern - Res. 332."

[236] The First Cherry Tree Planting Plaque is listed as a noncontributing object in the East and West Potomac Parks Historic District nomination, which uses the name "First Japanese Cherry Trees Planting Plaque." See "East and West Potomac Parks Historic District (revised nomination)," 7-28. The National Park Service, List of Classified Structures and the Final National Mall Plan Environmental Impact Statement (2010) use the name "First Cherry Tree Planting Plaque."

In 1958, an antique stone **Japanese Pagoda (Contributing Object)** was installed along the southwest bank of the Tidal Basin. The pagoda was a gift to the people of Washington from the Mayor of Yokohama, also in commemoration of the anniversary of the 1854 treaty signed by Commodore Perry. The pagoda weighs 3,800 pounds and features a square base with nine tiers that get progressively smaller from the bottom to the top. A brass plaque and four seated Buddhas embellish the pagoda's base. Due to its weight, the pagoda was shipped to the United States in separate pieces and then reassembled on site.[237]

The Tidal Basin **Boat Dock and Gate (Noncontributing Structure)** is located along the north edge of the eastern lobe of the Tidal Basin near the entrance to the Tidal Basin parking lot from Maine Avenue.[238] Although a boat dock has been at this location since the 1950s, the date of the existing structure dates to 1962 with repairs and improvements in 1984.[239] The main deck of the structure is connected to the shore of the Tidal Basin by a metal gateway. Extending from the east and west sides of the main dock are two sets of floating docks for mooring paddle boats when not in use.

Near the boat dock is a **Refreshment Kiosk (Noncontributing Building)** that stands within a paved plaza off the Tidal Basin parking lot.[240] This kiosk (date unknown) is octagonal in plan and features a pointed, standing-seam metal roof, concession windows on five sides, and a single door. It serves as a concession stand. Another **Refreshment Kiosk (Noncontributing Building)** is located along East Basin Drive, SW, south of the Thomas Jefferson Memorial.[241] It features National Park Service signage and serves as a refreshment stand and gift shop. The one-room structure is octagonal in plan with five windows, a single door, and a pointed roof. It was constructed just prior to the U.S. Bicentennial celebration.[242]

The **Franklin Delano Roosevelt Memorial (Contributing Site)** is located on a 7-1/2-acre site off West Basin Drive along the southwest bank of the Tidal Basin.[243] Congress authorized a major monument to the 32nd President in 1955, creating the Franklin Delano Roosevelt Memorial Commission to guide its planning and development.[244] After several unsuccessful design competitions, landscape architect Lawrence Halprin (1916-2009) was awarded the memorial project. Ground preparations began in 1991, and the memorial was dedicated on May 2, 1997.

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[237] National Park Service, List of Classified Structures, "Japanese Pagoda - Res. 332." The List of Classified Structures dates the pagoda to 1600.

[238] The Boat Dock and Gate is identified as a noncontributing resource of the National Mall Historic District because it lacks integrity under National Register Criterion A in the area of entertainment and recreation, is not significant under National Register Criterion C or Criterion D, and does not meet any of the National Register Criteria Considerations. The Boat Dock and Gate is listed as a contributing resource in the Washington Monument Grounds CLR. See John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," Executive Summary 3. The resource was not evaluated in the East and West Potomac Parks Historic District nomination.

[239] Date of current structure and date of improvements provided by Dick Swihart, Acting Chief of Business Services, National Mall and Memorial Parks, National Park Service.

[240] The Refreshment Kiosk is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it likely falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[241] The Refreshment Kiosk is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[242] Thomas Jefferson Memorial CLI, 45.

[243] By its Congressional designation as a national memorial, the Franklin Delano Roosevelt Memorial is one of several National Park Service units that are automatically listed in the National Register at their dedication. The managing agency (National Park Service) is then tasked with completing National Register documentation to record the property's significance and describe the features that contribute to its significance.

[244] Prior to the construction of the Franklin Delano Roosevelt Memorial on the Tidal Basin, the president was commemorated on the twentieth anniversary of his death in 1965 by a gift of a stone block, which is located in Washington, D.C., on the grounds of the National Archives near 9th Street and Pennsylvania Avenue, NW.

The Franklin Delano Roosevelt Memorial was conceived as a landscaped memorial park, compatible with its location on the Tidal Basin, rather than a monumental architectural composition.[245] The memorial site extends 800 feet along the Tidal Basin and faces northeast with views to adjacent memorials. The memorial is composed of a series of four outdoor "rooms" linked by contemplative garden passageways and defined by a meandering 12-foot-high granite wall. The garden passageways are planted with dogwood, mountain ash, and cherry trees. A landscaped berm separates the memorial site from recreational fields to the south. Plantings on the slope include azaleas, ivy, and pachysandra for groundcover and a variety of woodland and small flowering trees, including pine, amelanchier, and crabapple. The memorial's plant materials complement Roosevelt's interests, which included conservation and forestry as well as bird watching, and the story of the memorial.[246]

Thematically, the memorial rooms symbolize each of Roosevelt's four terms in office and are arranged chronologically from north to south. The floors and walls of the rooms are constructed of large, hand-carved blocks of Carnelian red granite quarried from South Dakota and Minnesota. The rooms are composed of water features, inscriptions from Roosevelt's speeches, and sculptural elements, including free-standing figurative sculpture as well as bas-relief sculpture. Halprin collaborated with prominent American artists on the memorial including sculptors Leonard Baskin, Neil Estern, Robert Graham, Tom Hardy, and George Segal. The inscriptions are the work of stone carver John Benson (b. 1939).[247]

The site is approached from West Basin Drive, but was designed to be accessible from the pedestrian path surrounding the Tidal Basin. The Entrance Plaza serves as an introduction to the four memorial rooms and includes a visitor facility and the Prologue Room. The visitor facility is a single-story structure of granite, glass, and concrete containing restrooms, a bookstore, and a small exhibit space. The Prologue Room was added to the memorial site in 2001 after advocates for the disabled successfully appealed to Congress that a sculpture depicting Roosevelt in a wheelchair be added to the memorial site. The seated statue depicts the wheelchair Roosevelt designed for himself, which he developed using a wooden kitchen chair, two bicycles wheels, and two tricycle wheels. The bronze sculpture is by California artist Robert Graham (1938-2008). The granite walls of the Entrance Plaza feature the inscription "Franklin Delano Roosevelt, President of the United States, 1933-1945," as well as a bronze inlaid inscription with a quotation from First Lady Eleanor Roosevelt on the subject of Roosevelt's disability.

The first room of the FDR Memorial focuses on Roosevelt's first term in office, which began in the midst of the Great Depression. Twelve-foot granite walls surround an open plaza with a fountain. Artwork includes a bronze bas-relief mural by sculptor Robert Graham depicting Roosevelt waving to crowds of spectators during his inauguration and a sculpture of the presidential seal by Tom Hardy (b. 1921). The walls are inscribed with seven quotations from Roosevelt.[248] The passageway between the first and second rooms of the memorial has a parklike character. To the east are holly and cherry trees. Other plantings along the passageway include azalea, rhododendron, viburnum, dogwood and crabapple trees, and deciduous canopy trees.

The social and economic programs of Roosevelt's New Deal are explored in the second memorial room, which features 12-foot-high granite walls surrounding an open plaza with two fountains. The larger of the two fountains was inspired by Roosevelt's creation of the Tennessee Valley Authority and has a stepped design and a rectangular basin.[249] The walls are inscribed with four quotations. George Segal (1924-2000) contributed three bronze sculptural scenes to this room. They portray an urban breadline, a rural couple, and a man listening to one of Roosevelt's "fireside chats." A 35-foot-long bronze bas-relief mural by Robert Graham illustrates fifty-four New Deal programs across five panels. Nearby, set into the granite paving, are five free-standing bronze cylinders showing the same New Deal scenes in counter-relief.[250]

[245] Thomas Aidala, "The FDR Memorial," *Landscape Architecture* 69 (1979), 42-52.

[246] Lawrence Halprin, *The Franklin Delano Roosevelt Memorial* (San Francisco: Chronicle Books, 1997): 36-37.

[247] National Park Service, List of Classified Structures, "FDR Memorial Prologue Room, Walls, Inscriptions, Pavers."

[248] National Park Service, List of Classified Structures, "FDR Memorial Room 1 Sculptures and Reliefs," and "FDR Memorial Room 1 Walls, Inscriptions and Pavers."

[249] Goode, *Washington Sculpture,* 507.

[250] National Park Service, List of Classified Structures, "FDR Memorial Room 2 Sculptures and Reliefs," and "FDR Memorial Room 2 Walls, Inscriptions and Pavers."

The art and inscriptions in the third memorial room center on America's involvement in World War II. Twelve-foot-high granite walls surround a plaza strewn with large broken granite blocks, symbolizing the destructive forces of war. Some of the granite blocks are carved with Roosevelt's words "I hate war." There are two fountains in this room and five wall inscriptions. In the larger of the two fountains, broken granite blocks also represent the damaging effects of war. The smaller fountain is a cascade of water flowing from a vertical recess in the wall. Sculptor Neil Estern (b. 1926) contributed two sculptures – a seated bronze figure of Roosevelt wearing a large cloak and, at his feet, his beloved Scottish terrier, Fala.[251] The third memorial room features a backdrop of dark and somber pine trees.

There is no garden passage between the third and fourth room of the memorial. Roosevelt passed away from a stroke shortly into his fourth term, and the fourth and final room of the memorial explores his legacy. The room features a large bronze bas-relief titled *The Funeral Cortège* by sculptor Leonard Baskin that depicts the president's funeral procession. Nearby is a portrait sculpture by Neil Estern portraying the standing figure of First Lady Eleanor Roosevelt. Eleanor Roosevelt served as the first United States delegate to the United Nations, and behind her portrait sculpture is a relief sculpture of the seal of the United Nations.[252] An open plaza and a fountain that consists of a pool with stepping stones occupy much of the final room. Curved steps form an amphitheater around the space. The walls are inscribed with five quotations from Roosevelt's speeches, and a timeline of the major events in Roosevelt's life is carved into the granite risers of the amphitheater. Beyond the fourth room is a single-story granite structure that houses bathroom facilities and maintenance equipment.

Landscaping throughout the site consists of low ground cover, including ivy and liriope, deciduous and evergreen trees, flowering shrubs, and grasses. Site furnishings include granite benches and stone trash receptacles. Also located within the site is a single-story granite structure that houses bathroom facilities and maintenance equipment.

The **Cuban Friendship Urn (Contributing Object)** is set within a small turf panel located along Ohio Drive, SW, at the eastern edge of West Potomac Park.[253] The small memorial (artist unknown) honors the victims of the sinking of the USS *Maine* in the Havana harbor on February 15, 1898. The urn is carved from a marble column that originally was part of the Maine Monument in Havana.[254] When the monument was destroyed by a hurricane in 1926, the column was salvaged and carved into a memorial urn that was presented as a gift to President Calvin Coolidge on the occasion of his visit to Cuba in 1928. The urn features two bronze plaques and bas-relief carvings depicting an eagle, a pair of classical columns, and the mast of the USS *Maine*, among other symbols. It rests on a marble base. The urn was removed from West Potomac Park in the 1940s for the construction of the 14th Street Bridge and was in storage for several decades. It was returned to West Potomac Park in 1997 and rededicated in 1998 on the centennial of the explosion on the Navy ship.[255]

The **George Mason Memorial (Contributing Site)** is located south of the Tidal Basin near the eastern approach of the Inlet Bridge. The memorial was dedicated on April 9, 2002, and commemorates Virginia statesman and founding father, George Mason. Mason authored the Virginia Declaration of Rights in 1776, which served as a model for a number of historically significant documents including the U.S. Bill of Rights. Funds for the memorial were raised by the Board of Regents of Gunston Hall, Mason's eighteenth-century plantation home in Fairfax County, Virginia.[256] The memorial was designed by landscape architects Rhodeside & Harwell of Alexandria, Virginia. The design is comprised of several components including a plaza, trellis, bronze portrait statue, inscription walls, and marble benches, as well as a formal garden and the Number 4 Fountain (see above) already existing on the site.[257] At the entrance to the memorial site is a

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[251] Ibid.

[252] National Park Service, List of Classified Structures, "FDR Memorial Room 4 Sculptures and Reliefs," and "FDR Memorial Room 4 Walls, Inscriptions and Pavers."

[253] The Cuban Friendship Urn is included in the Memorials in Washington multiple property documentation accepted by the National Register and the D.C. Inventory of Historic Sites on October 11, 2007, and February 22, 2007, respectively.

[254] Goode, *Washington Sculpture,* 489.

[255] National Park Service, List of Classified Structures, "Cuban Friendship Urn – Res. 332."

[256] Goode, *Washington Sculpture,* 491.

[257] For the purpose of this nomination, the Number 4 Fountain is considered a separate resource from the George Mason Memorial.

grassy oval knoll surrounded by a marble inscription wall and concrete walkways. At the center of the site is a circular fountain flanked by semicircular planted beds and surrounded by a circular walkway. Opposite the entrance is a plaza laid with slate pavers framed by a curved trellis. The trellis is supported by sixteen columns and features seven bays. Within the central bay is a bronze statue of George Mason created by sculptor Wendy M. Ross (b. 1946) of Bethesda, Maryland. The statue depicts Mason informally, seated on a marble bench with a tricorne hat, books, and a walking stick nearby. Mason's bench is flanked by marble inscription walls and additional marble benches. The inscription walls measure 4 feet high and 12 feet long and feature quotations from Mason's writings. The central marble bench is also inscribed. The memorial's setting reflects Mason's appreciation for gardens, draws inspiration from Mason's Gunston Hall plantation home, and recalls the site's history as a formal garden.[258]

The most recent addition to the West Potomac Park memorial landscape is the **Martin Luther King, Jr. Memorial (Contributing Site)**, located on a 4-acre site within the triangular area bounded by Independence Avenue on the north, West Basin Drive on the west, and the Tidal Basin on the southeast.[259] Authorized by Congress in 1996, the memorial project was directed by the Martin Luther King, Jr. National Memorial Project Foundation, which raised funds to implement the project and organized a national competition to select a designer. It is the first memorial on the National Mall dedicated to a citizen activist for civil rights and peace and the first memorial on the National Mall dedicated to an African American. Construction began in 2006, and the memorial was dedicated on August 28, 2011.

In 2000, after an international design competition, the San Francisco-based ROMA Design Group's memorial proposal was selected as the winner. The two lead designers from ROMA were Boris Dramov and Bonnie Fisher. Architect Ed Jackson, Jr., served as the executive architect for the project, managing the memorial's program, design, and construction. Jackson selected McKissack & McKissack as the architects of record and Oehme, van Sweden & Associates as landscape architects. The design-build team was McKissack, Turner, Thompson, Gifford Joint-Venture.

Major components of the memorial composition include a forecourt and symbolic entry portal, a central plaza defined by two curved inscription walls, and a large sculptural element. Visitors enter the memorial from the forecourt through a void in the rough-hewn stone portal called the "mountain of despair." Upon entering the central plaza, which faces the Tidal Basin and provides a quiet space for contemplation, visitors approach the focal point of the memorial, a 30-foot-high boulder known as the "stone of hope." Modeled on King's image, the stone of hope was carved by Chinese sculptor Lei Yixin (b. 1954). The sculpture captures King in a moment of reflective thought and portrays the civil rights leader standing with his arms folded across his chest. It is engraved with the phrase "out of the mountain of despair, a stone of hope" from one of the most powerful passages in King's 1963 "I Have a Dream" speech. The memorial is constructed of white granite quarried and carved in China. The memorial explores the central themes of King's legacy – justice, democracy, hope, and love. These themes are conveyed through fourteen additional quotations engraved on the memorial inscription walls that flank the mountain of despair.[260] The memorial's engravings were completed by stone carver Nicholas Benson in a font specially designed for the memorial.

Slightly south of the entrance forecourt and on the west side of West Basin Drive is a single-story visitor support building with public restrooms, a bookstore, and a park ranger visitor contact station. The façade of the building features a variety of wall and window systems, which are shaded by an overhanging roof. A paved pedestrian crosswalk connects the structure with the memorial forecourt. Granite benches and tree plantings, including red maple and cherry trees, enhance the memorial site.

The memorial is located in West Potomac Park on a prominent site along the axis defined by the Lincoln Memorial and the Thomas Jefferson Memorial. Modifications to the grounds for the memorial's construction included the realignment

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[258] National Park Service, List of Classified Structures, "George Mason Memorial - Statue," "George Mason Memorial - Plaza," "George Mason Memorial - Fountain 4," "George Mason Memorial - Trellis," and "George Mason Memorial - Inscription Walls."

[259] By its Congressional designation as a national memorial, the Martin Luther King, Jr. Memorial is one of several National Park Service units that are automatically listed in the National Register at their dedication. The managing agency (National Park Service) is then tasked with completing National Register documentation to record the property's significance and describe the features that contribute to its significance.

[260] Shortly after the memorial's dedication, controversy arose over the paraphrased wording used for one of the quotations on the "Stone of Hope." The National Park Service, which administers the memorial, removed the inscription in 2013.

of West Basin Drive, site regrading, and the construction of earthen berms. Oehme, van Sweden & Associates' design for the memorial respected the cultural traditions of the Tidal Basin site by adding 182 cherry trees to the memorial landscape.[261]

Streets and Reservations

The plan for the national capital, originally designed by L'Enfant in 1791, was developed throughout the nineteenth century and substantially amplified by the McMillan Plan. The elements that give physical shape to both the Baroque and City Beautiful aspects of the plan include diagonal and orthogonal thoroughfares, streets, open spaces, and vistas. Many of the orthogonal and diagonal streets and avenues that intersect with and run through the National Mall and the reservations that form the ceremonial parks and greenswards of the district are significant elements of the historic L'Enfant and McMillan plans. The roadways include **Constitution Avenue, NW (Contributing Structure)**, **Madison Drive (Contributing Structure)**, **Jefferson Drive (Contributing Structure)**, **Maryland Avenue, SW (Contributing Structure)**, **Pennsylvania Avenue, NW (Contributing Structure)**, **Henry Bacon Drive (Contributing Structure)**, **Daniel French Drive (Contributing Structure)**, **Lincoln Circle (Contributing Structure)**, **Ohio Drive (Contributing Structure)**, **Terminus of the Rock Creek and Potomac Parkway (Contributing Structure)**, **3rd Street, SW (Contributing Structure)**, **4th Street, SW (Contributing Structure)**, **7th Street, NW-SW (Contributing Structure)**, **9th Street, SW (Noncontributing Structure)**, **12th Street, NW-SW (Noncontributing Structure)**, **14th Street, NW-SW (Contributing Structure)**, **15th Street between Constitution and Independence avenues (Noncontributing Structure)**, **Raoul Wallenberg Place (15th Street south of Independence Avenue) (Contributing Structure), 17th Street, NW (Contributing Structure)**, **23rd Street, NW (Contributing Structure)**, and **E Street, NW (Contributing Structure)**.[262] The reservations include Reservation No. 332 (West Potomac Park); Reservation No. 2 (Washington Monument Grounds); and Reservation Nos. 3, 3A, 4, 5, and 6, the portion of the National Mall between 3rd and 14th streets, NW-SW.[263] (See text on West Potomac Park, the Washington Monument Grounds, and the Mall for additional information.) Reservation No. 201 and Reservation No. 553 are also contributing sites. (For additional information, see text on the Mall.)

[261] Oehme, van Sweden, "The Martin Luther King, Jr. National Memorial, Washington, D.C.," http://www.ovsla.com/portfolio-items/martin-luther-king-jr-memorial-dc/, viewed May 13, 2016.

[262] The Plan of the City of Washington nomination identifies only the segment of 3rd Street, NW, from Constitution to Florida Avenue interrupted between K and O streets as significant; therefore, only 3rd Street, SW, is identified as contributing to the National Mall Historic District. Similarly, the nomination identifies only the segment of 4th Street, NW, from D Street to Florida Avenue interrupted between N and P streets as significant; therefore, only 4th Street, SW, is identified as contributing. The nomination identifies 9th Street, NW, from Constitution Avenue, NW, to Florida Avenue, NW, and 9th Street, SW, from Maine Avenue to mid-Mall as contributing. Since the segment of 9th Street, SW, within the historic district is underground, it is identified as a noncontributing resource of the historic district. Similarly, although The Plan of the City of Washington nomination identifies 12th Street, NW, from mid-Mall to Florida Avenue and 12th Street, SW, from mid-Mall to Maine Avenue, SW, as contributing, the segment of 12th Street, NW-SW, within the historic district is a ramp and tunnel structure and is therefore identified as a noncontributing resource of the historic district. While the nomination identifies 15th Street, NW, from mid-Mall to Florida Avenue and 15th Street, SW, from mid-Mall to Water Street as contributing, the segment of 15th Street between Constitution and Independence avenues was altered from its historic alignment in 1997. Therefore, it is identified as a noncontributing resource of the historic district. The segment of 15th Street, SW, south of Independence Avenue, now known as Raoul Wallenberg Place, is identified as contributing to the historic district. The Plan of the City of Washington nomination identifies the contributing segment of 17th Street, NW, as from Independence Avenue to Florida Avenue. See Robinson & Associates, Draft National Historic Landmark nomination titled "The Plan of the City of Washington," January 4, 2001. The Lincoln Memorial Grounds CLR provides a graphic illustration of the contributing and noncontributing sections of Ohio Drive within the National Mall Historic District. See Lincoln Memorial Grounds CLR. The Terminus of the Rock Creek and Potomac Parkway is referred to by different names in a variety of resources. The Plan of the City of Washington nomination uses the term "Terminus of the Rock Creek and Potomac Parkway," the National Mall Plan uses "Rock Creek and Potomac Parkway terminus," the National Register nomination for the Rock Creek and Potomac Parkway Historic District uses "parkway approach," and the Lincoln Memorial Grounds CLI uses the term "Parkway Drive."

[263] Although Reservation No. 1 (President's Park) encompasses President's Park South, which is included as a contributing site in this nomination, the reservation is not identified as a contributing element due to the fact that the White House and related grounds are legally exempted from listing in the National Register. Similarly, although Reservation No. 6A (Union Square) is historically part of the Mall, it is not identified as a contributing element because it is part of the U.S. Capitol grounds, which are also legally exempt from listing in the National Register.

Archeological Sites

Only portions of the National Mall Historic District have been surveyed for archeological resources. Identified archeological resources within the historic district include nine sites, the majority of which are associated with the city's nineteenth-century infrastructure and urban development. Four of these sites are identified as contributing resources within the historic district for their potential to provide important information about the history of the national capital and the development of the National Mall. In addition, within the historic district are two archeological sites that were identified and evaluated but no longer exist – the National Museum of African American History and Culture Archeological Site and the National Museum of the American Indian Archeological Site. The former comprised the parcel bounded by Constitution Avenue, NW, to the north, 14th Street on the east, Madison Drive to the south, and 15th Street to the west. It consisted of features and deposits associated with the historical development of the Washington Monument Grounds, including a possible remnant of a nineteenth-century circulation system that may have been associated with the first formal landscaping of the grounds.[264] Remnants of prehistoric use of the area were also identified, but intact features and temporally diagnostic artifacts were not present. After it was evaluated and no significant archeological resources were found to be present, the National Museum of African American History and Culture Archeological Site was destroyed in the construction of the museum. The National Museum of the American Indian Archeological Site once comprised the whole parcel now occupied by the museum, which is located along Independence Avenue between 3rd and 4th streets, SW.[265] The site included building remains and deposits of a nineteenth-century brothel and domestic deposits associated with working class dwellings from the 1870s and 1880s.[266] The site was destroyed during the construction of the National Museum of the American Indian.

The archeological resources within the National Mall Historic District are described below in roughly chronological order.

The **Monument Grounds Archeological Site (Noncontributing Site)** is a prehistoric site identified in the 1880s, likely in association with the underpinning of the Washington Monument in 1879-1880 and subsequent regrading of the grounds.[267] The excavations occurred before the advent of modern archeology, and today the location of the site cannot be pinpointed with any accuracy. The prehistoric (Native American) artifacts obtained from the site form a collection of 147 artifacts that indicate episodic use of the area for at least 7,000 years. This collection is now held by the Smithsonian Institution.[268]

The **17th Street Wharf Archeological Site (Noncontributing Site)** is located within the right-of-way of 17th Street south of Constitution Avenue.[269] In 1807, a wharf was built at the southern terminus of 17th Street where it extended into

[264] The National Museum of African American History and Culture Archeological Site is identified as Site 51NW203 in the D.C. Archeological Site Inventory. Phase I and Phase II archeological studies of the National Museum of African American History and Culture Archeological Site concluded that no National Register-eligible archeological resources were present on the site. See Louis Berger Group, Inc. "Phase II Archeological Investigation for the National Museum of African American History and Culture, District of Columbia," prepared for the Smithsonian Institution, February 2008, 65-76 and 79.

[265] The National Museum of the American Indian Archeological Site is identified as Site 51SW014 in the D.C. Archeological Site Inventory.

[266] Smithsonian Institution, "Archeological Investigations, National Museum of the American Indian Site, Washington, D.C." 1997, http://www.si.edu/ahhp/nmaidig_start, viewed November 5, 2014.

[267] The Monument Grounds is identified as Site 51NW035 in the D.C. Archeological Site Inventory. The exact location of the site is unknown; however, recent geoarcheological work on the Washington Monument Grounds identified two buried surfaces, or paleosols, that the D.C. Historic Preservation Office considers part of Site 51NW035. Due to the fact that the site is from the prehistoric time period and is outside the 1791-1965 period of significance for Criterion D, it has been evaluated as a noncontributing resource within the National Mall Historic District. See Louis Berger Group, Inc., "Geoarcheological Investigation for the Washington Monument Visitor Screening Facility, National Mall and Memorial Parks, District of Columbia, Final Technical Report," prepared for the U.S. Department of the Interior, National Park Service, September 2011.

[268] Smithsonian Institution, National Museum of Natural History, Department of Anthropology, "Prehistory on the Mall at the Washington Monument," http://anthropology.si.edu//cm/krakker_wash_monument.htm, viewed October 5, 2015.

[269] The 17th Street Wharf is identified as Site 51NW232 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA00346.000 in the National Park Service Archeological Site Management Information System. Due to the fact that conclusive evidence of the wharf was not discovered during excavations for the Potomac Park Levee project, the site is not eligible under Criterion D and has been evaluated as a noncontributing resource within the National Mall Historic District.

open waters at the mouth of Tiber Creek. Originally a large earthen causeway retained by a massive timber structure, the wharf served as a major shipping point for the city. The wharf was enlarged and improved several times during the nineteenth century. Historically, the construction and operation of the wharf was closely associated with enslaved and free African Americans. At the end of the nineteenth century, the 17th Street Wharf was buried as part of the land reclamation project that filled the mouth of the Tiber Creek. In 2011, as part of the construction of a new closure across 17th Street for the Potomac Park Levee, test pits were excavated in the vicinity of the historic wharf. Although excavations uncovered well-preserved deposits associated with businesses that occupied the wharf, including glass vessels, ceramic vessels, and food remains, no conclusive evidence of the wharf itself was discovered.[270]

The **Washington City Canal Archeological Site (Noncontributing Site)** is located on the grounds of the National Museum of African American History and Culture, which is situated on the Washington Monument Grounds and is bounded by Constitution Avenue, 14th Street, NW, Madison Drive, and 15th Street, NW.[271] The first phase of construction of the Washington City Canal, which once connected the Potomac and Anacostia rivers, was completed between 1810 and 1815. After its operations were abandoned, the canal was filled and paved over, eventually becoming what is now Constitution Avenue. During archeological monitoring for the relocation of a Washington Gas line as part of the construction of the National Museum of African American History and Culture, wood planks and posts were exposed that may have functioned as timber shoring or served to control erosion. Although the wood planks and posts may be related to the construction of the Washington City Canal, the feature could not be dated due to the limited nature of the archeological activities associated with the gas line relocation.[272]

Lock B Archeological Site (Contributing Site) is an historic archeological site located within the right-of-way of Constitution Avenue at 17th Street, NW.[273] The site consists of a remnant of a nineteenth-century canal lock, known as Lock B, which was located along the C&O Canal extension at 17th Street, NW. Constructed in 1832, the canal extension operated between Georgetown and 17th Street and followed the shoreline of the Potomac River. The lock was built in 1832 to accommodate changes in the water level along the canal extension and provide a navigable transportation route to the Washington City Canal. The Lock B remnant consists of an 8-foot-thick masonry wall with an east-west orientation that formed the southern enclosure of the lock. The Lock B site was excavated as part of the sewer line replacement project associated with the rehabilitation of the Lincoln Memorial Reflecting Pool. While only a section of the lock was uncovered, it is highly likely that the entire canal lock structure is preserved in its original location under Constitution Avenue.

The **Lockkeeper's House Foundation Archeological Site (Contributing Site)** is located approximately 11-1/2 feet below current grade at the southwest corner of the intersection of 17th Street, NW, and Constitution Avenue, NW, a location that corresponds with the original, historically documented site of the Lockkeeper's House.[274] The site consists of a surviving nineteenth-century remnant of the foundation of the Lockkeeper's House, which was built in 1837 and was

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[270] Louis Berger Group, Inc., "Archeological Monitoring of Construction, Potomac Park Levee, National Mall and Memorial Parks, District of Columbia, Final Report," prepared for the Government of the District of Columbia, Department of Transportation, March 2013, 1-6.

[271] The Washington City Canal is identified as Site 51NW241 in the D.C. Archeological Site Inventory. Due to the fact that the archeological features could not be dated, the site has been evaluated as a noncontributing resource within the National Mall Historic District.

[272] Thunderbird Archeology, "National Museum of African American History and Culture, Washington, District of Columbia, Results of Archeological Monitoring of Gas Line Relocation and Documentation of Water Intake Tunnel," prepared for AECOM Technical Services and the Smithsonian Institution, June 2012. The study resulted in the identification of the Washington City Canal Archeological Site and the documentation of the Water Intake Tunnel, but made no evaluations of their significance.

[273] Lock B is identified as Site 51NW235 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA00348.000 in the National Park Service Archeological Site Management Information System. See Louis Berger Group, Inc., "Archeological Monitoring of Sewer Line Tunneling, Lincoln Memorial Reflecting Pool, National Mall and Memorial Parks, District of Columbia, Final Report," prepared for the U.S. Department of the Interior, National Park Service, July 2012, 1-16.

[274] The Lockkeeper's House Foundation is identified as Site 51NW233 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA00347.000 in the National Park Service Archeological Site Management Information System. See Louis Berger Group, Inc., "Archeological Monitoring of Sewer Line Tunneling, Lincoln Memorial Reflecting Pool, National Mall and Memorial Parks, District of Columbia, Final Report," 1-16.

originally located at the east end of the C&O Canal extension along the 17th Street Wharf. When the mouth of Tiber Creek was filled during a major land reclamation program at the end of the nineteenth century, the 17th Street Wharf, the canal lock, and the foundations and lower level of the Lockkeeper's House were buried. The Lockkeeper's House was moved to its current location in 1915. The remnant of the masonry foundation wall is aligned north-south, parallel to 17th Street, and is laid in coursed ashlar stone. It was excavated in 2012 as part of a sewer line replacement project associated with the rehabilitation of the Lincoln Memorial Reflecting Pool. Although only a section of the Lockkeeper's House foundation was excavated during the project, it is likely that the entire foundation is preserved in its original location.

The **White House Stable Archeological Site (Contributing Site)** is located in President's Park South along E Street, NW, between 17th Street, NW, and West Executive Avenue.[275] The site consists of surviving remnants of the brick and stone foundation walls of the White House stable, a U-shaped brick building with a slate roof that was originally constructed in 1871 and enlarged in about 1882. The site also includes the stone foundation of an ornamental iron fence that surrounded the forecourt of the stable and artifacts deposited while the stable was in use, including a deposit of bottles and bottle glass dating to ca. 1870.[276] The stable was razed in 1911. Later, during World War II, a temporary office building was constructed on the site. The site has the potential to provide important information about the history of the national capital and the development of the National Mall.

The **Tiber Creek Sewer Archeological Site (Contributing Site)** is located within the eastern end of Constitution Gardens, southwest of the intersection of Constitution Avenue and 17th Street, NW.[277] In the late nineteenth century, the Washington City Canal was abandoned, converted into a sewer, and paved over to become what is now a section of Constitution Avenue. The sewer, known as the Tiber Creek Sewer, was part of a conveyance system built in the 1870s. Its outfall was located on the west side of the 17th Street Wharf. During the reclamation program that transformed the tidal flats at the mouth of Tiber Creek into parkland, the sewer outfall was engulfed. In 2011, as part of the Potomac Park Levee project, the mantle of fill covering the Tiber Creek Sewer outfall was removed. The excavations uncovered an intact headwall, which was approximately 40 feet long and built of coursed granite blocks, an arched, semi-elliptical portal opening to the sewer, and a semi-elliptical brick sewer shaft that rested on two vertical side walls to create a D-shaped opening. The arched opening of the headwall included a keystone carved with the date "1880." The headwall was dismantled as part of the levee project with the keystone and parts of the arch salvaged for conservation. Portions of the sewer shaft, however, remain beneath the National Mall.[278]

The **Water Intake Tunnel Archeological Site (Noncontributing Site)** is located on the grounds of the National Museum of African American History and Culture, which is bounded by Constitution Avenue, 14th Street, NW, Madison Drive, and 15th Street, NW.[279] The intake tunnel, now abandoned, originally extended from the Tidal Basin toward the intersection of 14th Street, NW, and Constitution Avenue and bisected the northern end of the National Museum of African American History and Culture site. It supplied water to the condensers of an electrical power station and was accessed via seven manholes. The water intake tunnel was documented as part of mitigation for the construction of the National Museum of African American History and Culture on archeological resources. The documented tunnel section measured 3 feet in width by 4-1/2 feet in height and was constructed of 1-foot-thick concrete.[280]

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[275] The White House Stable is identified as Site 51NW130 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA0001.00 in the National Park Service Archeological Site Management Information System.

[276] Louis Berger Group, Inc. "Archeological Investigations, Southside Barrier Project, President's Park, Washington, D.C.," prepared for the U.S. Department of the Interior, National Park Service, National Capital Region," 2003, i.

[277] The Tiber Creek Sewer is identified as Site 51NW234 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA00349.000 in the National Park Service Archeological Site Management Information System.

[278] Louis Berger Group, Inc., "Archeological Monitoring of Construction, Potomac Park Levee, National Mall and Memorial Parks, District of Columbia, Final Report," 31-40.

[279] The Water Intake Tunnel is identified as Site 51NW243 in the D.C. Archeological Site Inventory. Due to the fact that the archeological features could not be dated, the site has been evaluated as a noncontributing resource within the National Mall Historic District.

[280] Thunderbird Archeology, "National Museum of African American History and Culture, Washington, District of Columbia, Results of Archeological Monitoring of Gas Line Relocation and Documentation of Water Intake Tunnel," 27.

The **Sherman Park Archeological Site (Noncontributing Site)** is located along 15th Street, NW, in Sherman Park, which is a component landscape of President's Park South.[281] The site includes stonework remains of a masonry wall that surrounded Sherman Park in the early twentieth century and was documented as part of the construction of a permanent security barrier around the south side of the White House.[282]

Archeological Potential

The few systematic archeological studies to date within the National Mall Historic District demonstrate that the archeological record of this area is quite complex. The historic Mall and the Washington Monument Grounds were originally situated on the shoreline of the Tiber Creek. As a shoreline area of a natural inland waterway, these areas are of potential archeological interest for information related to Native American groups, the city's early development (especially related to the Washington City Canal), the construction of the Washington Monument, and the Civil War occupation of the Washington Monument Grounds and adjacent areas.[283] One potential historic archeological site, for example, exists in President's Park South, where, during excavations as part of a rehabilitation project of the Ellipse, a dark soil layer that might have been a historic surface was observed in the bottom of a trench 10 feet below modern ground surface.[284] While the potential for additional archeological remains exists, it has not been fully explored. As additional potential archeological sites are investigated, newly identified resources may offer further information about the prehistory and history of the National Mall Historic District.

[281] The Sherman Park Archeological Site is identified as Site 51NW131 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA0002.00 in the National Park Service Archeological Site Management Information System. Although the wall remains associated with the Sherman Park Archeological Site contribute to the history of the landscape development of Sherman Park, the site lacks significance under Criterion D. Thus, the Sherman Park Archeological Site has been evaluated as a noncontributing resource within the National Mall Historic District.

[282] Louis Berger Group, Inc., "Archeological Investigations, Southside Barrier Project, President's Park, Washington, D.C.," i.

[283] Louis Berger Group, Inc., "Geoarcheological Investigations for the National Mall Turf and Soil Reconstruction Project, National Mall and Memorial Parks, District of Columbia, Final Management Study," prepared for the U.S. Department of the Interior, National Park Service, November 2010, 5-8, 28-29.

[284] Louis Berger Group, Inc., "Geoarcheological Investigations for the Ellipse Rehabilitation Project, President's Park, District of Columbia, Final Management Study," prepared for the U.S. Department of the Interior, National Park Service, January 2007, C-1. This potential historic archeological site is identified as number H083.

Resource Tables

The following tables list the 145 resources of the National Mall Historic District. Table A provides a chronological list of the resources. Table B is organized by resource type. Each table provides the following information: resource name, date(s), status, type, and count.

Several landscapes within the National Mall Historic District have been evaluated as part of the National Park Service Cultural Landscape Inventory or have been documented in a Cultural Landscape Report. For those resources, citations are provided to indicate where additional information, including a list of the site's historic associated features, can be found. "Historic associated feature" is a term used to enumerate or inventory landscape characteristics and features that are not individually countable for the purposes of National Register listings. These include characteristics of a property such as land use, topography, natural systems, circulation, and in some cases small-scale elements that might not be prominent enough to warrant being listed in an inventory of contributing features.

Table Columns

Resource Name: The resource name best reflects the resource's historic importance or was the name commonly used for the resource during the period of significance. In most cases, the resource name is the name used in existing documentation, such as National Register nominations, historic structure reports, cultural landscape inventories, and/or cultural landscape reports. For archeological sites, the resource name is followed by the D.C. Archeological Site Inventory number and the National Park Service Archeological Site Management Information System (ASMIS) number.

Date(s): Date(s) refers to the construction date(s) of the resource and/or the period(s) of significance.

Status: Status indicates the contributing (C) or noncontributing (NC) status of the resource within the National Mall Historic District.

Type: Type refers to the National Register resource type and includes the following categories: building, site, structure, and object.

Count: Count indicates the quantity of the resource.

Table A: National Mall Historic District Resources – Chronological List

Resource Name	Date(s)	Status	Type	Count
Monument Grounds Archeological Site (Site 51NW035)	Prehistoric	NC[285]	Site	1
3rd Street, SW	1791-1792	C	Structure	1
4th Street, SW	1791-1792	C	Structure	1
7th Street, NW-SW	1791-1792	C	Structure	1
9th Street, SW	1791-1792	NC[286]	Structure	1
12th Street, NW-SW	1791-1792	NC[287]	Structure	1
14th Street, NW-SW	1791-1792	C	Structure	1
15th Street, NW-SW, between Constitution and Independence avenues	1791-1792; 1997	NC[288]	Structure	1
17th Street, NW	1791-1792	C	Structure	1
E Street, NW	1791-1792	C	Structure	1
Mall (Res. Nos. 3, 3A, 3B, 4, 5, 6, and 6A) [289]	1791-1792; 1902-1975	C	Site	1
Maryland Avenue, SW	1791-1792	C	Structure	1
Pennsylvania Avenue, NW	1791-1792	C	Structure	1
Raoul Wallenberg Place (15th Street south of Independence Avenue)	1791-1792	C	Structure	1
Washington City Canal Archeological Site (Site 51NW241)	1810-1815	NC[290]	Site	1
Bulfinch Gateposts	ca. 1820s	C	Structures	4
Bulfinch Gatehouses	1828	C	Structures	2
Lock B Archeological Site (Site 51NW235; ASMIS No. NAMA00348.000)	1832	C	Site	1
Lockkeeper's House	1837	C	Building	1
Lockkeeper's House Foundation Archeological Site (Site 51NW233; ASMIS No. NAMA00347.000)	1837	C	Site	1
Smithsonian Institution Building	1847-1855	C	Building	1
Downing Urn	1856	C	Object	1

Table A: National Mall Historic District Resources – Chronological List (cont.)

Resource Name	Date(s)	Status	Type	Count
Tiber Creek Sewer Archeological Site (Site 51NW234; ASMIS No. NAMA00349.000)	ca. 1870s	C	Site	1
White House Stable Archeological Site (Site 51NW130; ASMIS No. NAMA0001.00)	1871; 1882	C	Site	1
Ellipse	ca. 1880s	C	Site	1
Arts and Industries Building	1879-1881	C	Building	1
Joseph Henry Memorial	1883	C	Object	1
Washington Monument	1848-1884	C	Structure	1
Survey Lodge	1885	C	Building	1
Monument Lodge	1888-1889	C	Building	1
Outlet Bridge	1888-1889	C	Structure	1
Jefferson Pier	1889	C	Object	1
Reservation No. 201	1894	C	Site	1
Reservation No. 553	1894	C	Site	1
Stone Seawalls	1882-1896	C	Structure	1
West Potomac Park (Res. No. 332)	1897	C	Site	1
Washington Monument Elevation Obelisk	1898	C	Object	1
Water Intake Tunnel Archeological Site (Site 51NW243)	Late 19th C.	NC[291]	Site	1
Sherman Park Archeological Site (Site 51NW131; ASMIS No. NAMA0002.00)	Early 20th C.	NC[292]	Site	1
17th Street Wharf Archeological Site (Site 51NW232; ASMIS No. NAMA00346.000)	1807-1902	NC[293]	Site	1
Constitution Avenue, NW	1901-02	C	Structure	1
Daniel French Drive	1901-02	C	Structure	1
Henry Bacon Drive	1901-02	C	Structure	1
Jefferson Drive	1901-02	C	Structure	1
Lincoln Circle	1901-02	C	Structure	1
Madison Drive	1901-02	C	Structure	1
Ohio Drive	1901-02	C	Structure	1
Terminus of the Rock Creek and Potomac Parkway	1901-02	C	Structure	1
23rd Street, NW	1901-02	C	Structure	1
General William Tecumseh Sherman Memorial	1898-1903	C	Object	1

Table A: National Mall Historic District Resources – Chronological List (cont.)

Resource Name	Date(s)	Status	Type	Count
Number 4 Fountain	1905-1906	C	Object	1
U.S. Department of Agriculture Administration Building	1904-1908; 1928-1930	C	Building	1
Polo Grounds	1909; 1965	NC[294]	Site	1
Tidal Basin	1882-1909	C	Structure	1
Inlet Bridge	1908-1909	C	Structure	1
Mounting Block	1910s	NC[295]	Object	1
National Museum of Natural History	1904-1911	C	Building	1
Commodore John Paul Jones Statue	1912	C	Object	1
Butt-Millet Memorial Fountain	1913	C	Object	1
Lincoln Memorial grounds[296]	1791-1914; 1914-1933	C	Site	1
Sylvan Theatre	1917; 1944; 1976	C	Site	1
Ellipse Meridian Stone	1921	C	Object	1
Lincoln Memorial	1914-1922	C	Structure	1
Freer Gallery of Art	1916-1923	C	Building	1
Zero Milestone	1923	C	Object	1
First Division Monument	1924	C	Object	1
Reflecting Pool	1924	C	Structure	1
John Ericsson Monument	1927	C	Object	1
Cuban Friendship Urn	1928	C	Object	1
Constitution Avenue Belvedere	1931	C	Structure	1
District of Columbia War Memorial	1931	C	Structure	1
Watergate steps	1932	C	Structure	1
Original Patentees of the District of Columbia Memorial	1936	C	Object	1
Second Division Memorial	1936	C	Object	1
Flood Control Levee	1936; 1939; 1974; 2014	C	Structure	1
District of Columbia War Memorial grounds[297]	1931-1939	C	Site	1
Smithsonian Carousel and Ticket Booth	ca. 1940s	NC[298]	Structure	1
National Gallery of Art West Building	1937-1941	C	Building	1
Washington Monument Grounds (Res. No. 2)[299]	1791-1943	C	Site	1
Thomas Jefferson Memorial grounds[300]	1934-1943	C	Site	1

Table A: National Mall Historic District Resources – Chronological List (cont.)

Resource Name	Date(s)	Status	Type	Count
Thomas Jefferson Memorial	1939-1943	C	Structure	1
Kutz Bridge	1941-1943	C	Structure	1
Independence Avenue Extension	1942-1943	C	Structure	1
President's Park South[301]	1791-1947	C	Site	1
Guardhouse	1950	NC[302]	Building	1
First Cherry Tree Planting Plaque	1950	C	Object	1
Washington City Canal Memorial Stone and Plaque	1950	C	Object	1
Aspiration and Literature (The Arts of Peace)	1951	C	Object	1
Music and Harvest (The Arts of Peace)	1951	C	Object	1
Valor (The Arts of War)	1951	C	Object	1
Sacrifice (The Arts of War)	1951	C	Object	1
National Grange Marker	1951	C	Object	1
Japanese Lantern	1954	C	Object	1
Japanese Pagoda	1958	C	Object	1
First Airmail Flight Marker	1958	C	Object	1
Boat Dock and Gate	1962	NC[303]	Structure	1
National Museum of American History	1958-1964	C	Building	1
Boy Scout Commemorative Tribute	1964	C	Object	1
Floral Library	1968	NC[304]	Site	1
Haupt Fountains	1968	NC[305]	Object	1
Tourmobile Kiosk (south side of Jefferson Drive within Washington Monument Grounds)	1969	NC[306]	Building	1
Tourmobile Kiosk (Ohio Drive near the intersection with West Basin Drive, SW, in West Potomac Park)	1969	NC[307]	Building	1
Tourmobile Kiosk (Madison Drive in front of the National Museum of American History on the Mall)	1969	NC[308]	Building	1
Tourmobile Kiosk (Jefferson Drive near the intersection with 12th Street, SW, on the Mall)	1969	NC[309]	Building	1
Hirshhorn Museum and Sculpture Garden	1969-1974	C	Building	1
U.S. Park Police Stables	1975	NC[310]	Building	1
Metro Entrance	ca. 1976	NC[311]	Structure	1

Table A: National Mall Historic District Resources – Chronological List (cont.)

Resource Name	Date(s)	Status	Type	Count
National Air and Space Museum	1972-1976	C	Building	1
Comfort Stations (in West Potomac Park)	1976	NC[312]	Buildings	2
Comfort Station (on Washington Monument Grounds)	1976	NC[313]	Building	1
John Saul Plaque	1976	C	Object	1
Constitution Gardens[314]	1976; 1882-1993	C	Site	1
Refreshment Kiosk (near the Tidal Basin parking lot)	unknown	NC[315]	Building	1
Refreshment Kiosk (East Basin Drive, SW, south of the Thomas Jefferson Memorial)	ca. 1976	NC[316]	Building	1
Constitution Gardens Refreshment Kiosk	1976	C	Building	1
National Gallery of Art East Building	1971-1978	C	Building	1
National Christmas Tree Plaque	1978	C	Object	1
Vietnam Veterans Memorial	1982	C	Site	1
Kiosk (near the Vietnam Veterans Memorial)	1983	NC[317]	Building	1
100th Anniversary Plaques	1984	C	Objects	2
Memorial to the 56 Signers of the Declaration of Independence	1984	C	Object	1
Quadrangle	1983-1987	C	Building	1
German-American Friendship Garden	1987-1988	C	Site	1
Food Service Buildings (on the Mall)	1993	NC[318]	Buildings	4
Food Service Buildings (within Lincoln Memorial grounds in West Potomac Park)	1993	NC[319]	Buildings	2
Ellipse Visitor Pavilion	1994	NC[320]	Building	1
Korean War Veterans Memorial	1992-1995	C	Site	1
Kiosk (near the Korean War Veterans Memorial)	1996	NC[321]	Building	1
Franklin Delano Roosevelt Memorial	1991-1997	C	Site	1
National Gallery of Art Sculpture Garden	1999	C	Site	1
George Mason Memorial	2002	C	Site	1
National Museum of the American Indian	1999-2004	C	Building	1
World War II Memorial	2001-2004	C	Site	1
Martin Luther King, Jr. Memorial	2006-2011	C	Site	1
National Museum of African American History and Culture	2012-2016	C	Building	1

Table B: National Mall Historic District Resources – List by Resource Type

Resource Name	Date(s)	Status	Type	Count
BUILDINGS				
Arts and Industries Building	1879-1881	C	Building	1
Comfort Station (on Washington Monument Grounds)	1976	NC[322]	Building	1
Comfort Stations (in West Potomac Park)	1976	NC[323]	Buildings	2
Constitution Gardens Refreshment Kiosk	1976	C	Building	1
Ellipse Visitor Pavilion	1994	NC[324]	Building	1
Freer Gallery of Art	1916-1923	C	Building	1
Food Service Buildings (on the Mall)	1993	NC[325]	Buildings	4
Food Service Buildings (within the Lincoln Memorial grounds in West Potomac Park)	1993	NC[326]	Buildings	2
Guardhouse	1950	NC[327]	Building	1
Hirshhorn Museum and Sculpture Garden	1969-1974	C	Building	1
Kiosk (near the Korean War Veterans Memorial)	1996	NC[328]	Building	1
Kiosk (near the Vietnam Veterans Memorial)	1983	NC[329]	Building	1
Lockkeeper's House	1837	C	Building	1
Monument Lodge	1888-1889	C	Building	1
National Air and Space Museum	1972-1976	C	Building	1
National Gallery of Art East Building	1971-1978	C	Building	1
National Gallery of Art West Building	1937-1941	C	Building	1
National Museum of African American History and Culture	2012-2016	C	Building	1
National Museum of American History	1958-1964	C	Building	1
National Museum of Natural History	1904-1911	C	Building	1
National Museum of the American Indian	1999-2004	C	Building	1
Quadrangle	1983-1987	C	Building	1
Refreshment Kiosk (East Basin Drive, SW, south of the Thomas Jefferson Memorial)	ca. 1976	NC[330]	Building	1
Refreshment Kiosk (near the Tidal Basin parking lot)	unknown	NC[331]	Building	1
Smithsonian Institution Building	1847-1855	C	Building	1
Survey Lodge	1885	C	Building	1
Tourmobile Kiosk (Jefferson Drive near the intersection with 12th Street, SW, on the Mall)	1969	NC[332]	Building	1

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
BUILDINGS (cont.)				
Tourmobile Kiosk (Madison Drive in front of the National Museum of American History on the Mall)	1969	NC[333]	Building	1
Tourmobile Kiosk (Ohio Drive near the intersection with West Basin Drive, SW, in West Potomac Park)	1969	NC[334]	Building	1
Tourmobile Kiosk (south side of Jefferson Drive within Washington Monument Grounds)	1969	NC[335]	Building	1
U.S. Department of Agriculture Administration Building	1904-1908; 1928-1930	C	Building	1
U.S. Park Police Stables	1975	NC[336]	Building	1
			Total Count (Buildings)	37

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
SITES				
17th Street Wharf Archeological Site (Site 51NW232; ASMIS No. NAMA00346.000)	1807-1902	NC[337]	Site	1
Constitution Gardens[338]	1976; 1882-1993	C	Site	1
District of Columbia War Memorial grounds[339]	1931-1939	C	Site	1
Ellipse	ca. 1880s	C	Site	1
Floral Library	1968	NC[340]	Site	1
Franklin Delano Roosevelt Memorial	1991-1997	C	Site	1
George Mason Memorial	2002	C	Site	1
German-American Friendship Garden	1987-1988	C	Site	1
Korean War Veterans Memorial	1992-1995	C	Site	1
Lincoln Memorial grounds[341]	1791-1914; 1914-1933	C	Site	1
Lock B Archeological Site (Site 51NW235; ASMIS No. NAMA00348.000)	1832	C	Site	1
Lockkeeper's House Foundation Archeological Site (Site 51NW233; ASMIS No. NAMA00347.000)	1837	C	Site	1
Mall (Res. Nos. 3, 3A, 3B, 4, 5, 6, and 6A)[342]	1791-1792; 1902-1975	C	Site	1
Martin Luther King, Jr. Memorial	2006-2011	C	Site	1
Monument Grounds Archeological Site (Site 51NW035)	Prehistoric	NC[343]	Site	1
National Gallery of Art Sculpture Garden	1999	C	Site	1
Polo Grounds	1909; 1965	NC[344]	Site	1
President's Park South[345]	1791-1947	C	Site	1
Reservation No. 201	1894	C	Site	1
Reservation No. 553	1894	C	Site	1
Sherman Park Archeological Site (Site 51NW131; ASMIS No. NAMA0002.00)	Early 20th C.	NC[346]	Site	1
Sylvan Theatre	1917; 1944; 1976	C	Site	1
Thomas Jefferson Memorial grounds[347]	1934-1943	C	Site	1

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
SITES (cont.)				
Tiber Creek Sewer Archeological Site (Site 51NW234; ASMIS No. NAMA00349.000)	ca. 1870s	C	Site	1
Vietnam Veterans Memorial	1982	C	Site	1
Washington City Canal Archeological Site (Site 51NW241)	1810-1815	NC[348]	Site	1
Washington Monument Grounds (Res. No. 2)[349]	1791-1943	C	Site	1
Water Intake Tunnel Archeological Site (Site 51NW243)	Late 19th C.	NC[350]	Site	1
West Potomac Park (Res. No. 332)	1897	C	Site	1
White House Stable Archeological Site (Site 51NW130; ASMIS No. NAMA0001.00)	1871; 1882	C	Site	1
World War II Memorial	2001-2004	C	Site	1
			Total Count (Sites)	31

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
STRUCTURES				
3rd Street, SW	1791-1792	C	Structure	1
4th Street, SW	1791-1792	C	Structure	1
7th Street, NW-SW	1791-1792	C	Structure	1
9th Street, SW	1791-1792	NC[351]	Structure	1
12th Street, NW-SW	1791-1792	NC[352]	Structure	1
14th Street, NW-SW	1791-1792	C	Structure	1
15th Street between Constitution and Independence avenues	1791-1792; 1997	NC[353]	Structure	1
17th Street, NW	1791-1792	C	Structure	1
23rd Street, NW	1901-02	C	Structure	1
Boat Dock and Gate	1962	NC[354]	Structure	1
Bulfinch Gateposts	ca. 1820s	C	Structures	4
Bulfinch Gatehouses	1828	C	Structures	2
Constitution Avenue, NW	1901-1902	C	Structure	1
Constitution Avenue Belvedere	1931	C	Structure	1
Daniel French Drive	1901-1902	C	Structure	1
District of Columbia War Memorial	1931	C	Structure	1
E Street, NW	1791-1792	C	Structure	1
Flood Control Levee	1936; 1939; 1974; 2014	C	Structure	1
Henry Bacon Drive	1901-1902	C	Structure	1
Independence Avenue Extension	1942-1943	C	Structure	1
Inlet Bridge	1908-1909	C	Structure	1
Jefferson Drive	1901-1902	C	Structure	1
Kutz Bridge	1941-1943	C	Structure	1
Lincoln Circle	1901-1902	C	Structure	1
Lincoln Memorial	1914-1922	C	Structure	1
Madison Drive	1901-1902	C	Structure	1
Maryland Avenue, SW	1791-1792	C	Structure	1
Metro Entrance	ca. 1976	NC[355]	Structure	1

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
STRUCTURES (cont.)				
Ohio Drive	1901-1902	C	Structure	1
Outlet Bridge	1888-1889	C	Structure	1
Pennsylvania Avenue, NW	1791-1792	C	Structure	1
Reflecting Pool	1924	C	Structure	1
Raoul Wallenberg Place (15th Street south of Independence Avenue)	1791-1792	C	Structure	1
Smithsonian Carousel and Ticket Booth	ca. 1940s	NC[356]	Structure	1
Stone Seawalls	1882-1896	C	Structure	1
Terminus of the Rock Creek and Potomac Parkway	1901-1902	C	Structure	1
Thomas Jefferson Memorial	1939-1943	C	Structure	1
Tidal Basin	1882-1909	C	Structure	1
Washington Monument	1848-1884	C	Structure	1
Watergate steps	1932	C	Structure	1
			Total Count (Structures)	44

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
OBJECTS				
100th Anniversary Plaques	1984	C	Objects	2
Aspiration and Literature (The Arts of Peace)	1951	C	Object	1
Boy Scout Commemorative Tribute	1964	C	Object	1
Butt-Millet Memorial Fountain	1913	C	Object	1
Commodore John Paul Jones Statue	1912	C	Object	1
Cuban Friendship Urn	1928	C	Object	1
Downing Urn	1856	C	Object	1
Ellipse Meridian Stone	1921	C	Object	1
First Airmail Flight Marker	1958	C	Object	1
First Cherry Tree Planting Plaque	1950	C	Object	1
First Division Monument	1924	C	Object	1
General William Tecumseh Sherman Memorial	1898-1903	C	Object	1
Haupt Fountains	1968	NC[357]	Object	1
Japanese Lantern	1954	C	Object	1
Japanese Pagoda	1958	C	Object	1
Jefferson Pier	1889	C	Object	1
John Ericsson Monument	1927	C	Object	1
John Saul Plaque	1976	C	Object	1
Joseph Henry Memorial	1883	C	Object	1
Memorial to the 56 Signers of the Declaration of Independence	1984	C	Object	1
Mounting Block	1910s	NC[358]	Object	1
Music and Harvest (The Arts of Peace)	1951	C	Object	1
National Christmas Tree Plaque	1978	C	Object	1
National Grange Marker	1951	C	Object	1
Number 4 Fountain	1905-1906	C	Object	1
Original Patentees of the District of Columbia Memorial	1936	C	Object	1
Sacrifice (The Arts of War)	1951	C	Object	1
Second Division Memorial	1936	C	Object	1

Table B: National Mall Historic District Resources – List by Resource Type (cont.)

Resource Name	Date(s)	Status	Type	Count
OBJECTS (cont.)				
Valor (The Arts of War)	1951	C	Object	1
Washington City Canal Memorial Stone and Plaque	1950	C	Object	1
Washington Monument Elevation Obelisk	1898	C	Object	1
Zero Milestone	1923	C	Object	1
			Total Count (Objects)	33

[285] The exact location of the Monument Grounds Archeological Site is unknown; however, recent geoarcheological work on the Washington Monument Grounds identified two buried surfaces, or paleosols, that the D.C. Historic Preservation Office considers part of Site 51NW035. Due to the fact that the site is from the prehistoric time period and is outside the 1791-1965 period of significance for Criterion D, it has been evaluated as a noncontributing resource within the National Mall Historic District.

[286] The Plan of the City of Washington nomination identifies 9th Street, NW, from Constitution Avenue, NW, to Florida Avenue, NW, and 9th Street, SW, from Maine Avenue to mid-Mall as contributing. Since the segment of 9th Street, SW, within the historic district is underground, it is identified as a noncontributing resource of the historic district.

[287] Although The Plan of the City of Washington nomination identifies 12th Street, NW, from mid-Mall to Florida Avenue and 12th Street, SW, from mid-Mall to Maine Avenue, SW, as contributing, the segment of 12th Street, NW-SW, within the historic district is a ramp and tunnel structure and is therefore identified as a noncontributing resource of the historic district.

[288] While The Plan of the City of Washington nomination identifies 15th Street, NW, from mid-Mall to Florida Avenue and 15th Street, SW, from mid-Mall to Water Street as contributing, the segment of 15th Street between Constitution and Independence avenues was altered from its historic alignment in 1997. Therefore, it is identified as a noncontributing resource of the historic district.

[289] Although historically part of the Mall, Union Square (Res. No. 6A) is excluded from the boundaries of this historic district nomination because it falls under the jurisdiction of the Architect of the Capitol and is legally exempt from listing in the National Register. The Mall has been documented in a Cultural Landscape Inventory, which identifies contributing landscape elements related to topography, land use, vegetation, spatial organization, views and vistas, circulation, buildings and structures, and small-scale features. For additional information and a full list of landscape elements, see U.S. Department of the Interior, National Park Service, “Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall,” 2006.

[290] Due to the fact that the archeological features associated with the Washington City Canal Archeological Site could not be dated, the site has been evaluated as a noncontributing resource within the National Mall Historic District.

[291] Due to the fact that the archeological features associated with the Water Intake Tunnel Archeological Site could not be dated, the site has been evaluated as a noncontributing resource within the National Mall Historic District.

[292] Although the wall remains associated with the Sherman Park Archeological Site contribute to the history of the landscape development of Sherman Park, the site lacks significance under Criterion D. Thus, the Sherman Park Archeological Site has been evaluated as a noncontributing resource within the historic district.

[293] Due to the fact that conclusive evidence of the wharf was not discovered during excavations for the Potomac Park Levee project, the 17th Street Wharf Archeological Site is not eligible under Criterion D and has been evaluated as a noncontributing resource within the National Mall Historic District.

[294] The Polo Grounds are identified as a noncontributing resource of the National Mall Historic District because the site lacks integrity under National Register Criterion A, is not significant under National Register Criterion C or Criterion D, and does not meet any of the National Register Criteria Considerations.

[295] As of the date of this nomination, the Mounting Block is temporarily located along the west wall of the Lockkeeper's House. The Mounting Block lacks historic context due to its association with the bridle trails that are no longer present in West Potomac Park. The Mounting Block is identified as a noncontributing resource of the National Mall Historic District because it lacks integrity under National Register Criterion A and does not qualify under Criteria Consideration B for moved properties. In addition, the Mounting Block is not significant under National Register Criterion C or Criterion D.

[296] The Lincoln Memorial grounds has been documented in a Cultural Landscape Report, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Report: West Potomac Park, Lincoln Memorial Grounds," Part 1: Site History, Analysis and Evaluation, and Design Guidelines, August 1999.

[297] The District of Columbia War Memorial grounds has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscapes Inventory: D.C. War Memorial, National Mall and Memorial Parks, West Potomac Park," 2009.

[298] The Smithsonian Carousel is identified as a noncontributing resource of the National Mall Historic District because it does not qualify under Criteria Consideration B for moved properties. The Smithsonian Carousel's historical associations are directly dependent on its original location, and, as a result of its move, the structure no longer possesses an orientation, setting, or general environment that is comparable to those of its historic location and that are compatible with its significance.

[299] The Washington Monument Grounds has been documented in a Cultural Landscape Inventory and in a Cultural Landscape Report, which document the contributing landscape elements. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: Washington Monument Grounds, Washington Monument," 2009, and John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," December 2003 (revised January 2015).

[300] The Thomas Jefferson Memorial grounds has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: Thomas Jefferson Memorial," 2003.

[301] Historically, President's Park South is part of a larger tract of land known as President's Park, or Reservation No. 1 (Original Appropriation No. 1), which includes the White House grounds. The White House and its grounds, however, is not included within the boundaries of the historic district because they are legally exempted from listing in the National Register. President's Park South has been documented in a Cultural Landscape Inventory and as part of a Cultural

Landscape Report for the White House and President's Park. These documents identify the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: President's Park, President's Park South," 2010 and Susan Calafate Boyle, "Cultural Landscape Report, Site History and Evaluation, 1791-1994: The White House and President's Park," National Park Service, December 2001.

[302] The Guardhouse is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criteria A, C, or D, and it does not meet any of the National Register Criteria Considerations.

[303] The Boat Dock and Gate is identified as a noncontributing resource of the National Mall Historic District because it lacks integrity under National Register Criterion A, it is not significant under National Register Criterion C or Criterion D, and it does not meet any of the National Register Criteria Considerations.

[304] The Floral Library is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, falls outside the 1791-1965 period of significance for Criterion C, and does not meet any of the National Register Criteria Considerations.

[305] The Haupt Fountains are identified as a noncontributing resource of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations. The fountains do not contribute under Criterion Consideration F because they are not commemorative.

[306] The Tourmobile Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[307] Ibid.

[308] Ibid.

[309] Ibid.

[310] The U.S. Park Police Stables are identified as a noncontributing resource of the National Mall Historic District because the resource is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[311] The Metro Entrance is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations. The Metro system has not yet been evaluated for National Register eligibility.

[312] The Comfort Stations are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[313] Ibid.

[314] Constitution Gardens has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: National Mall and Memorial Parks, West Potomac Park, Constitution Gardens," 2008.

[315] The Refreshment Kiosk is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[316] Ibid.

[317] The Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[318] The Food Service Buildings are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[319] Ibid.

[320] The Ellipse Visitor Pavilion is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[321] The Tourmobile Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[322] Ibid.

[323] The Comfort Stations are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[324] The Ellipse Visitor Pavilion is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[325] The Food Service Buildings are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[326] Ibid.

[327] The Guardhouse is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criteria A, C, or D, and it does not meet any of the National Register Criteria Considerations.

[328] The Kiosks are identified as noncontributing resources of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[329] Ibid.

[330] Ibid.

[331] The Refreshment Kiosk is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations.

[332] Ibid.

[333] Ibid.

[334] Ibid.

[335] The Tourmobile Kiosks are identified as noncontributing resources of the historic district because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations.

[336] The U.S. Park Police Stables are identified as a noncontributing resource of the historic district because the resource is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the Criteria Considerations.

[337] The 17th Street Wharf is identified as Site 51NW232 in the D.C. Archeological Site Inventory and is assigned ASMIS No. NAMA00346.000 in the NPS Archeological Site Management Information System. Due to the fact that conclusive evidence of the wharf was not discovered during excavations for the Potomac Park Levee project, the site is not eligible under Criterion D and has been evaluated as a noncontributing resource within the National Mall Historic District.

[338] Constitution Gardens has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, “Cultural Landscape Inventory: National Mall and Memorial Parks, West Potomac Park, Constitution Gardens,” 2008.

[339] The District of Columbia War Memorial grounds has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, “Cultural Landscapes Inventory: D.C. War Memorial, National Mall and Memorial Parks, West Potomac Park,” 2009.

[340] The Floral Library is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, falls outside the 1791-1965 period of significance for Criterion C, and does not meet any of the National Register Criteria Considerations.

[341] The Lincoln Memorial grounds has been documented in a Cultural Landscape Report, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Report: West Potomac Park, Lincoln Memorial Grounds," Part 1: Site History, Analysis and Evaluation, and Design Guidelines, August 1999.

[342] Although historically part of the Mall, Union Square (Res. No. 6A) is excluded from the boundaries of this historic district nomination because it falls under the jurisdiction of the Architect of the Capitol and is legally exempt from listing in the National Register. The Mall has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006.

[343] The Monument Grounds is identified as Site 51NW035 in the D.C. Archeological Site Inventory. The exact location of the site is unknown; however, recent geoarcheological work on the Washington Monument Grounds identified two buried surfaces, or paleosols, that the D.C. Historic Preservation Office considers part of Site 51NW035. Due to the fact that the site is from the prehistoric time period and is outside the 1791-1965 period of significance for Criterion D, it has been evaluated as a noncontributing resource within the National Mall Historic District.

[344] The Polo Grounds are identified as a noncontributing resource of the National Mall Historic District because the site lacks integrity under National Register Criterion A in the area of entertainment and recreation, is not significant under National Register Criterion C or Criterion D, and does not meet any of the National Register Criteria Considerations.

[345] Historically, President's Park South is part of a larger tract of land known as President's Park, or Reservation No. 1 (Original Appropriation No. 1), which includes the White House and its grounds. The White House and its grounds, however, are not included within the boundaries of the historic district because they are legally exempted from listing in the National Register. President's Park South has been documented in a Cultural Landscape Inventory and as part of a Cultural Landscape Report for the White House and President's Park. These documents identify the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: President's Park, President's Park South," 2010 and Susan Calafate Boyle, "Cultural Landscape Report, Site History and Evaluation, 1791-1994: The White House and President's Park," National Park Service, 2001.

[346] Although the wall remains associated with the Sherman Park Archeological Site contribute to the history of the landscape development of Sherman Park, the site lacks significance under Criterion D. Thus, the Sherman Park Archeological Site has been evaluated as a noncontributing resource within the National Mall Historic District.

[347] The Thomas Jefferson Memorial grounds has been documented in a Cultural Landscape Inventory, which identifies the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: Thomas Jefferson Memorial," 2003.

[348] Due to the fact that the archeological features associated with the Washington City Canal Archeological Site could not be dated, the site has been evaluated as a noncontributing resource within the National Mall Historic District.

[349] The Washington Monument Grounds has been documented in a Cultural Landscape Inventory and in a Cultural Landscape Report. These documents identify the contributing landscape elements of the site. For additional information, see U.S. Department of the Interior, National Park Service, "Cultural Landscape

Inventory: Washington Monument Grounds, Washington Monument," 2009, and John Milner Associates, Inc., "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," December 2003 (revised January 2015).

[350] Due to the fact that the archeological features associated with the Water Intake Tunnel Archeological Site could not be dated, the site has been evaluated as a noncontributing resource within the National Mall Historic District.

[351] Although The Plan of the City of Washington nomination identifies 12th Street, NW, from mid-Mall to Florida Avenue and 12th Street, SW, from mid-Mall to Maine Avenue, SW, as contributing, the segment of 12th Street, NW-SW, within the historic district is a ramp and tunnel structure and is therefore identified as a noncontributing resource of the historic district.

[352] The Plan of the City of Washington nomination identifies 9th Street, NW, from Constitution Avenue, NW, to Florida Avenue, NW, and 9th Street, SW, from Maine Avenue to mid-Mall as contributing. Since the segment of 9th Street, SW, within the historic district is underground, it is identified as a noncontributing resource of the historic district.

[353] While The Plan of the City of Washington nomination identifies 15th Street, NW, from mid-Mall to Florida Avenue and 15th Street, SW, from mid-Mall to Water Street as contributing, the segment of 15th Street between Constitution and Independence avenues was altered from its historic alignment in 1997. Therefore, it is identified as a noncontributing resource of the historic district.

[354] The Boat Dock and Gate is identified as a noncontributing resource of the National Mall Historic District because it lacks integrity under National Register Criterion A in the area of entertainment and recreation, is not significant under National Register Criterion C or Criterion D, and does not meet any of the National Register Criteria Considerations.

[355] The Metro Entrance is identified as a noncontributing resource of the National Mall Historic District because it is not significant under National Register Criterion A or under Criterion D, it falls outside the 1791-1965 period of significance for Criterion C, and it does not meet any of the National Register Criteria Considerations. The Metro system has not yet been evaluated for National Register eligibility.

[356] The Smithsonian Carousel is identified as a noncontributing resource of the National Mall Historic District because it does not qualify under Criteria Consideration B for moved properties. The Smithsonian Carousel's historical associations are directly dependent on its original location, and, as a result of its move, the structure no longer possesses an orientation, setting, or general environment that is comparable to those of its historic location and that are compatible with its significance.

[357] The Haupt Fountains are identified as a noncontributing resource of the National Mall Historic District because they are not significant under National Register Criterion A or under Criterion D, they fall outside the 1791-1965 period of significance for Criterion C, and they do not meet any of the National Register Criteria Considerations. The fountains do not contribute under Criterion Consideration F because they are not commemorative.

[358] As of the date of this nomination, the Mounting Block is temporarily located along the west wall of the Lockkeeper's House. The Mounting Block lacks historic context due to its association with the bridle trails that are no longer present in West Potomac Park. The Mounting Block is identified as a noncontributing resource of the National Mall Historic District because it lacks integrity under National Register Criterion A in the area of entertainment and recreation and does not qualify under Criteria Consideration B for moved properties. In addition, the Mounting Block is not significant under National Register Criterion C or Criterion D.

National Mall Historic District
Name of Property

Washington, D.C.
County and State

8. Statement of Significance

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

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

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

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [X] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [X] F a commemorative property.
- [X] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Architecture
Archeology
Art
Community Planning and Development
Engineering
Entertainment/Recreation
Ethnic Heritage (Black)
Landscape Architecture
Politics/Government
Social History

Period of Significance
Criterion A: 1791-present
Criteria C and D: 1791-1965

Significant Dates
1791-92, 1815, 1847, 1848, 1851, 1867, 1882,
1901-02, 1905, 1929, 1939, 1963

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
undefined

Architect/Builder
Architects:

L'Enfant, Peter (Pierre) Charles
Ellicott, Andrew
Latrobe, Benjamin Henry
Bulfinch, Charles
Renwick, James, Jr.
Mills, Robert
Cluss, Adolf
Burnham, Daniel
McKim, Charles Follen
Rankin, Kellogg & Crane
Hornblower & Marshall
Hastings, Thomas
Bacon, Henry
Platt, Charles
Smith, Delos
Ross, Albert Randolph
Brooke, Frederick
Wyeth, Nathan

Peaslee, Horace
Kendall, William Mitchell
Pope, John Russell
Cret, Paul
Cain, Walker O.
Deacy, William Henry
Bunshaft, Gordon
Obata, Gyo
Childs, David
Owings, Nathaniel
Cooper-Lecky Partnership
Pei, I.M.
Lin, Maya
Bassett, Charles
Cardinal, Douglas
Polshek and Partners
Carlhian, Jean-Paul
St. Florian, Friedrich
Jones, Johnpaul
ROMA Design Group
Jackson, Ed, Jr.

Landscape Architects:

Brown, Joe
Downing, Andrew Jackson
Olmsted, Frederick Law, Jr.
Hubbard, Henry
Geiffert, Alfred, Jr.
Greenleaf, James
Payne, Irving
Clarke, Gilmore
Kiley, Dan
Sasaki and Associates
Halprin, Lawrence
Olin, Laurie
Oehme, van Sweden & Associates
Rhodeside & Harwell

Engineers:

Babcock, Col. Orville
Casey, Lt. Col. Thomas Lincoln
Hains, Maj. Peter Conover
Modjeski and Masters

Sculptors and Artists:

Saint-Gaudens, Augustus
Rohl-Smith, Carl
French, Daniel Chester
Guerin, Jules
Niehaus,Charles
Fraser, James Earle
Mose, Carl
Friedlander, Leo
Evans, Rudulph
Weinman, Adolph
Newell, Gordon
Hunolt, James
Gaylord, Frank
Nelson, Louis
Baskin, Leonard
Estern, Neil
Graham, Robert
Hardy, Tom
Segal, George
Hart, Frederick
Goodacre, Glenna
Ross, Wendy
Sakiestewa, Ramona
Kaskey, Raymond
Yixin, Lei

Other:

House, Donna

Table of Contents

Introduction/Significance Summary
Overview ... 90
Summary of Previous National Register Evaluations ... 90
Statement of Significance Summary ... 92
Periods of Significance ... 93
Narrative Statement of Significance
Criterion A ... 94
Criterion C ... 96
Criterion D ... 97
Criterion Consideration B ... 98
Criterion Consideration F ... 98
Criterion Consideration G ... 99
Integrity of the National Mall Historic District ... 100
Developmental History/Historical Context
1791-1849: The L'Enfant Plan and Early Development ... 101
Planning the First Permanent U.S. Capital ... 101
Early Development: The President's House and the Capitol ... 105
Private and Institutional Development of the Public Grounds ... 108
1850-1900: Andrew Jackson Downing and the Picturesque Mall ... 111
The Downing Plan: Intentions and Partial Fulfillment ... 111
Late Nineteenth-Century Development under the Corps of Engineers ... 114
1901-1943: The McMillan (Senate Park) Commission Reinterprets L'Enfant ... 120
The Creation of the Commission ... 120
Development of the Senate Park Commission Plan for Washington ... 121
Implementation of the Plan: Early Successes ... 124
Implementation of the Plan: Developing the Landscape ... 129
Expanded Use of the National Mall ... 134
1943-Present: Adapting the McMillan Plan for Modern Use ... 135
World War II Temporary Buildings and Smithsonian Expansion ... 135
SOM Plans and Implementation ... 137
Expansion of National Gallery, Smithsonian, and National Park Service Facilities ... 140
The National Mall as Public Forum and National Stage ... 147
Conclusion: The Evolving National Mall ... 149
Security Construction and the National Mall's Spatial Organization ... 149
Planning for the Future ... 151

Introduction/Significance Summary

Overview

It has been written that "Fundamental tenets of the Constitution – the balance of powers inherent in the executive versus legislative prerogatives and federal versus states' rights – were built into the matrix" of the eighteenth-century plan for Washington conceived by Maj. Peter (Pierre) Charles L'Enfant.[357] As reinterpreted by the McMillan (Senate Park) Commission at the beginning of the twentieth century, the plan of Washington "recast [the city] as a symbol of national authority and of the nation's emergence as a world power."[358] Central to both these landmark plans is the great cross axis of the National Mall, composed of the public land extending west from the Capitol to the Potomac River and south from the White House to the Thomas Jefferson Memorial. This cross-shaped public space links the seats of the executive and legislative branches of the federal government with each other and with memorials to statesmen largely responsible for the founding and continuity of the republic: George Washington, who secured that independence as commander of the Continental army and then stabilized the young United States as president of the Constitutional Convention and as the nation's first elected president; Thomas Jefferson, who penned the document declaring American independence, acted as Washington's secretary of state, and was elected the nation's third president; and Abraham Lincoln, who as sixteenth president took seriously the implication of Jefferson's declaration of the equality of all men and led the country during its bloody battle for reunification based on that principle. Some of the most distinguished artists in the history of American design played important roles in shaping and detailing this monumental space as it is experienced today.

Yet the significance of the National Mall Historic District derives from more than the two important plans on which it was based and its association with the illustrious individuals involved in its history. Written on the historic district's landscape is the story of its incremental evolution, which has accommodated additional civic, democratic, cultural, social, and recreational uses, an expanding range of artistic expression and symbolic associations, and events unimagined by those involved in its original design.

Summary of Previous National Register Evaluations

Much of the area included within the boundaries of the National Mall Historic District has been previously documented in National Register of Historic Places nominations, and the area is home to numerous individual properties listed in the register.[359]

The entire district is included in The Plan of the City of Washington (incorporating L'Enfant and McMillan plan elements), which was listed in the National Register of Historic Places on April 24, 1997; draft National Historic Landmark documentation was submitted on January 4, 2001. Earlier, elements of the plan were documented in the D.C. Inventory of Historic Sites, which included preliminary identification (November 8, 1964), designation of major elements (January 19, 1971), and expanded evaluation (January 23, 1997).

Two existing historic district nominations evaluate buildings, structures, sites, and objects within the proposed National Mall Historic District. They are:

1) East and West Potomac Parks (area bounded by Constitution Avenue, NW, 17th Street, NW-SW, and the Potomac River, including Hains Point) – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, November 30, 1973, revised November 11, 2001.

[357] Pamela Scott, "'This Vast Empire': The Iconography of the Mall, 1791-1848," in *The Mall in Washington, 1791-1991*, Richard Longstreth, ed. (Washington, D.C.: National Gallery of Art, 1991), 37.

[358] Jon A. Peterson, "The Senate Park Commission Plan for Washington, D.C.: A New Vision for the Capital and the Nation," in *Designing the Nation's Capital: The 1901 Plan for Washington, D.C.*, Sue Kohler and Pamela Scott, eds. (Washington, D.C.: U.S. Commission of Fine Arts, 2006), 5.

[359] The purpose of this new nomination is explained in Section 7. While the National Historic Preservation Act of 1966 exempts the White House and the U.S. Capitol from listing in the National Register of Historic Places, both were designated as National Historic Landmarks on December 19, 1960.

2) Rock Creek and Potomac Parkway (area bounded by Potomac River and Rock Creek between the Lincoln Memorial and the National Zoo; U.S. Reservation 360) – D.C. Inventory of Historic Sites, November 8, 1964, National Register of Historic Places, May 4, 2005.

Numerous properties within the bounds of the National Mall Historic District have been individually listed in the D.C. Inventory and the National Register. Some of these have also been designated National Historic Landmarks. A list of the individually recognized properties include:

1) The National Mall (area bounded by Constitution and Pennsylvania avenues, NW, 1st Street, NW/SW, Maryland and Independence avenues, SW, and 14th Street, NW/SW) – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, listed October 15, 1966, documented May 19, 1981.[360]
2) National Gallery of Art West Building – D.C. Inventory of Historic Sites, March 7, 1968
3) National Museum of Natural History – D.C. Inventory of Historic Sites, November 8, 1964
4) Smithsonian Arts and Industries Building – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places and National Historic Landmark, November 11, 1971
5) Smithsonian Institution Castle – D.C. Inventory of Historic Sites, November 8, 1964; National Historic Landmark, January 12, 1965; National Register of Historic Places, October 15, 1966
6) Freer Gallery of Art – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, June 23, 1969
7) U.S. Department of Agriculture Administration Building – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, January 24, 1974; National Register of Historic Places, Boundary Increase and Additional Documentation, December 1, 2015
8) Washington Monument – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, October 15, 1966, documented February 5, 1981
9) Bulfinch Gatehouses and Gateposts – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, November 30, 1973
10) Lockkeeper's House, Chesapeake and Ohio Canal Extension – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, November 30, 1973
11) Lincoln Memorial – D.C. Inventory of Historic Sites, November 8, 1964; National Register of Historic Places, October 15, 1966, documented March 24, 1981
12) Thomas Jefferson Memorial – D.C. Inventory of Historic Sites, March 7, 1968; National Register of Historic Places, October 15, 1966, documented May 9, 1981
13) President's Park South – National Register of Historic Places, May 6, 1980
14) District of Columbia War Memorial – National Register of Historic Places, July 11, 2014

Three sculptures within the district are included in multiple property documentation accepted by the National Register and the D.C. Inventory of Historic Sites. They are:

1) Commodore John Paul Jones, American Revolution Statuary – National Register of Historic Places, July 14, 1978; D.C. Inventory of Historic Sites, March 3, 1979
2) General William Tecumseh Sherman, Civil War Monuments in Washington, D.C. – National Register of Historic Places, September 20, 1978; D.C. Inventory of Historic Sites, March 3, 1979
3) Cuban Friendship Urn, Memorials in Washington – National Register of Historic Places, October 11, 2007; D.C. Inventory of Historic Sites, February 22, 2007

[360] As previously noted, the 1981 National Mall documentation did not cover all the areas under consideration for the current nomination.

The large majority of the land area within the proposed historic district has been documented through cultural landscape reports (CLRs) or cultural landscape inventories (CLIs) prepared for or by the National Park Service. The documents assessed National Register significance of the characteristic features of the landscapes and sought District of Columbia State Historic Preservation Office (DCSHPO) concurrence with their findings. The cultural landscapes within the district documented in this manner are:

1) The Mall (area bounded by 3rd Street, 14th Street, Madison Drive, Jefferson Drive, NW, only) – Cultural Landscape Inventory, 2006
2) Washington Monument and Grounds – Cultural Landscapes Inventory, 2009; Cultural Landscape Report, December 2003, revised March 2008, August 2011, and January 2015
3) Lincoln Memorial Grounds – Cultural Landscape Report, 1999
4) Constitution Gardens – Cultural Landscapes Inventory, 2008
5) D.C. War Memorial – Cultural Landscapes Inventory, 2009
6) Thomas Jefferson Memorial and Grounds – Cultural Landscapes Inventory, 2003
7) President's Park South Cultural Landscapes Inventory, 2010

Statement of Significance Summary

The National Mall Historic District is nationally significant under **Criterion A** in the areas of politics and government, ethnic heritage (black), social history, education, and entertainment and recreation. The historic district is significant for its relationship to the establishment of the permanent capital of the United States and continues to serve as the public space linking the executive and legislative branches of the federal government. Since the late nineteenth century, the National Mall has functioned as a gathering place for American citizens to celebrate national events and anniversaries and to exercise their First Amendment rights of free assembly and free speech in efforts to influence politicians' actions regarding issues of national importance, including equal rights, military involvement, and social and environmental policy.

The historic district is also significant at the local level for its importance as a recreational space for the citizens of the District of Columbia. Congress set aside Potomac Park (including what is now West Potomac Park) for recreational purposes, and recreational facilities were constructed from the Washington Monument Grounds to the Lincoln Memorial. These facilities included golf courses, tennis courts, football fields, and swimming pools. Even after most of these built facilities were removed, West Potomac Park, the monument grounds, and other areas of the National Mall have continued to be used as the location of softball, soccer, volleyball, jogging, and other recreational activities for local residents.

The National Mall Historic District is nationally significant under **Criterion C** in the areas of architecture, art, community planning and development, engineering, and landscape architecture. Within its boundaries are buildings and landscape features that represent significant design trends in the nation's history, such as the Romanesque Revival of James Renwick's Smithsonian Castle, the Egyptian Revival obelisk of the Washington Monument, and the City Beautiful organization of the entire ensemble. The National Mall Historic District contains works that possess high artistic value, such as the Lincoln Memorial, and that represent the work of master designers, including John Russell Pope, who designed the National Gallery of Art West Building. Together, the buildings, memorials, fountains and other water features, walks and roads, trees, lawns, and plantings of the National Mall Historic District constitute an urban landscape unlike any in the country.

The National Mall Historic District is also locally significant under **Criterion D** as a property that has yielded or is likely to yield information important in prehistory or history. The district derives significance from a site in President's Park and from four sites primarily associated with the city's nineteenth-century infrastructure and urban development. The sites include two related to the Chesapeake & Ohio Canal (the Lockkeeper's House and Lock B sites) and two associated with the development of the city's infrastructure (Washington City Canal and Tiber Creek Sewer sites).

The National Mall Historic District also meets **Criteria Consideration B (moved properties)** for the resources that have been moved from their original locations. Such resources are often not considered significant since moving a resource may destroy the relationship between the property and its surroundings, damaging the integrity of design and association with events or persons. Moved resources can be considered contributing to a National Register historic district if they retain enough historic features to convey their architectural values and maintain their integrity. The moved

properties within the historic district are the Lockkeeper's House near the intersection of Constitution Avenue and 17th Street, NW, the Bulfinch Gateposts and Gatehouses along Constitution Avenue, the Cuban Friendship Urn in West Potomac Park, and the Downing Urn and the Joseph Henry Statue near the Smithsonian Castle. The National Mall Historic District also meets **Criteria Consideration F (commemorative properties)** as the largest and most significant commemorative landscape in the United States. Several of the commemorative works within the district satisfy Criteria Consideration F as the primary national monuments to individuals and events significant in the nation's history, including presidents and military conflicts. These monuments and memorials are considered contributing as signifiers of broader cultural attitudes and represent the value placed on the commemorated subjects by their sponsors. The National Mall continues to serve as a canvas upon which successive generations of local citizens and communities have written the story of the events, persons, and organizations that have shaped our society. Finally, the National Mall Historic District meets **Criteria Consideration G (properties having achieved significance within the last fifty years**) for its exceptional significance as a continuation of the nation's symbolic core and public gathering space, for the planning principles laid down in the L'Enfant and McMillan plans, as the location of nationally significant works commemorating more recent American history and more recent buildings housing artifacts from our national collections, and as an ongoing site for national celebrations and expressions of constitutional rights.

The National Mall Historic District is not considered significant under National Register **Criterion B**, which evaluates properties for their associations with the lives of significant persons. To be eligible under Criterion B, properties should be associated with a significant individual's productive life and therefore is most often a residence or a work place occupied or used by the individual during the time when he or she achieved significance. As primarily a symbolic, commemorative, and recreational landscape, the National Mall Historic District is not associated with significant individuals in the manner specified by the register.

Periods of Significance

The National Mall Historic District is nationally significant under Criterion A in the areas of entertainment and recreation, ethnic heritage (black), politics and government, education, and social history. It is also locally significant in the area of entertainment and recreation. The period of significance for Criterion A has been designated as 1791 to the present. This period begins with L'Enfant's symbolic placement of the executive and legislative branches of government along axes that intersected at a proposed memorial to George Washington, creating a public forum in which issues of national significance would be played out. The continued use of the National Mall as the location for the expression of freedoms guaranteed by the U.S. Constitution and celebrations of significant national events signifies its exceptional, ongoing importance as a public gathering space and justifies the continuation of the period of significance to the present day.

The historic district is nationally significant under Criterion C in the areas of architecture, art, community planning and development, engineering, and landscape architecture. The period of significance for Criterion C is judged to begin in 1791, when the L'Enfant Plan's unprecedented vision for the city was approved by Congress, and ends in 1965. Ending the period of significance for Criterion C in 1965 follows National Register guidelines that recommend allowing for an appropriate interval of time to pass before aesthetic judgments are made on the enduring significance of built resources. The four contributing archeological sites within the district also date to this stretch of time; the period of significance for Criterion D is therefore also 1791-1965.

The application of two periods of significance to the evaluation of resources has resulted in some built features that satisfy Criterion A, due to their significance as the nation's foremost memorial to an individual or event or museum devoted to a people or a subject, and Criterion C, due to their age and scholarly consensus on their artistic merits. The Lincoln Memorial is one such National Mall feature. Other similar types of resources, however, are significant only under Criterion A because they are less than fifty years old and a consensus on their aesthetic importance has not been formed. An example of such a contributing feature would be the Franklin Delano Roosevelt Memorial in West Potomac Park, completed in 1997. Further scholarship is warranted to justify exceptional design significance for resources that post-date 1965.

Narrative Statement of Significance

Criterion A *(Properties associated with events that have made a significant contribution to the broad patterns of our history)*

Politics/Government – The National Mall Historic District is nationally significant under Criterion A in the areas of politics and government. In 1791, President George Washington selected the site of the nation's capital, as well as Maj. Peter (Pierre) Charles L'Enfant to plan the new city. Washington and Congress approved L'Enfant's plan for the location of the executive and legislative branches of the United States government, as well as the green space and proposed statue to Washington that connected the two, by the end of the year. This placement of the seats of the legislative and executive branches of government, connected physically and visually through open space and a memorial to Washington, has formed the symbolic core of American government ever since. The National Mall has thus come to represent the separation of powers that defines American democracy, while also symbolizing the necessary interaction between the branches within the context of the great political leaders and events of the nation's past, which are represented in the memorials and monuments that comprise the National Mall's landscape.

The presidential inauguration occurs every four years on the west lawn of the Capitol, and the adjacent National Mall offers citizens space from which to participate in this ritual of American government. The number of Americans taking advantage of this opportunity can range from hundreds of thousands to the 1.8 million that witnessed President Barack Obama's 2009 inauguration from the Capitol Grounds, the National Mall, and along Pennsylvania Avenue.

The historic district is also nationally significant in the area of Politics/Government as the site of important political demonstrations that influenced the manner in which the nation is governed. See *Ethnic Heritage (Black)* (below) and *Social History* (below), for a more complete description of the National Mall's significance in these areas.

Ethnic Heritage (Black) – The National Mall Historic District is nationally significant under Criterion A in the areas of ethnic heritage (black) as the location of several seminal events in the Civil Rights movement. Renowned contralto Marian Anderson's performance on the steps of the Lincoln Memorial in 1939 was the first public demonstration to employ the symbolism of the National Mall to comment on the state of race relations in the United States. After her proposed concert at Constitution Hall and in other locations in the city was rejected on racial grounds, a performance for Anderson was arranged at the memorial to the American president during whose administration enslaved African Americans were freed from bondage. The Lincoln Memorial and its grounds continued to be a preferred location for demonstrations designed to persuade the American public of the importance of equal treatment of the races through the 1960s. Among the most successful of such events was the March on Washington for Jobs and Freedom, on August 28, 1963, which took place on both the Washington Monument and Lincoln Memorial grounds. During the rally, the Rev. Martin Luther King, Jr., delivered his now famous "I Have a Dream" speech from the steps of the Lincoln Memorial. King was also involved in the early planning for the Poor People's Campaign, which took place in West Potomac Park in 1968, not long after his assassination.

Social History – The National Mall Historic District is nationally significant under Criterion A in the area of social history as the site of demonstrations of American rights of free assembly and free speech related to some of the most important issues in our nation's history. Beginning in the first half of the twentieth century, American citizens used the public space of the historic district to express their opinions on social issues and seek influence over their representatives in the government. In addition to important civil rights demonstrations, such as Marian Anderson's performance on the steps of the Lincoln Memorial in 1939 and the 1963 March on Washington for Jobs and Freedom, three large protests against the war in Vietnam took place in April and May of 1971, during which protestors attempted to disrupt the city's daily routine, while some 10,000 police and national guard tried to restore order. Since it became a favored location for such events, the National Mall has continued to be a venue for citizens who wish to make their fellow Americans aware of important issues facing the country, including the environment, abortion, HIV-AIDS, prisoners detained in Guantanamo, Cuba, immigration, and the Falun Gong in China.

Entertainment/Recreation – The National Mall Historic District is also both nationally and locally significant under Criterion A in the area of entertainment/recreation. It is nationally significant as the site of continuing recreation in the form of museum and memorial visitation, which began to be encouraged in the United States in the middle of the nineteenth century as part of a movement aimed at advancing the physical and mental well-being of American citizens. The value of

such recreation also guided the City Beautiful Movement of the early twentieth century. Millions of people visit the National Mall each year to participate in this form of recreation. The National Mall is locally significant as the site of ongoing recreational opportunities for Washington residents since the beginning of the twentieth century that have included the construction of ball fields, tennis courts, polo grounds, golf courses, and other facilities. While many of the built facilities for athletic competition have been removed, the National Mall remains an important venue for city residents who wish to participate in informal athletic contests.

The adoption of Andrew Jackson Downing's Picturesque design for the Mall, the Washington Monument Grounds, and President's Park, with its winding pedestrian paths and carriageways, also derives from mid-nineteenth century notions of healthful outdoor entertainment and recreation. Downing imagined his design for Washington's public grounds as a model for parks elsewhere in the United States, and while Downing's plan was not implemented precisely as he had envisioned, the design provided the inspiration for the drives, walks, and plantings executed by the Office of Public Buildings and Grounds in the last third of the nineteenth century. City Beautiful planners incorporated an understanding of the health-giving properties of designed public landscapes into its principles, as seen in the World's Columbian Exposition in Chicago in 1893. The Senate Park (McMillan) Commission plan for Washington's park system at the beginning of the twentieth century was the most complete and influential application of these City Beautiful principles, emphasizing the creation of monuments and buildings, linked with carriage and pedestrian paths that provided visitors with opportunities to experience light and fresh air. Although altered from the sinuous Picturesque forms of Downing's design to an axial Baroque Classicism, the McMillan Plan for what is now the National Mall maintained an emphasis on this type of recreation and entertainment.

The McMillan Commission also embraced athletic pursuits in its plans for Washington, envisioning ball fields, tennis courts, playgrounds, and stadiums in the area called "the Washington Common" near what is now the Thomas Jefferson Memorial. Although built facilities never followed the McMillan Plan in detail, recreational uses of the National Mall have continued at least since the early twentieth century, when Congress dedicated the land reclaimed from the Potomac River to "the recreation and pleasure of the people." Since the federal government was, in essence, the local government for much of Washington's history, the athletic facilities on federal parkland often provided the only planned recreational opportunities for city residents. Recreational use of the National Mall has included baseball fields, tennis courts, bridle paths, and swimming facilities on the Washington Monument Grounds, as well as baseball, softball, golf, tennis, archery, and volleyball facilities in West Potomac Park. The National Mall is also locally significant as the site of ongoing recreational opportunities for Washington residents since the beginning of the twentieth century that have included the construction of ball fields, tennis courts, polo grounds, golf courses, and other facilities. While many of the built facilities for athletic competition have been removed, the National Mall remains an important venue for city residents who wish to participated in athletic contests.

Forms of entertainment and recreation have undergone continuous change in the two hundred-plus years of the National Mall's existence. Carriage rides and horseback riding have given way to running and bicycling. Major sports such as baseball and football became important, while older activities such as tennis and polo have continued to be pursued. Social conditions have altered, as racial segregation has ended and co-recreational opportunities have expanded. Within the National Mall, the emphasis on built facilities, such as pools, tennis courts, and baseball diamonds, has ended, and most such construction has been removed from the National Mall. Instead, informal recreational areas, such as soccer on the Mall's turf panels and unmarked softball fields, are utilized by area residents. Areas of the National Mall have also been consistently used as venues for entertainment, from the performances of Shakespeare's plays that were the original purpose of the Sylvan Theater to motion pictures shown at the Washington Monument, and concert performances in various locations throughout the historic district.

Education – The historic district is home to the Smithsonian Institution and the National Gallery of Art, two pivotal cultural and educational institutions in the United States. Formed through the bequest of British scientist James Smithson, the Smithsonian was chartered by Congress in 1846 to promote "the increase and diffusion of knowledge," a goal it has pursued in the development of national collections in the realms of science, history, and art and through wide-ranging publications and public programs. The Smithsonian has developed into the nation's premier collection of museums and one of the most influential educational institutions in the United States. Eleven of the Smithsonian Institution's nineteen museums are located in the National Mall Historic District, as are thirteen of the institution's twenty research libraries. Each

of the museums and libraries contributes to the district as part of this nationally significant complex, as the repository of the nation's collections, and as the centers of important research and education.

The National Gallery of Art was founded in 1937 to serve the United States by preserving, collecting, exhibiting, and fostering the understanding of works of art at the highest possible museum and scholarly standards. The gallery's curators and conservators conduct advanced research on its collections, and scholars from around the country use the resources at its Center for Advanced Study in the Visual Arts to support their research. The Gallery reaches out to students at all levels and to the general public through publications and exhibitions and a variety of educational programs, films, and online initiatives.

Criterion C *(Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction)*.

Architecture – The National Mall Historic District is nationally significant under Criterion C in the area of architecture as a collection of museum and commemorative buildings and structures representing nearly two centuries of American design. The district includes two National Historic Landmarks (the Smithsonian Institution Castle and the Arts and Industries Building), as well as four nationally significant properties listed in the National Register of Historic Places (U.S. Department of Agriculture Administration Building, Washington Monument, Lincoln Memorial, Thomas Jefferson Memorial).[361] Among the nationally significant architects whose work is represented within the district are those with positions in the federal government, such as Robert Mills, who held the position of Architect of Public Buildings, as well as designers selected for individual projects, including James Renwick (Smithsonian Institution Castle), Henry Bacon (Lincoln Memorial), and John Russell Pope (Thomas Jefferson Memorial, National Gallery of Art West Building). The designs span the entire nineteenth century and much of the twentieth and represent the significant architectural and aesthetic principles of the periods in which they were created.

Art –The National Mall Historic District possesses national significance under Criterion C in the area of art for its collection of artistic works commemorating significant American individuals and events in American history. In many ways, the works function as the national expression of our understanding of these individuals, but they also represent the aesthetic principles of the times in which they were conceived and executed by important artists of the nineteenth and twentieth centuries. National Register nominations for several of the properties within the district list art among their areas of significance for the notable sculpture incorporated into the designs. These include the Lincoln Memorial, the Thomas Jefferson Memorial, and the U.S. Department of Agriculture Administration Building.

Works such as Calvert Vaux's urn designed and fabricated in memory of landscape designer Andrew Jackson Downing and the statue of Joseph Henry, the first secretary of the Smithsonian Institution, by William Wetmore Story, represent nineteenth-century modes of expression. Vaux's design employs the classical imagery of the urn as a commemorative device, along with vegetal motifs. Story, one of the many American sculptors working in Italy in the nineteenth century, creates a heroic, larger- than-life-size Henry, emblematic of the nineteenth-century faith in scientific progress. In the Classical Revival vocabulary of the early twentieth century, Daniel Chester French's seated Abraham Lincoln enshrines the sixteenth president's relaxed simplicity, but also his strength and grandeur, within the Greek temple designed by Henry Bacon. Jules Guerin's murals in flanking rooms identify the acts for which the president will be remembered – emancipation of enslaved people and reunification of a divided country. French's depiction of Lincoln has become an iconic image of the president who led the country through the Civil War to its reunification.

Community Planning and Development – The National Mall Historic District is also nationally significant in the area of community planning and development for its embodiment of two influential American planning philosophies. L'Enfant's 1791 plan for the capital of the United States is the most comprehensive example of a baroque city plan in the country, reconciling symbolic and practical considerations in the system of radial avenues and orthogonal streets, the great cross axis of the public space, the reservation of park land, the location of major buildings, and the canal between the Potomac

[361] The National Register nominations for these properties were prepared prior to the requirement for designating a property's level of significance. However, each of these memorials is cited as "the nation's foremost memorial" to its subject, and the wings of the Agriculture department building are said to be "as felicitous examples [of Beaux Arts architecture] as can be found anywhere in the United States."

River and its Eastern Branch. Looking at some of the same models that influenced L'Enfant, the members of the Senate Park (McMillan) Commission reimagined L'Enfant's plan to incorporate the order, hierarchy, and formality of the American City Beautiful movement. The subsequent adaptation and implementation of the McMillan Plan by the U.S. Commission of Fine Arts, the National Capital Park and Planning Commission, and the National Park Service has created the best-preserved example of City Beautiful planning in the country, which remains influential to the present day.

In the second half of the nineteenth century, Andrew Jackson Downing's design for the National Mall was intended to provide an example of picturesque design principles for the nation. Downing's design ideas were implemented in what is now President's Park South and on the grounds of the Smithsonian Institution, and his precepts guided the late nineteenth-century work of the U.S. Army Corps of Engineers in the monumental core. Very little trace of the picturesque features of the National Mall remain evident today, with the exception of the Ellipse south of the White House.

Engineering – The National Mall Historic District is nationally significant under Criterion C in the area of engineering for its inclusion of two notable engineering accomplishments of late nineteenth-century America – the Washington Monument and East and West Potomac Parks. Both were completed by the Corps of Engineers. Lt. Col. Thomas Lincoln Casey, who undertook the completion of Robert Mills' unfinished Washington Monument in 1878, determined the appropriate method of strengthening the foundation of the 555-foot structure, as well as the means of extending the monument to its ultimate height. When construction was completed in 1884, the monument was the tallest building in the world. The monument's significance in the area of engineering is noted in its National Register documentation, and the American Society of Civil Engineers designated it a National Historic Engineering Landmark, one of seventy-six in the country, in 1981. The Corps of Engineers also created East and West Potomac Parks, which consist of 730 acres of land reclaimed from the Potomac River through a dredging operation that lasted thirty years, beginning in 1882. The work included construction of extensive seawalls to maintain the new landform. Establishment of the parkland incorporated the construction of the Tidal Basin, designed by Maj. Peter C. Hains, which provides water to flush sediment from Washington Channel and maintain its navigability. The reclaimed parkland became the blank slate on which the McMillan Commission created its extended National Mall. The National Register documentation for East and West Potomac Parks, which deems the parks to be nationally significant, cites engineering as one of its areas of significance.

Landscape Architecture – The National Mall Historic District possesses national significance under Criterion C in the area of landscape architecture as one of the nation's most important designed public spaces. Conceived by L'Enfant and reimagined by the McMillan Commission, plans for the National Mall were revised and implemented by some of the country's most important landscape practitioners. Significant designers who shaped the landscape include Andrew Jackson Downing, the nineteenth-century theorist who exerted great influence on residential gardens, and Frederick Law Olmsted, Jr., a member of the Senate Park Commission who subsequently helped implement substantial portions of the McMillan Plan. Landscape architects associated with federal agencies involved in implementing the McMillan Plan, such as James L. Greenleaf of the U.S. Commission of Fine Arts and Irving W. Payne of the Office of Public Buildings and Public Parks, helped create the Lincoln Memorial Grounds as they exist today.

Plans for the National Mall exemplified the aesthetic principles of the times in which they were conceived. L'Enfant's foundational plan follows Baroque and eighteenth-century French models of public space design to create axial relationships and spatial hierarchies. Downing, on the other hand, introduced the picturesque techniques of the nineteenth century that focused on curving circulation patterns and more intimate spaces. The McMillan Commission's redesign of the space was based on City Beautiful and Beaux-Arts principles that echoed L'Enfant's baroque precedents by emphasizing movement through a hierarchically organized space.

Criterion D *(Properties significant for their ability to yield important information about prehistory or history)*

Archeology – The land mass within the boundaries of the National Mall Historic District has undergone extensive changes in the nearly 225 years it has formed the central public space of the nation's capital. Extensive regrading and excavation has taken place on the Mall, the Washington Monument Grounds, and President's Park South, and West Potomac Park is composed of materials dredged from the river. Despite these changes, the National Mall Historic District is significant under Criterion D in the area of archeology at the national level due to a site in President's Park on which stables were built to serve the president during the late nineteenth century. The historic district is also locally significant for four sites that have been determined to have yielded, or have the potential to yield, significant information about the urban

history of the national capital and the development of the National Mall in the nineteenth century. The sites include two related to the Chesapeake & Ohio Canal (the Lockkeeper's House and Lock B sites) and two associated with the development of the city's infrastructure (Washington City Canal and Tiber Creek Sewer sites).

Criteria Consideration B *(Properties removed from their original or historically significant locations can be eligible if their significance is primarily for architectural value or they are a surviving property most importantly associated with a historic person or event)*

The National Mall Historic District meets Criteria Consideration B (moved properties) for five resources the locations of which have changed. The moved properties within the historic district are the Lockkeeper's House near the intersection of Constitution Avenue and 17th Street, the Bulfinch Gateposts and Gatehouses along Constitution Avenue, the Cuban Friendship Urn in West Potomac Park, and the Downing Urn and the Joseph Henry Statue near the Smithsonian Castle. All are considered significant under Criterion C. The National Register listings of the Lockkeeper's House, the Bulfinch Gateposts and Gatehouses, and the Cuban Friendship Urn attest to their satisfaction of the criterion consideration's integrity requirements.

Changes to the locations of the Downing Urn and the Joseph Henry Statue are not considered significant enough to diminish their ability to convey their aesthetic qualities and associations. Designed by Calvert Vaux, who was Downing's business partner before going on to work with Frederick Law Olmsted, the Downing Urn has stood on the grounds of the Smithsonian Castle since its completion in 1856. It was originally located north of the Castle near what would become the site of the Smithsonian's Museum of Natural History. In 1989, the urn was moved to the Enid Haupt Garden on the south side of the Castle. The urn's significance, however, does not rest on its location, since the location was debated independent of its design. Rather its significance lies in its classical expression of its commemorative purpose – characteristic of the time – which remains unchanged. The Joseph Henry Statue, by William Wetmore Story, has always been located near the west front of the Smithsonian Castle. The original site, however, stood in the course of a drive that the McMillan (Senate Park) Commission Plan for the Mall envisioned, and when the drive was built in 1934, the statue was moved a few feet to the north. In 1965, the statue was turned to face the Mall. Alterations to the statue's design qualities and its original location are therefore minimal and its integrity remains intact.

Criteria Consideration F *(Properties primarily commemorative in intent can be eligible if design, age, tradition, or symbolic value has invested it with its own historic significance)*

The National Mall Historic District meets Criteria Consideration F as the largest and most significant commemorative landscape in the United States. Several of the commemorative works within the district also satisfy Criteria Consideration F as the primary national monuments to individuals and events significant in the nation's history, including presidents and military conflicts. A 2003 amendment to the Commemorative Works Act recognized the importance of this landscape by declaring it part of the "Reserve," an area of the Monumental Core of Washington considered to be "a substantially complete work of civic art" in which no new memorials could be built.

The monuments and memorials to important historical figures qualify because they have come to symbolize the value placed upon those individuals by the cultures that created the monuments. These works, such as the Lincoln Memorial, are recognized as reminders of the enduring principles or contributions to our history of the commemorated individuals. The symbolic value of memorials to important events in our nation's history, such as the Vietnam Veterans Memorial, has invested them with their own historical significance, despite their commemorative purpose. The potent symbolism of such works can be seen in their use as sites for public protest on important issues, such as the use of the Lincoln Memorial as the location of civil rights demonstrations, and as gathering places at which to observe memorial occasions, such as the Vietnam Veterans Memorial. These works, too, bear witness to the value placed on the events and those who took part in them by the generations who created the memorials, and they manifest the aesthetic principles of the eras in which they were created. As such, they derive their significance from their functions as national symbols and artistic master works, rather than from the individuals or events they commemorate.

Also located on the National Mall are a small number of commemorative markers, memorials, and civic art that were either not congressionally authorized, are small in scale, represent less well known events in American history, or commemorate local history. They include the National Grange Marker, the Boy Scout Commemorative Tribute, the

German-American Friendship Garden, the Washington City Canal Memorial Stone and Plaque, and the National Christmas Tree Plaque. These monuments and memorials are considered contributing as signifiers of broader cultural attitudes and represent the value placed on the commemorated subjects by their sponsors. The National Mall continues to serve as a canvas upon which successive generations of local citizens and communities have written the story of the events, persons, and organizations that have shaped our society.

Criteria Consideration G *(A property achieving significance within the last fifty years is eligible if it is of exceptional importance)*

The National Mall Historic District meets Criteria Consideration G and is exceptionally significant as a continuation of the nation's symbolic core and public gathering space, for the planning principles laid down in the L'Enfant and McMillan plans, as the location of nationally significant works commemorating more recent American history and more recent buildings housing artifacts from our national collections, and as an ongoing site for national celebrations and expressions of constitutional rights.

West Potomac Park is home to three memorials to significant recent events in American history. The Vietnam Veterans Memorial, the Korean War Veterans Memorial, and the World War II Memorial all follow from the logic established by the McMillan Plan as it was implemented. The location of the Ulysses S. Grant Memorial in Union Square and the Lincoln Memorial in West Potomac Park had established an axis, which included the Washington Monument, associated with the individuals who had helped guide the country through wars that tested the country's resolve and maintained its democratic institutions. The construction of the Korean and Vietnam memorials flanking that axis and the location of the World War II Memorial on that same axis responded to the L'Enfant and McMillan plan influences with monuments that incorporated more recent history into the American chronology and expanded commemoration to include men and women of all ranks. The memorials to Franklin Delano Roosevelt and Martin Luther King, Jr. – sanctioned by federal legislation – were created as the nation's preeminent memorials to these important Americans. By their Congressional designation as national memorials, these commemorative works are automatically listed in the National Register at their dedication. The memorials possess exceptional significance as the nation's preeminent commemorations of their subjects.

The National Mall Historic District also includes recent museums, such as the National Gallery of Art East Building and the National Museum of the American Indian, authorized by Congress, continuing the missions of the Smithsonian Institution and the National Gallery of Art. The museums possess exceptional significance as the congressionally sanctioned repositories of the country cultural, historical, and technological heritage.

The spirit of the L'Enfant Plan and the details of the McMillan Plan guided the museums and memorials that replaced war-related temporary buildings that deviated from McMillan Plan prescriptions. This can be seen in the construction of the National Air and Space Museum, which followed the McMillan Plan's setback requirements and responded (in Modernist forms) to the National Gallery of Art West Building across the Mall, maintaining the Mall's symmetry. Constitution Gardens replaced World War II temporary buildings in West Potomac Park, fulfilling the McMillan Plan's guidance for a designed landscape along Constitution Avenue west of 17th Street – although in a more informal style than the classically influenced McMillan Plan designers had foreseen.

The first fireworks display on the Washington Monument Grounds celebrating the Fourth of July took place in the 1850s, and Fourth of July fireworks at the Monument were first televised in 1947. Expressions of First Amendment freedoms on the National Mall can be said to have begun with Marian Anderson's concert on the steps of the Lincoln Memorial in 1939. The National Mall as the location of national celebrations and political demonstrations on important issues facing the American people has continued unabated ever since. The symbolic space of the National Mall Historic District – conceived by L'Enfant as representing the workings of republican government and enhanced by the McMillan Plan's symbolic timeline of historic American events and individuals – possesses exceptional significance as the stage on which national unity is celebrated and national issues are debated.

Integrity of the National Mall Historic District

The area within the bounds of the National Mall Historic District has been under almost constant development, rehabilitation, and restoration since Washington designated the site as the permanent home of the federal government and L'Enfant planned the initial mall concept. In the century since a federally established commission adopted the McMillan Plan as the guiding framework for the National Mall, that development has continued, and changes to land use and transportation within the district have also remained constant. Despite that continuous development and change, the National Mall Historic District retains a high degree of integrity to its periods of significance. Properties satisfying National Register Criteria C (period of significance: 1791-1965) continue to display those design qualities that express their original design intent and qualify them for the register as characteristic of a type, period, or method of construction; as works of master designers; or as possessing high artistic value. The integrity of properties eligible for the National Register under Criterion D is not evaluated in the same manner as extant buildings, structures, sites, or objects, since archeological resources do not exist as they were originally created. Rather, such properties are evaluated for their potential to yield important information about the people, events, or designed features they are associated with. Analysis by archeologists has confirmed that the four contributing archeological sites in the National Mall Historic District have the potential to yield such information.

Those satisfying National Register Criterion A (period of significance: 1791-present) continue to perform the functions they were designed for, remain in their original locations, and in all ways continue to manifest their associations with significant events and trends in the nation's history. The National Mall as a whole retains its core symbolism, dramatic greensward, and cross-axis populated with monumental edifices. This is partially due to the efforts of the National Park Service, the Smithsonian Institution, the National Gallery of Art, planning agencies such as the Commission of Fine Arts and the National Capital Planning Commission, and lawmakers to apply the McMillan Commission's reimagining of L'Enfant's design as its overall guiding plan.

In general, changes to the National Mall Historic District since the Senate Park Commission reaffirmed L'Enfant's original vision for the capital's central public space have consisted of additions to, rather than subtractions from, the built area. In most cases, the new construction took place on designated building sites. The exception to this generalization has been West Potomac Park, where planned green space has been used for the construction of memorials in the last three decades. The new memorials represent an evolution in the design of the National Mall while maintaining the commemorative purpose for the space embodied in the L'Enfant and McMillan plans. With few exceptions, such as the C&O Canal Extension Lockkeeper's House in Constitution Gardens and the Bulfinch Gateposts and Gatehouses, the contributing features have remained where they were built, and only once in recent times have features been altered significantly as a result of new construction (changes to the Rainbow Pool as a result of its incorporation into the World War II Memorial). Additions to contributing features themselves have also been few. Wings were added to the National Museum of Natural History in the early 1960s and the National Air and Space Museum received a restaurant addition in 1988, but few other significant additions have been made to any of the major features of the National Mall.

The component landscapes of the National Mall have also been altered over time, especially in recent years to accommodate increased usage and address circulation, maintenance, accessibility, and security issues. The ongoing multi-phase project to improve the Mall's central grass lawn has altered below-ground infrastructure, regraded soil, and edged turf panels with granite curbs. In West Potomac Park, broad paved walks have been established on each side of the Reflecting Pool to replace the social trails created through constant use. In both cases, the alterations introduced new elements to the original designs, but the new features remain in keeping with the formal Beaux-Arts principles of the McMillan Plan.

The changes to the Reflecting Pool were part of a large-scale improvements project at the Lincoln Memorial that addressed security and accessibility, among other issues. Such concerns have been and continue to be addressed all across the National Mall. Barriers, in the form of walls or bollards, affect circulation, spatial organization, and topography, thereby impacting the National Mall's park setting, its feeling of openness, and its association with the original welcoming designs of its major monuments and memorials. Accessible ramps also call for interventions in the landscape that sometimes affect setting and association. For the most part, however, such interventions have been minimized to the extent possible and kept out of the National Mall's significant views. At the Lincoln Memorial, for instance, changes to the

depth of the Reflecting Pool provided the necessary barrier on the east side of the memorial and kept views from the east free of bollards. At the Washington Monument, barrier walls acted as retaining walls for a new system of walks below the grade of the knoll, once again keeping the barriers out of primary views and maintaining the traditional openness at the monument base. The Washington Monument also includes an example of the effects that new securing measures can have on integrity. The temporary screening building is a utilitarian intrusion at the base of obelisk that affects circulation, spatial organization, and views, damaging the monument's setting.

Aesthetic concerns have also driven changes to component landscapes in the historic district. At the Hirshhorn Gallery and Sculpture Garden, for instance, a 1979 renovation designed by landscape architect Lester Collins reduced the amount of paving by integrating lawn panels and planting beds more closely, while adding new plant materials. Circulation was also altered, with ramps added and some stairs removed. The renovation altered the minimalist aesthetic of Gordon Bunshaft's original design but did not change the characteristics that qualify the Hirshhorn for the National Register – that is, as part of the Smithsonian Institution's group of museums that act as repositories of significant national collections and as important centers of learning and research.

In general, the security features, accessibility improvements, utilitarian, and aesthetic interventions have been designed to remain as unobtrusive as possible and not to detract from significant views or spatial relationships, and also not to impact historic fabric. They have also been small in scale, relative to the expanse of the National Mall. As a result, while changes to the character-defining features of the historic district have had their effects, the district as a whole retains integrity of location, design, materials, and workmanship, and, to a lesser extent, setting, feeling, and association.

The boundaries of the U.S. reservations that make up the National Mall have not been altered to any significant degree, although a few of the parcels have been affected by modern development and changes in use. The construction of the Theodore Roosevelt Bridge and its access and exit ramps, the three 14th Street highway bridges, and the Washington Metro bridge (all built in the last half of the twentieth century) encroached physically and visually on the north and south boundaries of West Potomac Park as originally designed. The transfer of Union Square to the jurisdiction of the Architect of the Capitol by act of Congress in 2012 removed an important transitional space at the east end of the Mall from the historic district boundaries. The construction of the National Museum of African American History and Culture, begun in 2012, alters the use, although not the boundaries, of a portion of the Washington Monument Grounds. Modern ancillary structures, such as the U.S. Park Police Stables, concessioner buildings, and comfort stations, have also been added at certain locations within the district boundaries.

The basic framework of the National Mall Historic District has, however, never been seriously compromised. Its framing elements remain in place. These include the Capitol, the White House, the Potomac River, Constitution and Independence avenues, the CSX Railroad bridge, Jefferson and Madison drives, the grid of pedestrian paths, the building setback and height restrictions, the rows of elm trees, and the Mall's central greensward. With this basic structure continuing to guide the use and development of the National Mall, it also retains integrity of setting, feeling, and association.

Developmental History/Historical Context

1791-1849: The L'Enfant Plan and Early Development

Planning the First Permanent U.S. Capital

The Residence Act, signed into law by President George Washington on July 16, 1790, gave Washington the authority to choose the site of the first permanent capital of the United States. The law represented a compromise between the interests of northern and southern states engineered by Secretary of the Treasury Alexander Hamilton, Secretary of State Thomas Jefferson, and Virginia congressman James Madison. The compromise provided for the federal government's assumption of the Revolutionary War debts of the north in exchange for allowing the Virginia-born president to choose the location of the seat of national government. On January 24, 1791, Washington announced his

choice: a ten-mile-square site of tidal plain and river terrace, mostly in the state of Maryland, at the confluence of the Potomac River and its Eastern Branch.[362]

Washington also chose the architect of the future capital: Peter (Pierre) Charles L'Enfant, a Frenchman who studied at the Royal Academy of Painting and Sculpture in Paris. L'Enfant served in the Continental Army with other French volunteers during the revolution, including a stint at Valley Forge under Washington's command. During the war, he rose from lieutenant to the rank of major. Afterwards, he settled in New York as an architect, where he remodeled mansions, designed a temporary structure for a Federalist pageant encouraging ratification of the Constitution, and devised alterations that turned New York's city hall into Federal Hall, where Congress met and where Washington was inaugurated as the country's first president. At the time of his appointment as architect of the new capital, he had been in the United States fourteen years. In addition to planning the new city, L'Enfant's charge from Washington included designing its public buildings.[363]

On June, 22, 1791, less than six months after Washington announced its location, L'Enfant sent the president a draft plan (now lost) for the new capital and a letter explaining the rationale behind it. The central motif of the plan provided for a residence for the president and a building for the legislature at two termini of a T-shaped public space. In the letter, L'Enfant described "the principle [sic] Palace," "the Congressional house," and "the public walk and avenue to the Congress house" as having been composed "in a manner as most [sic] form a whole as grand as it will be agreeable and convenient to the whole city."[364] On the manuscript plan subsequently submitted to Washington, which survives today in both original and facsimile form (Historic Figure 1), these three features were called the "President's house," the "Congress house," and the "Grand Avenue." Throughout his correspondence with Washington in the spring and summer of 1791, and on the manuscript plan, L'Enfant refers to these three distinct pieces of his urban composition, never giving them an overarching label but emphasizing the elegant and practical manner in which they fit together.[365]

L'Enfant's plan had its roots in French Baroque precedents such as the royal court at Versailles, where his father had worked as a painter in service of the king, and the royal chateau at Marly, designed by Jules Hardouin-Mansart in the late seventeenth century. Both designs arranged the landscape and buildings hierarchically to emblematize the importance of the monarchy. L'Enfant's design also shows the influence of the Paris of the late eighteenth century. Particularly important, as historian Pamela Scott has pointed out, was the L-shaped public space composed of the Louvre, the Tuileries Garden, the Place Louis XV (later the Place de la Concord) with its equestrian statue of the king, and the site of the Church of the Madeleine. (Historic Figure 2) Ange-Jacques Gabriel planned the Place Louis XV, which functioned as the hinge of the Tuileries composition, in 1753. The Tuileries precinct combined the hierarchical order of Baroque planning with eighteenth-century picturesque innovations, including variety within an overall geometrical order to provide surprising or irregular views. But L'Enfant did not simply reorganize French precursors to create his new city. He embodied the new nation itself in its features, such as the naming of city streets for states, the location of the streets in relation to the Capitol, and especially in the relationships between its public buildings.[366]

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[362] Kenneth Bolling, "Introduction" to Special Bicentennial Issue: Washington, D.C., 1791-1991, *Washington History* 3:1, Spring/Summer 1991, 6-7.

[363] Gutheim and Lee, 12-13; William C. Allen, *History of the United States Capitol* (Washington, D.C.: U.S. Government Printing Office, 2001), 4; John W. Reps, *Monumental Washington: The Planning and Development of the Capital Center* (Princeton, New Jersey: Princeton University Press, 1967), 5-9; Scott Berg, *Grand Avenues: The Story of the French Visionary Who Designed Washington, D.C.* (New York: Pantheon Books, 2007), 39-43.

[364] "P. C. L'Enfant to the President of the United States," June 22, 1791, in "L'Enfant's Reports to President Washington, Bearing Dates of March 26, June 22, and August 19, 1791," *Records of the Columbia Historical Society*, v. 2 (1899), 36; Reps, 15.

[365] Ibid., 27-48; Peter Charles L'Enfant, "Plan of the city intended for the permanent seat of the government of t[he] United States: projected agreeable to the direction of the President of the United States, in pursuance of an act of Congress passed the sixteenth day of July, MDCCXC, 'establishing the permanent seat on the bank of the Potomac,'" (Washington, D.C.: U.S. Coast and Geodetic Survey, 1887), facsimile of manuscript L'Enfant plan (1791). Plan and accompanying text also reprinted in Iris Miller, *Washington in Maps, 1606-2000*, (New York: Rizzoli International Publications, 2002), 34-39.

[366] Scott, " 'This Vast Empire,' " 37-45.

The location on Jenkins Hill L'Enfant chose for the Congress house stood nearly 80 feet above Tiber Creek, which emptied into the Potomac to the west. The President's house, on a river terrace to the north of the creek, looked across its broad mouth from a height of 40 feet. In the manuscript city plan that survives today, L'Enfant formalized these distinctions in the topography with manmade water features. Below the President's house, he planned to channel the creek into a wide basin. The Congress house was further distinguished from the avenue by a "Grand Cascade" that issued from beneath the building. L'Enfant envisioned the cascade as 40 feet high and 100 feet wide, falling into a basin connected to the canal. The differences in elevation between the building sites and the tidal plain and the manmade water features that separated them from the park-like Grand Avenue reinforced the prominence of the heights on which the buildings stood, making each, as L'Enfant wrote of Jenkins Hill, "a pedestal waiting for a superstructure."[367]

While L'Enfant's plan formalized the distinctions between the three major components of his design, he also recognized the need for links between one major feature and another. Conceptually connecting the locations of the executive and legislative branches of the government was the intersection of the axes through their respective locations – the site L'Enfant proposed for a statue in memory of George Washington. The axis from the Congress house became the center line of the 400-foot-wide Grand Avenue, flanked on either side by gardens. The gardens reached to the grounds of buildings that lined the bordering streets on the north and south. This central, linking feature of L'Enfant's composition was called a "mall" as early as September 30, 1791, when the *Maryland Journal* published a description of the planned city. The term derives from a seventeenth-century game ("pall-mall") in which a player uses a mallet to drive a wooden ball down an alley and through a ring, as in croquet. The alley in which the game was played subsequently became known as a "mall," and, by the eighteenth century, the term had been generalized to include a promenade between two public spaces.[368]

The relative heights of the principal features also allowed for visual links between them. The equestrian statue of Washington, the nation's first great leader and symbol of national unity, would be visible from the President's house and the Congress house and vice versa. By emphasizing the physical distinction between the homes of the president and congress, L'Enfant illustrated the separation of powers inherent in the Constitution and the Bill of Rights. By connecting those sites visually with the Washington statue, he linked the legislative and executive branches in the common pursuit of the first president's vision of democratic government.[369]

The President's house and the Congress house also functioned as foci for the radial avenues that marked L'Enfant's plan. These avenues, which contrasted with the city's orthogonal grid, were intended to provide efficient access between the neighborhoods that L'Enfant expected to grow up around his planned public squares at prominent locations, as well as to provide what he called "reisprocity [sic] of sight" between the focal point squares.[370]

Regarding the purpose and development of the Mall itself, L'Enfant's thinking changed over the course of 1791. In his June 22 letter to Washington, he described it as "a place of general resort and all along side of which may be placed play houses, rooms of assembly, accademies [sic] and all such sort of places as may be attractive to the learned and afford diversion to the idle." On the manuscript drawing that has survived from later in the year, L'Enfant designates the

[367] Miller, 39; Don Alexander Hawkins, "The Landscape of the Federal City: A 1792 Walking Tour," *Washington History*, 3:1, Spring/Summer 1991, 23; "P. C. L'Enfant to the President of the United States," June 22, 1791, 35. The height of the Capitol site is from L'Enfant. Hawkins provides the dimensions of other topographical features.

[368] Pamela Scott, "L'Enfant's Washington Described: The City in the Public Press, 1791-1795," *Washington History* 3:1, 100; "Mall" and "Pall-Mall," *Merriam-Webster Dictionary Thesaurus Online*, http://www.merriam-webster.com/, viewed August 27, 2012; Carl R. Lounsbury, "Mall," *An Illustrated Glossary of Early Southern Architecture and Landscape* (Charlottesville, Virginia: University Press of Virginia, 1999), 221. According to Scott, the garden south of the White House was also described as a mall in the *Maryland Journal* article. In this nomination, the term "Mall" will be used to describe the space L'Enfant associated with his Grand Avenue – the space between the basin at the foot of Capitol Hill and the grounds on which the equestrian statue of Washington stood and bounded on the north by the canal and on the south by what became B Street South. Today, that area corresponds to the space bounded by 3rd Street, NW-/SW, on the east, Independence Avenue, SW, on the south, 14th Street, NW-SW, on the west, and Constitution Avenue, NW, on the north. "National Mall' refers to the entire historic district.

[369] Scott, " 'This Vast Empire,' " 40.

[370] Scott, " 'This Vast Empire,' " 38-39; "P. C. L'Enfant to the President of the United States," June 22, 1791, 33.

areas on either side of the "grand avenue" as "best calculated for spacious houses and gardens, such as may accommodate foreign Ministers, etc." While the details of the Mall differed in these two accounts, the general layout – avenue flanked by gardens and buildings – remained constant. [371]

Throughout the fall of 1791, as he developed and refined his plan, L'Enfant ran into difficulties in his relations with the city commissioners, appointed by Washington to oversee the development of the capital, and subsequently lost the president's support. There were three main reasons for the antagonism: 1) L'Enfant was slow to have his city plan engraved and printed to support the sale of lots; 2) he removed the house of Daniel Carroll of Duddington, then under construction, from a site he intended for one of the city's diagonal avenues; and 3) he refused to submit to the commissioners' authority, considering Washington to be his immediate superior. The president tried on several occasions to resolve the differences between L'Enfant and the commissioners, but ultimately determined to dismiss his architect and planner in the late winter of 1792.[372]

Washington asked surveyor Andrew Ellicott to assume the role of city planner. The president and the commissioners were anxious to have the work completed so that sales of lots and construction of the public buildings could begin. Ellicott, perhaps the foremost surveyor in the country at the time, agreed. He had worked with L'Enfant for nearly a year while surveying the planned city along with his team, which consisted of Benjamin Banneker, an African American farmer, surveyor, and astronomer, engineer Isaac Roberdeau, as well as chain bearers, axemen to clear sightlines, and other laborers. The team was forced to continue L'Enfant's work without the plan itself, which the designer refused to relinquish.[373]

Using the survey information and drawings in the team's possession, as well as memory and input from Jefferson and Washington, Ellicott produced a revision of L'Enfant's plan, which was engraved and printed for distribution in three different forms in 1792. (Historic Figure 3) Ellicott's version of the city plan contained more detail than the L'Enfant manuscript plan that survives, as well as certain changes, but removed the descriptions of individual features that had accompanied his predecessor's manuscript plan. The details Ellicott added included street names, lot numbers, more refined footprints for several buildings, and greater detail of water features. The east-west orthogonal streets were lettered; the north-south streets numbered. The diagonal streets were named for the states. [374] "Capitol" was used for the first time to identify the building in which Congress would meet. Capitol historian William C. Allen attributes this change in terminology to Jefferson, who thereby linked the new American union to the ancient Roman republic. Changes from L'Enfant's manuscript plan included the straightening of some of the diagonal avenues, especially Massachusetts Avenue, the elimination of some public reservations and smaller diagonal avenues, and a change in the size and shape of public space south of the equestrian statue of Washington. Whereas, in L'Enfant's plan, a diagonal avenue fanned this area out along the river, the published plan bounded the statue site on the east with 15th Street, clarifying its position as the intersection of gardens stretching west from the Capitol and south from the President's House. The changes likely incorporated intentions on the part of L'Enfant, Jefferson, Washington, and Ellicott, as well as alterations resulting from imperfect information. Further refinements would be made to the city plans as individual projects were worked out in greater detail and as surveys of the lots and streets were undertaken, but the general shape and elements of the plan set down by Ellicott would guide the development of Washington for more than a half century.[375]

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[371] "P. C. L'Enfant to the President of the United States," June 22, 1791, 36; Miller, 39.

[372] Berg, 191-194; Reps, 22.

[373] Silvio A. Bedini, "The Survey of the Federal Territory: Andrew Ellicott and Benjamin Banneker," *Washington History*, 3:1 (Spring/Summer 1991), 77-89.

[374] Ellicott's plan began the practice, continuing today, of having two sets of lettered and two sets of numbered streets in the District. One set of lettered streets, beginning with A, designated the streets north of the east-west axis through the Capitol, while another set, also beginning with A, designated the streets south of the axis. One set of numbered streets, beginning with 1st Street, designated the north-south streets east of the north-south axis of the Capitol, and another set, also beginning at 1st Street, designated the north-south streets west of the Capitol.

[375] Reps, 22-25; Miller, 44-47; Bedini, 88-89; Allen, *History of the United States Capitol*, 10. The published plan also capitalized "President's House," whereas L'Enfant spelled the houses of both the president and the congress with a lowercase "h."

Early Development: The President's House and the Capitol

The first step in turning the engraved plan into a built and peopled city was the acquisition of land within the federal district. Occupied for a century, the area bore the marks of early settlement. In addition to the port towns of Georgetown and Alexandria, the ten-mile square included land cleared of trees for crops and pasturage; dwellings for landowners, free men and women, and enslaved workers; and various outbuildings, fences, roads, and paths. The property owners in the area, who have come to be known as the "original proprietors," agreed on March 30, 1791, to a plan and compensation for transfer of the land to the government. In return for their property, the original proprietors would receive $66.67 per acre for land on which public buildings were built or were reserved to the government, as well as half of the lots laid out on their former holdings. These lots could subsequently be sold. The government would receive the remaining half of the proprietors' lots, which it would sell to raise money for development of the city. The government would also receive land designated for city streets, for which the proprietors would not be compensated.[376]

In 1791, three men owned the vast majority of the land included within the area L'Enfant planned for the President's house and President's Park, the equestrian statue of Washington, the Grand Avenue, and Congress house and its surrounding square. The site of the President's house was owned by Samuel Davidson, a Georgetown merchant, who did not purchase the property until May 1791. The remainder of what is now President's Park was owned by planter David Burnes. Burnes owned several tracts along Tiber Creek near his house, which stood near what is now Constitution Avenue and 17th Street, NW. Burnes's father had patented the property. Daniel Carroll of Duddington, a merchant, owned most of the land that became the Washington Monument Grounds, the Mall, and Capitol Square. The land, known as Cerne Abbey Manor, had been patented in 1760 by Carroll's father, Charles Carroll of Carrollsburg. Ownership of a small parcel of land on the south bank of Tiber Creek in what is now the Mall remained uncertain at the city's founding. Originally part of the Beall's Levels parcel, patented in 1703 by Ninian Beall, it had been inherited by descendents of Henry Massey. Since these heirs were British and had not signed an oath of loyalty to Maryland, a requirement made of landowners at the outset of the American Revolution, the state confiscated the land in 1793. James Williams of Annapolis and Uriah Forrest of Montgomery County subsequently purchased the property.[377]

Federal development of this land centered on features of the city plan most needed for the functioning of the government. The Residence Act provided for the removal of the federal government from Philadelphia to Washington by November 1800, and the city commissioners, as well as Washington and Jefferson, concentrated on construction of the President's house and the Capitol first. Such a pragmatic approach was necessitated by the difficulties inherent in the goal of developing a national capital city of ambitious plan on an essentially undeveloped site by an infant country with limited financial means and immature building, labor, and transportation networks. Timely completion of the Capitol also had a symbolic dimension. At the end of his second term as president, Washington felt that construction of the Capitol should be the city's top priority in order to inspire public confidence in the new capital. "I persuade myself," he wrote the city commissioners in early 1797, "that great exertions will be used to forward the Capitol in preference to any object – All others indeed depend, in a high degree, thereon, and are or ought to be subordinate thereto." [378]

While both Washington and Jefferson considered the Capitol to be the most important building in the new city, the President's house was the first to be planned and constructed. Excavations had already begun on the building as envisioned by L'Enfant (following a plan now lost) when a competition for the final design, announced in March 1792, was being conducted. James Hoban, an Irish immigrant who had settled in Charleston, South Carolina, took the $500 prize for the winning entry on July 17, 1792. Based on the design of the Anglo-Palladian Leinster House in Dublin, built between

[376] Priscilla W. McNeill, "Rock Creek Hundred: Land Conveyed for the Federal City," *Washington History* 3:1 (Spring/Summer 1991), 39. The National Mall-area landowners identified in McNeill's article and accompanying map differ slightly from a map of the original proprietors' property compiled in 1874 by Dr. Joseph Toner. The chief difference lies in the ownership of the property between the Capitol and the Potomac River (the Mall and the Washington Monument Grounds), which Toner associated with Burnes instead of Carroll. See Miller, 56-57.

[377] Ibid., 41-51.

[378] Scott, " 'This Vast Empire,' " 46; Allen, *History of the United States Capitol*, 34. The quote is in Allen.

1745 and 1751, Hoban's design was enlarged by twenty percent so that it could be built on the excavations that had already been started. As ultimately built, Hoban's house for the chief executive – constructed under his direction – was still smaller than the one foreseen by L'Enfant. As a result, the center line of the President's house intersected with the proposed site of the equestrian statue of Washington as in L'Enfant's plan, and its north entrance occupied the position the French-born architect had envisioned, but the south façade did not extend as far south as the original city plan indicated. Thus began the nearly constant revision of the city plan approved by Congress in 1791 that continues to the present day.[379]

The hipped-roof residence, foundations for which were begun in July 1792 (with the cornerstone officially laid October 13), was built of tan Aquia Creek sandstone from Virginia. Even before the exterior walls were finished, it had been white-washed and became known informally as the White House during Jefferson's presidency. Although all the interior details were not finished until 1803, President John Adams and his wife Abigail moved into the President's House in November 1800. British-born and -trained architect Benjamin Henry Latrobe, hired to complete the Capitol in 1803, designed porticoes for the north and south facades of the President's House in 1807 – framing the executive axis – and Hoban implemented them, in slightly altered form, in 1824 and 1829.

George Hadfield, another émigré British architect, designed the Treasury and War department offices in the Anglo-Georgian manner, and Hoban supervised their construction flanking the President's House on the east and west. The Treasury building was completed in 1798 and the War office two years later. Their south facades followed the same building line as the White House. Two more executive office buildings, for the State and Navy departments, designed by Hoban, were built north of the Treasury and War buildings in 1818. The arrangement of these four executive offices differed from that shown on Ellicott's published plan, which depicted building footprints south of the President's House. [380]

Although it was begun almost simultaneously with the President's House, the planning, design, and construction of the Capitol followed a much more complicated path, involving protracted and repeated design negotiations, changes in architectural and construction leadership, political intrigue, and material, labor, and finance shortages. Washington and Jefferson devoted considerable time and energy to the project, as did two of the young nation's outstanding architects, Latrobe and Charles Bulfinch. Latrobe and three other architects lost their jobs trying to supervise construction of the building, and six presidents served before it was completed in 1829.

The advertisement for the Capitol design competition, dated March 15, 1792, required entries by July 15 of that year. Only one professional architect, French-born Stephen Hallet, who had worked as a draftsman for L'Enfant, entered the competition, and none of the designs submitted entirely satisfied Washington. Dr. William Thornton, born in the West Indies, with a childhood in England and physician's training in Scotland, submitted a plan after the competition officially closed, and his British Neoclassical design with its low, Pantheon-like dome was declared the winner on April 5, 1793. The city commissioners retained Hallet to supervise the building's construction because Thornton was not a professional architect. Excavations for the foundations began in July 1793, and the cornerstone was laid in a Masonic ceremony, with Washington participating, on September 18.[381]

Hallet was dismissed from his position on June 28, 1794, for lack of cooperation with his superiors – the city commissioners and Hoban, who acted as superintendent of the four public buildings under construction during the 1790s. Hadfield succeeded Hallet, but was dismissed in 1798, also for a lack of cooperation, although in his case with regard to the Treasury and War office designs. Both architects wrestled with similar problems, among them the lack of skilled labor, poor oversight by those responsible for it, difficulty in obtaining materials, and lack of funds. Both also endured Thornton's continuous attempts to return the project to his original design through intrigues and public criticism. The city commissioners turned to Hoban to complete the north wing of the Capitol. The second session of the Sixth Congress met there beginning on November 17, 1800.[382]

[379] Scott and Lee, 149, 152; Boyle, 21.

[380] Scott and Lee, 150-152; Boyle, 22-23, 63.

[381] Scott and Lee, 113-115; Allen, *History of the United States Capitol*, 14-24.

[382] Allen, *History of the United States Capitol*, 26-41.

Construction of these public buildings in their early stages, as well as clearing and grading streets in the capital, fell to a combination of enslaved African Americans and free laborers both black and white. The location of the new city – away from urban areas where skilled and unskilled laborers might have been more easily obtained – caused the city commissioners to seek workers from a variety of sources. These included recruiting workers from Europe and from other areas of the United States, but the commissioners quickly began to rely on the readily available and relatively inexpensive labor of enslaved and free African Americans for public works projects. In the early years, the commissioners rented enslaved workers by the year from those who held them, sometimes paying the workers a small incentive while the bulk of the rent went to the master. Enslaved laborers, who at times outnumbered their free counterparts by three to one, performed many of the tasks required to construct the two most important buildings in L'Enfant's plan. For the Capitol, they cut stone from quarries at Aquia Creek in Stafford County, Virginia, and hauled it by boat to the building site, where they also engaged in finishing the ashlar blocks. Brickmaking in Maryland at this time was a trade trusted to both enslaved and free African Americans, and the bricks used in building the Capitol and the President's House were likely fired by black brickmakers. Mostly Scottish and Irish masons then used these building materials to construct both buildings and were often tended by African American assistants. Enslaved workers sawed wood into usable planks and beams, constructed floors in both the Capitol and the President's House, and roofed the latter in the winter of 1796-1797. African American workers labored alongside white workers in all of the building trades – carpentry, masonry, roofing, plastering, glazing, and painting. While records are absent for the construction of public buildings after 1800 and hiring practices were altered to employ crews on a piecemeal basis rather than by the year, making it difficult to assess the impact these workers had, it is thought that African American workers continued to help raise the Capitol and the President's House in the early nineteenth century and to repair them after the British burned both buildings during the War of 1812.[383]

Allen gives George Washington much of the credit for persevering in the establishment of the capital in the federal city named for him. He describes the removal of the government from Philadelphia to Washington as "one of the most spectacular accomplishments of George Washington's accomplished career. His singular determination overcame many obstacles blocking the path to the Potomac and, though he was helped along the way, it was his vision that gave the United States its unique capital city."[384] The permanence of the capital's location, however, remained uncertain until the conclusion of the War of 1812. Damage to the Capitol and the President's House inflicted by the British during their August 1814 raid on the city triggered calls from congressmen such as Daniel Webster (then of New Hampshire, later a congressman and senator from Massachusetts) to return the government to Philadelphia. Congress and President James Madison ultimately resolved the dispute through legislation authorizing the government to borrow $500,000 to repair the damaged public buildings "on their present sites in the city of Washington." Madison signed the act into law on February 13, 1815.[385]

The two architects most responsible for bringing the original Capitol building to completion were Latrobe and Charles Bulfinch, of Boston. Before the War of 1812, Latrobe directed the completion of the south (House) wing, repaired and redesigned the poorly constructed north (Senate) wing, completed the Supreme Court chamber, and progressed with revised designs for the east portico and the center section of the building, including its rotunda and dome. After the war, he undertook to repair the damage to both the Senate and House chambers, but advanced no further on remaining work before resigning in November 1817 after a protracted dispute with Samuel Lane, the commissioner of public buildings. The position was created in 1816 when the board of commissioners for the city was abolished.[386]

Bulfinch replaced Latrobe in January 1818. Educated at Harvard in mathematics and drawing, Bulfinch became an architect through personal study of buildings in books and in his travels. Bulfinch altered the designs Latrobe had left

[383]William C. Allen, "History of Slave Laborers in the Construction of the United States Capitol," Washington, D.C.: Office of the Architect of the Capitol, June 1, 2005, 4-12; Bob Arnebeck, *Slave Labor in the Capital* (Charleston, South Carolina: History Press, 2014), 60-62, 106-127; Robert J. Kapsch, "Building Liberty's Capital: Black Labor and the New Federal City – African American Construction Workers," *American Visions*, (February-March 1995), 8-15.

[384] Allen, *History of the United States Capitol*, 43-44.

[385] Ibid., 101.

[386] Scott and Lee, 117; Allen, *History of the United States Capitol*, 70-123.

behind as his taste suggested and as practical needs required. He undertook completion of repairs to the Senate and House wing. The first session of the 16th Congress convened in the repaired wings on December 6, 1819. He designed "the center building," as the space between the wings was called, and construction began in 1818. Bulfinch made studies of the dome that would crown the rotunda of the center building, experimenting with different shapes and heights – including examples that stood higher than the low, Neoclassical domes planned by Thornton and Latrobe. Politicians, however, made the final decision. The architect showed his studies to members of Congress, as well as President James Monroe and his cabinet, and all individuals involved preferred taller versions of the dome. The president and his cabinet ultimately chose Bulfinch's tallest study, and the architect acceded to their wishes. The dome was completed in 1823, and the rotunda opened to the public a year later. It rose 140 feet above ground and 70 feet higher than the top of the Capitol's wings and gave the Capitol the visibility the politicians sought for the building Washington and Jefferson considered the most important in the city.

As the two architects whose plans guided the Capitol's completion, Latrobe and Bulfinch engaged most closely with the building's relation to the city plan of L'Enfant and Ellicott, particularly its relation to the Mall. Both did so by turning the west portico of the Capitol into a platform for views across the Mall toward the Washington statue site, the Potomac, and the Virginia hills beyond. Both planned a western entrance through the lower level of the building – as opposed to the grand stair to the portico level on the east that Latrobe planned and Bulfinch implemented. [387]

The west portico-as-viewing platform approach acknowledged the difference in height between the Jenkins Hill site of the Capitol and the tidal plain location of L'Enfant's Grand Avenue. The choice of an unemphasized, basement-level location for the western entrance to the Capitol also recognized the Mall's lack of development. The city commissioners wrote to Washington in October 1796 to suggest that "an elegant building" be constructed on the Mall in order to spur its development, and Latrobe produced plans in 1815 that imagined the east end of the Mall as a picturesque park, complete with an informal lake and island and trees planted in small groves. Bulfinch proposed a border of trees around the Capitol grounds and the Mall in 1822. None of these ideas for the Mall were implemented, and the Mall remained relatively neglected by the federal government in the early part of the nineteenth century. [388]

Private and Institutional Development of the Public Grounds

The only other work illustrated in the approved city plan accomplished in Washington's central public grounds in the early nineteenth century was the canalization of Tiber Creek. As planned by L'Enfant, the canal acted as an ornamental feature with its fountains and statues, but it was also designed to facilitate trade, allowing ships to transport goods and people into the city and to connect the Potomac and the Anacostia rivers. The city commissioners made the first attempt to build the canal, financing the excavation of a cut from St. James Creek, on the Anacostia, to Tiber Creek in 1795. Perhaps due to the city's inability to follow through on improvements to the canal, private interests petitioned Congress in 1802 for the creation of a private canal company, which was signed into law by President Jefferson on May 1, 1802. The congressionally chartered Washington Canal Company then hired Latrobe to design the canal, and the architect produced drawings in 1804.

Construction began in 1810, and the 80-foot-wide canal, stretching from the foot of 15th Street to the Eastern Branch, officially opened in the fall of 1815 – without any of the basins or fountains L'Enfant had planned. The canal also crossed the Mall at 6th Street, rather than at 3rd, as L'Enfant had intended. Construction of the canal is often considered "the major Irish construction project in the District," although Irish immigrants were also heavily involved, as bricklayers, masons, stonecutters, and laborers, on most public works projects in Washington before the Civil War. The same might also be said of enslaved African American workers, who were hired out as skilled and unskilled labor for public works projects. For the canal, enslaved workers were engaged in some of the initial digging of the channel, as well as subsequent improvements and maintenance.[389]

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[387] Allen, *History of the United States Capitol*, 126-128, 145-166.

[388] Scott, " 'This Vast Empire,' " 46; Scott and Lee, 65.

[389] Louis Berger Group, Inc., "Phase I Archaeological Investigation for the National Museum of African American Museum of History and Culture," 36-37; Louis Berger Group, Inc., "Phase II Archaeological Investigation for the National Museum of African American

In 1831, the city of Washington purchased the canal from the financially strapped canal company so that the waterway could be widened and deepened – improvements needed to make the canal commercially viable. The city also laid out an 8-foot-wide street on its south side. In addition, it extended the canal to 17th Street to meet the Chesapeake & Ohio Canal, which was begun in 1828. The land for widening the city canal, as well as the street, was taken from the Mall (an action authorized by Congress), which created an imbalance in its parkland: The park area south of the Grand Avenue axis between the Capitol and the proposed site of Washington's equestrian statue was broader than the park area to the north.[390]

The transportation network that included the city and C&O canals included another early piece of infrastructure: the 17th Street Wharf. The Washington city council authorized construction of a wharf at the foot of 17th Street on November 10, 1806, and appropriated $2,000 for its construction. The *National Intelligencer and Washington Advertiser* published specifications in 1807, and the wharf began its operations later that year. The city funded the wharf's expansion in 1808 to 200 feet in length and 25 feet in width. Twenty years later, Washington's city council appropriated $500 to complete the wharf's walls. Expansion of the wharf continued as Washington's transportation infrastructure developed further. The Chesapeake & Ohio Canal was extended east to meet the city canal by 1833, and a lock was built in what is now Constitution Avenue as a transition between the C&O and city canals. In 1837, a stone house for the lockkeeper was constructed west of the wharf. Later moved, the Lockkeeper's House is now located in West Potomac Park. The original foundations for the house as well as remnants of the lock, still exist beneath the current streetscape.[391]

Other development occurred within the National Mall Historic District boundaries in an unauthorized or ad hoc manner. Fairs took place near the Center Market site on the 8th Street, NW axis (now site of the National Archives) in the first decade of the nineteenth century, and use of public lands to grow crops, graze animals, and store private property continued for fifty years following the relocation of the government to the city. Government-sanctioned development also proceeded, but on a piecemeal basis that did not respect the approved plan and was usually carried out by privately funded, although congressionally approved, organizations. In 1820, for example, Congress enacted legislation granting the Columbian Institute for the Promotion of Arts and Sciences 5 acres of public land. President James Monroe allowed the institute to select its site, and the institute chose a location at the east end of the Mall, where Union Square is now located, for a botanical garden. By 1823, fencing secured the property, the ground had been drained, two oval ponds created, and gravel walks laid out. Trees were also planted, but the institute suffered from lack of financial support and disbanded in 1838, at which point the land reverted to the government.[392] Congress also enacted legislation that granted the city government jurisdiction over some federal land. A May 7, 1822, act provided for the creation of four new squares for private development between 3rd and 6th streets and Pennsylvania and Maryland avenues. Two new avenues (Missouri and Maine) constituted the interior boundaries of the newly private land, leaving narrow public spaces between the new avenues and the canal, which ran east-west in this location. The area developed slowly, although more development took place on the north side, along Pennsylvania Avenue, than on the south side, which was separated by the city canal. Maps

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Museum of History and Culture," 19-20, 32-36. The quote comes from the Phase II investigation, p. 19. The African American Museum site is identified as Site 52NW203 in the D.C. Archaeological Site Inventory. The archaeological studies of the site concluded that no National Register-eligible archaeological resources are present.

[390] Lee W. Formwalt, " Benjamin Henry Latrobe and the Development of Transportation in the District of Columbia, 1802-1817," *Records of the Columbia Historical Society* 50 (1980), 46-61; Scott, " 'This Vast Empire,' " 47; Wilhelmus Bogart Bryan, *A History of the National Capital*, vol. 2, 1815-1878 (New York: The MacMillan Company, 1916), 104-110; U.S. Department of the Interior, National Park Service, National Capital Region, "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006, 29-30.

[391] Louis Berger Group, "Phase IA Archaeological Investigation for the Potomac Park Levee, National Mall and Memorial Parks," prepared for the U.S. Army Corps of Engineers and the National Park Service, January 2009, 29-32; Louis Berger Group, "Archeological Monitoring of Sewer Line Tunneling, Lincoln Memorial Reflecting Pool, National Mall and Memorial Parks," prepared for the National Park Service, July 2012, 15-16.

[392] Scott, " 'This Vast Empire,' " 46-47; Historic American Buildings Survey, "The National Mall and Monument Grounds (Reservation Numbers 2, 3, 3A, 3B, 4, 5, 6, 6A)," HABS No. DC-678, 1993, 6; Anne-Catherine Fallen, *A Botanic Garden for the Nation: The United States Botanic Garden* (Washington, D.C.: U.S. Government Printing Office, 2007), 15-20.

from the time period show numerous substantial buildings in the reservations by 1850, identified as residences, boarding houses, and stores.[393]

Congress also allowed the city to make connections between the privately developed areas of the city through public property. The 1822 act provided for "one or more bridges" over the canal between 2nd and 6th streets, and ten years later legislation authorized the continuation of 7th, 12th, and 14th streets through the Mall to connect the southwest and northwest sections of the city. The plans of L'Enfant and Ellicott had provided for numerous streets to cross the Grand Avenue and its associated park space. The city subsequently built the streets as provided for in the legislation, as well as bridges across the canal at those locations. (Historic Figure 4) The location of these streets would influence future development of the Mall landscape.[394]

Two of the most important developments within the National Mall Historic District in the first half of the nineteenth century were the Smithsonian Institution and the Washington Monument. In both cases, Congress granted authority for development of federal land to institutional interests. The Smithsonian resulted from a bequest from English scientist James Smithson. Smithson's will stated that, should his heir die without issue, his estate would be bequeathed "to the United States of America, to found at Washington, under the name of the Smithsonian Institution, an Establishment for the increase and diffusion of knowledge among men." The scientist's nephew died a bachelor in 1835, and the bequest – amounting to more than $500,000 – reached the United States in 1838. Debate continued for several years on how to use the funds; ideas included a museum, a national university, an art gallery, and an astronomical observatory. The legislation specifying its use and organizing the Smithsonian Institution was signed into law on August 10, 1846.

Importantly, the legislation specified the location of the Smithsonian property: between 9th and 12th streets on the south side of the Mall. The Smithsonian Board of Regents determined the location of the building itself – at the center of the site, its north-south axis aligned with 10th Street – at a meeting on March 20, 1847, and the cornerstone was laid the same year. Construction on the red sandstone, Medieval Revival-style building – selected by architect James Renwick and the Smithsonian for its association with English university architecture – continued until 1855. Locating the educational institution on the Mall adhered to the purpose L'Enfant outlined for such construction in his June 22, 1791, letter to Washington and created a precedent for the kind of institutions to be situated there. The Mall, L'Enfant's letter suggested, was to be the location of "such sort of places as may be attractive to the learned." Both the L'Enfant and Ellicott plans, however, illustrated buildings on the Mall as fronting immediately on their adjacent streets, with gardens between the rear façades and the Grand Avenue. The Smithsonian's location – in the center of its site, equidistant from B Street south (now Independence Avenue) and the east-west axis through the Capitol – thus constituted an important deviation from the urban principles embodied in the L'Enfant and Ellicott plans.[395]

The Continental Congress had authorized a national monument to honor George Washington as a military leader in 1783. The equestrian statue was to stand in the permanent location of the federal government, and L'Enfant cited that resolution in locating a monument to Washington at the intersection of the legislative and executive axes on his plan for the federal city. Several attempts were made to fulfill the Continental Congress's resolution, but none succeeded until the Washington National Monument Society was founded on September 26, 1833. On November 18, 1845, the society selected the design of Robert Mills, who was architect of the Treasury Building, the Patent Office (with Ithiel Town and William P. Elliot), and the General Post Office in Washington. Mills's design called for a circular colonnade 250 feet in diameter with 100-foot-high columns surrounding a 600-foot-tall obelisk, in which Washington's remains could be housed if an agreement to remove them from Mount Vernon was reached. The colonnade would function as a national pantheon dedicated to the heroes of the American Revolution. The obelisk, deriving as it did from ancient Egyptian models, had long been

[393] Smithsonian Institution, "Archeological Investigations, National Museum of the American Indian Site, Washington, D.C."; Joseph Passonneau, *Washington Through Two Centuries: A History in Maps and Images* (New York: Monticelli Press, 2004), 46-51; HABS No. DC-678, 6.

[394] George J. Olszewski, "History of the Mall, Washington, D.C.," Office of History and Historic Architecture, Eastern Service Center, National Park Service, Washington, D.C., March 1970, 7-11.

[395] Olszewski, 12-14; Field, et al, 1-6.

associated with monuments in classical architecture. Other influences on the design include burial places, such as Hadrian's Tomb in Rome and the Tomb of Mausolus at Halicarnassus in Turkey. [396]

At the time that the society selected Mills' design, the final site of the monument had not been identified. In 1838, the Monument Society petitioned Congress to provide an unspecified site "on the public mall" for the monument, and in 1844, a joint resolution was introduced in the House of Representatives that would have placed a new design for the monument at the center of a site bounded by the city canal, B Street South, and 7th and 12th streets. Congress took no action on either of these propositions, but on January 31, 1848, it approved a resolution providing for the president of the United States, along with the board of managers of the Monument Society, to select a site for the monument "upon . . . some portion of the public grounds or reservations within the city of Washington, not otherwise occupied." On February 2, 1848, President James K. Polk and the society managers determined that the monument would be located in what was at the time known as Reservation (or Appropriation) No. 3. This reservation, bounded on the north by Canal Street, on the east by 15th Street, and on the south and west by the Potomac River, encompassed an area of approximately 29 acres and included the cross axis site near the Potomac River that L'Enfant had envisioned for Washington's statue. The deed was executed on April 12, 1848, and recorded in city land records on February 22, 1849.[397]

In his history of the Washington Monument Society, Frederick Harvey states that the huge colonnade and pantheon Mills planned to surround the obelisk was never formally approved by the society. "The first purpose," he wrote, "was to erect the shaft and secure funds to that end." In April 1848, a committee of the monument society recommended that the height of the shaft reach 500 feet and that the surrounding pantheon be left in abeyance – that is, suspended temporarily. Harvey notes that "this modification continued to be the plan of the Monument until it was again altered at a later period" (by the U.S. Army Corps of Engineers). Illustrations available to donors to the society in 1848 showed the monument both with and without the colonnade, implying that a final decision had not yet been made. [398]

The uncertainty of the final design may have some relevance for the ultimate location of the monument. When its cornerstone was laid in an elaborate, well-attended, Masonic ceremony on July 4, 1848, the site stood 371.6 feet east and 123.17 feet south of the spot L'Enfant had intended for Washington's equestrian statue. Speculation about the reason for this off-axis location has included the inability of the marshy soils on the banks of Tiber Creek to support the weight of the monument and its foundations, the need for extensive landfill to create a large enough building surface to support the monument and colonnade, and the fact that the canal and its adjacent street had pushed the center line of the Mall's green space to the south. Accounts of the Monument Society's proceedings shed no light on this decision, and no other primary sources have been uncovered that explain the choice more definitively. The determination to locate both the Washington Monument and the Smithsonian building on sites that diverged from the eighteenth-century plans of L'Enfant and Ellicott would, however, influence development of the public grounds for the remainder of the nineteenth century.[399]

1850-1900: Andrew Jackson Downing and the Picturesque Mall

The Downing Plan: Intentions and Partial Fulfillment

[396] John Milner Associates, Inc., "Washington Monument and Associated Structures Historic Structure Report," vol. 1, 2:1-2; Scott and Lee, 100-101.

[397] John M. Bryan, *Robert Mills, America's First Architect* (New York: Princeton Architectural Press, 2001), 290-291; Frederick Harvey, "History of the Washington National Monument and Washington National Monument Society," Senate doc. No. 224, 57th Congress, 2nd session, February 6, 1903, 28-42, 305-307; National Park Service, "Description of Appropriations (Reservations) selected and set aside by President Washington for the use of the United States, upon the laying out of the Federal City – Washington, D.C. (copied from Pages 1, 2, and 3 of volume designated "Register of Squares, vol. 1, no. 9a), *Legislative History of National Capital Parks and Description of the Seventeen Original Reservations*, National Park Service History E-Library, http://www.nps.gov/history/history/online_books/ncr/legislation.pdf, viewed June 13, 2012, 1, 6. The reservation in which the Washington Monument was built would later be changed to Reservation No. 2. The history of that alteration is described in the next section.

[398] Harvey, 28, 46-47.

[399] John Milner Associates, "Washington Monument and Associated Structures Historic Structure Report," vol. 1, 2:3.

In his 1851 plan for landscaping the Mall, the Washington Monument Grounds, and President's Park, Andrew Jackson Downing, the country's pre-eminent theoretician of landscape design in the first half of the nineteenth century, incorporated existing features – the Washington Monument, the Smithsonian, the canal, streets, the Botanic Garden, the President's House – into a design strikingly different from the Baroque and Neoclassical principles that guided L'Enfant's plan. (Historic Figure 5) Downing, son of a nurseryman who had entered the family business, earned his reputation through the publication of several influential books, including *A Treatise on the Theory and Practice of Landscape Gardening* (1841), *Cottage Residences* (1842), *The Fruit and Fruit Trees of America* (1845), and *The Architecture of Country Houses* (1850). These writings helped introduce Americans to Picturesque aesthetic principles, which rejected the symmetry and rectilinear forms of Classical design in favor of asymmetry, curvilinear planting and circulation patterns, variety in landscape forms and density of plantings, and a carefully planned "wildness" in landscape composition.[400]

Downing, of Newburgh, New York, on the Hudson River, became involved in planning for the Mall, the Washington Monument Grounds, and President's Park through the efforts of prominent Washingtonians, government officials, and the president of the United States. In October 1850, a contingent of city leaders – including Joseph Henry, secretary of the Smithsonian Institution, Mayor Walter Lenox, and W.W. Corcoran, a financier, art collector, and a member of the Washington National Monument Society – approached President Millard Fillmore with the idea of landscaping Washington's central public spaces. The mission to the president coincided with efforts on the part of Commissioner of Public Buildings Ignatius Mudd to improve the Mall in association with the construction of the Smithsonian Institution and the Washington Monument. Mudd, at the suggestion of the civic leaders and with the president's approval, subsequently invited Downing to inspect the public grounds and produce a plan for their improvement. According to an 1851 Smithsonian report, Downing's charge was to develop a plan for turning "the whole Mall, including the Smithsonian grounds, into an extended landscape garden, to be traversed in different directions by graveled walks and carriage drives and planted with specimens properly labeled, of all the varieties of trees and shrubs which flourish in this climate."[401]

Dated February 1851, the plan Downing produced consisted of a series of "different, but compatible gardens," in the words of landscape historian Therese O'Malley. The six "scenes," as Downing described them, included a "Botanic Garden" between 1st and 3rd streets West, a "Fountain Garden" between 3rd and 7th streets, the "Smithsonian Pleasure Grounds" between 7th and 12th, an "Evergreen Garden" between 12th and 14th, "Monument Park" between 14th Street and the Potomac, and "Parade or President's Park." Downing varied the plantings and composition of each scene's features. The President's Park section, for instance, included a classical arch to mark its entrance at Pennsylvania Avenue and 15th Street and a circular parade ground near the canal. The design in this location complemented the classical architecture of the President's House and Robert Mills' Treasury Building, construction of which began in 1836 on the site of George Hadfield's original Treasury. On the Washington Monument Grounds and the Mall, however, Downing de-emphasized L'Enfant's central axis and instead employed Picturesque compositional techniques: looping, asymmetrical paths and spare plantings of trees near the Washington Monument, dense groups of conifers within concentric ellipses in the Evergreen Garden, and winding carriage drives and varied densities and types of vegetation around the Smithsonian. He rerouted the canal to follow the course of Missouri Avenue between 3rd and 6th streets to provide space for a fountain, a pond, and additional planting. Circulation paths and planting lines leaped across the boundaries of the individual parks to knit the entire composition into a whole. Downing intended the curving lines and soft edges of his massed plantings to relieve the angularity of the classical forms of L'Enfant's original plan and the city's public buildings.[402]

Downing's landscape plan, as well as the museum function of the Smithsonian Institution and the commemorative and tourism value of the Washington Monument, was part of a movement in the middle of the nineteenth century that emphasized recreation and leisure as methods of producing mental, physical, and spiritual health in the American citizenry. The movement responded to the Industrial Revolution's impact on the American workplace and on cities,

[400] Birnbaum and Karson, 96-100.

[401] Therese O'Malley, " 'A Public Museum of Trees': Mid-Nineteenth Century Plans for the Mall," *The Mall in Washington, 1791-1991*, Richard Longstreth, ed. (Washington, D.C.: National Gallery of Art, 1991), 64-65; U.S. Commissioner of Public Buildings, *Report of the Commissioner of Public Buildings*, 1850, 9.

[402] O'Malley, 66-71.

especially the long, inflexible hours and crowded urban areas that critics considered responsible for increased crime, disorder, and unhealthy living conditions. Parks provided clean air and open land, recalling rural values that were seen as antidotes to urban crowding. Downing's winding paths and informal plantings, influenced by nineteenth-century Romantic conceptions of landscape design, followed this call for echoes of the countryside within the city. In addition to the passive recreation of strolling through beautiful scenery, the recreation and leisure movement advocated "rational recreation," which included structured playing fields, libraries, museums, and other sites designed to exercise the mind and the spirit as well as the body. Central Park in New York, initially opened in 1857 and then altered by Frederick Law Olmsted, Sr., and Calvert Vaux, was the first comprehensive example of such a park in the United States.[403]

President Fillmore initially approved only the portion of Downing's plan west of 7th Street, but in 1852 also approved the design to the east. In the spring of 1851, grading, draining, and clearing of the Smithsonian grounds began. Funding to landscape the grounds south of the President's House were also approved at this time. Downing, however, did not live to see his plan implemented. He died in a steamboat accident on the Hudson River in August 1852. As the superintendent of the work and advocate of its principles, his loss was significant – as was the loss of his detailed plans, which were known to exist but never found after Downing's death. Work following Downing's plans continued until the funds already appropriated by Congress were exhausted. The Smithsonian grounds and to a lesser extent President's Park were the only areas to have been completed in a manner that followed Downing's 1851 plan. Collaborator Calvert Vaux, later to form a partnership with Frederick Law Olmsted, Sr., designed an urn dedicated to Downing's memory, which was installed in the Smithsonian grounds in 1856.[404]

Other factors also prevented the Downing plan from being implemented as its creator had imagined, one of which was the divided jurisdiction over the public grounds. After 1867, the Architect of the Capitol (AOC) implemented landscaping for the Capitol grounds, while the congressional Joint Committee on the Library supervised the Botanic Garden (with designs usually carried out by the AOC). The Army Corps of Engineers' Office in Charge of Public Buildings and Grounds (OPBG) held responsibility for the Mall between 3rd and 12th streets (with the exception of the site of the Baltimore and Potomac Railroad Station, which took up much of Armory Square), the Washington Monument Grounds, and President's Park. The Agriculture Department developed its own grounds, between 12th and 14th streets.

While the details of Downing's plan were not subsequently implemented, his general Picturesque approach of dividing the expansive public grounds into smaller parks, opting for curving circulation patterns, and utilizing a variety of dense plantings influenced the manner in which the Mall and the Monument grounds were developed through the rest of the nineteenth century. However, rather than development across the whole of the public space integrated by consistent principles and an overall pathway pattern as Downing had intended, improvements in the nineteenth century focused on development of the grounds of government buildings within parcels divided by city streets. Development was also influenced by the presence of the city canal, which turned south at 6th Street, effectively dividing the east end of the Mall from the remainder of the public space until the canal was filled in the early 1870s.[405]

This approach to developing the Mall landscape can be seen in the area surrounding the only building, other than the Smithsonian, completed on the Mall prior to the Civil War: the Washington (or Columbian) Armory. Designed by Maj. William Heywood Bell in the Neoclassical manner, construction began in 1855. The armory functioned as storage for rifles and cannon used by local militia, a museum of antique armaments, and a repository for models of recently invented weapons. Its site – close to the corner of 6th Street West and B Street South – bore no relationship to the nearby Smithsonian building, although it could be said to follow the L'Enfant Plan suggestion of public buildings lining the streets that edged the Mall on the north and south. The landscaping improvements to what came to be known as Armory Square (bounded by 6th and 7th streets and B streets North and South) "harmonize[d] with the object for which the armory was erected," according to Commissioner of Public Buildings John B. Blake. Practically speaking, this meant that they did not

[403] "A History of Recreation in East and West Potomac Parks" (revised draft), 6-7.

[404] Boyle, 85-86; O'Malley, 72; U.S. Department of the Interior, National Park Service, National Capital Region, "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006, 13, 32-33; William Patrick O'Brien, "Administrative History, 1791-1983 (Epilogue 1983-1997): The White House and President's Park," National Park Service, December 2001, 90-94.

[405] O'Malley, 72-74.

follow Downing's Fountain Garden design for this area, nor did they participate in Downing's scheme of circulating paths that integrated the Mall's several parks.[406]

The transition in the conception of the Mall from L'Enfant's expanse of public ground flanking an axial avenue to a series of distinct park units is also reflected in the reports of the Commissioner of Public Buildings during the 1850s. In his description of the public grounds in the 1849 annual report, Mudd divided Reservation No. 2 into two parts: the Capitol grounds (defined then as extending from 1st Street East to 6th Street West) and the Mall (from 6th Street to the line of 15th Street West projected across the Mall). Reservation No. 3, the site of the Washington Monument, stood west of the projected line of 15th Street. By 1858, however, Commissioner Blake divided Reservation No. 2 into eight parcels, largely following Downing's divisions. He described Reservation No. 3 as "the park and part of the Mall, being the whole of the public grounds West of 14th Street to the Tiber Creek and the Potomac." Albert Boschke's 1857 map of Washington illustrated the division of the public grounds much as Downing did. [407]

One of the more important and long-lasting ramifications of the Downing plan for the Mall was the expansion of the Washington Monument Grounds. Downing identified 14th Street as the eastern boundary of his Monument Park. Fifteenth Street, the boundary between original Reservation nos. 2 and 3, did not exist at that time. With his approval of Downing's plan, President Fillmore altered that boundary. The Office of Public Buildings and Grounds also followed the subdivisions Downing had set forth and Commissioner Blake adopted, including the Monument Grounds with its eastern boundary at 14th Street. The Corps numbered these units in a system that diverged from the original numbers set down by President Washington, with the Washington Monument Grounds becoming Reservation No. 2. The reservation system became codified in an 1898 law that defined the extent of the District's park system. Those reservation numbers remain in use to the present day.[408]

Late Nineteenth-Century Development under the Corps of Engineers

Much of the landscape development accomplished by the commissioner of public buildings in the 1850s either deteriorated from neglect or disappeared completely during the Civil War. As central public spaces, the Mall, the Washington Monument Grounds, President's Park, and the Capitol grounds were called into service for the duration of the war, and the landscape improvements suffered as a result. The vast Armory Square Hospital complex included fifty temporary wards, a church, a morgue, barracks, tents, and quarters. (Historic Figure 6) The Washington Monument Grounds, immediately adjacent to the 17th Street wharf at the foot of President's Park, became a fenced cattle yard and slaughterhouse. In addition, extensive horse stables, officers' quarters, a bunkhouse for civilians, and a mess hall were built there. Cattle grazed on the Ellipse as well, and at least two barracks were constructed. By 1863, military use and the lack of maintenance had rendered the Ellipse "almost a desert," according to Commissioner of Public Buildings Benjamin B. French.[409]

When it gained jurisdiction over Washington parks in 1867, the Office of Public Buildings and Grounds undertook the work of dismantling military intrusions on the public grounds and restoring the landscape. Brig. Gen. Nathaniel Michler,

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[406] Goode, *Capital Losses*, 350-351; U.S. Commissioner of Public Buildings, *Report of the Commissioner of Public Buildings*, 1857, 720.

[407] *Report of the Commissioner of Public Buildings*, 1849, 6-7; HABS No. DC-678, 9-15. The differences between Downing's six gardens and the eight divisions in Blake's report can be accounted for by the alignment of the canal east of 6th Street, which divided the public grounds there in half.

[408] *Statutes at Large*, 30 Stat. 570, July 1, 1898. These paragraphs address the issue of the Monument Grounds boundaries that was raised during Section 106 consultation for the National Museum of African American History and Culture. During that consultation, it was pointed out that an inconsistency existed between the eighteenth-century boundaries of the Monument Grounds, with its eastern border at 15th Street, as identified in Washington's description of the original appropriations and Dermott's 1797 mapping of the city, and the site's current limits, which have 14th Street as the eastern edge. As the updated National Mall nomination states, research shows that the actions of Downing, President Fillmore, the commissioner of public buildings, the U.S. Army Corps of Engineers, and Congress resulted in the alteration of those boundaries to their current limits in the nineteenth century.

[409] Allen, *History of the United States Capitol*, 312-321; HABS No. DC-678, 10-11; Washington Monument Grounds CLI, 22; Boyle, 98, 103.

the first head of the office, included a reprint of Downing's plan for the public grounds in his initial annual report and advocated the kind of unifying overall pattern of carriage drives and pedestrian paths shown in the 1851 scheme. Although the idea of a unifying circulation system was never carried out, Downing's Picturesque principles for the public grounds continued to guide improvements late into the nineteenth century. Among the landscape features that followed Downing's guidance was the reestablishment of the Ellipse, work on which began in 1873, when earth was added to the low-lying area, followed by grading, seeding, and the laying out of roads and walks. A stone stable with a mansard roof, which served the White House, was constructed in President's Park, near what is now the 1st Division Memorial, in 1871 and expanded around 1882. Two gatehouses and a gatepost designed by Charles Bulfinch and removed from the Capitol grounds in 1874 were installed in President's Park South in 1880. OPBG completed the work in time for a military review held there in 1887.[410]

Development of the Botanic Garden, which had been reestablished in 1850 at the foot of Capitol Hill between 1st and 3rd streets – the same site previously granted to the Columbian Institution for a botanical garden – did not follow Downing's guidance. Commissioner of Public Buildings Mudd had supervised reconstruction of the garden structures on the Capitol Hill site to accommodate specimens collected by the U.S. Exploring Expedition between 1838 and 1842 a year before Downing had been hired. The 1851 plan proposed the incorporation of the existing octagonal central greenhouse and included a curving pathway that connected the Botanic Garden to his Fountain Garden. The design envisioned trees spaced along this path and other plantings lining the perimeter of the site, with the exception of the northwest corner, where denser plantings lined the course of a stream feeding the canal. Architect of the Capitol Edward Clark enlarged the greenhouse in 1867, using the existing octagonal structure as the eastern anchor of the expanded facility. Clark placed a matching structure on the west, a circular conservatory between the two octagons, and linked the three buildings with gable-roofed hyphens. The following year, the Corps of Engineers completed a canal through the garden. In 1877, a fountain designed by Auguste Bartholdi, sculptor of the Statue of Liberty, was located in the Botanic Garden. Under the Joint Committee on the Library, the Botanic Garden became a formally organized space oriented along the L'Enfant axis from the Capitol to the proposed site of the equestrian statue of Washington.[411]

An example of the influence of Picturesque principles on the Mall that did not strictly follow Downing's plan could be seen in Seaton Park – the area between 3rd and 6th streets (between the Botanic Garden and Armory Square) that Downing proposed as a Fountain Garden. Under the direction of Col. Orville Babcock, who held the position of Officer in Charge of Public Buildings and Grounds from 1872 to 1877, the park's plantings adhered to the multiple layers and densities associated with Picturesque landscaping. Frederick Law Olmsted, Sr., employed to refashion the expanded Capitol grounds in 1874, described the vegetation in Seaton Park as composed of "mixed forestry with borders of shrubbery framed with formal lines of standard trees." Downing had also planned to reroute the canal to follow Missouri Avenue and create an off-axis fountain. OPBG, however, abandoned those features. During his tenure, Babcock supervised a sweeping program of improvements to the Mall, which included new trees, a keeper's lodge, lights, and entrance gates on the Smithsonian grounds; a fountain and graveled roadway in Armory Square; and paths, lights, drinking fountains, and trees in Seaton Park. [412]

He also began the process of draining the marshy area between the Washington Monument and President's Park. He created three small bodies of water there (one of which was subsequently called Babcock Lake) as a method of flood control and for the use of the Commission of Fish and Fisheries. This work occurred at about the same time that Washington's territorial government began a significant overhaul of the city's infrastructure, including the conversion of the little used city canal into a trunk sewer to improve sanitary conditions in the downtown area and establishing a street (B

[410] HABS No. DC-678, 11-12; John Bedell, "Archeological Investigations, Southside Barrier Project, President's Park," prepared for the Louis Berger Group, 2003, 49. Remains of the stable were discovered in archeological investigations in 2003.

[411] Fallen, 26, 56; U.S. Department of the Interior, National Park Service, National Capital Region, "Cultural Landscape Inventory: National Mall and Memorial Parks, Union Square," 2006, 15-18.

[412] HABS No. DC-678, 12-15; Frederick Law Olmsted, Sr., "A Paper Relating to the Trees, Shrubs, and Plants in the United States Capitol Ground, and an Index of the Same, Together with Some Observations upon the Planting and Care of Trees in the District of Columbia," 1882, Park Improvement Papers No. 15 in *Park Improvement Papers*, compiled by Charles Moore (Washington, D.C.: U.S. Government Printing Office, 1902), 13.

Street North, now Constitution Avenue) over the canal's route. The work included a sewer outlet, constructed in 1880, west of 17th Street in what is now West Potomac Park. Because the floor of the lower section of the sewer lay below high tide, a system of flush gates was needed to remove sediments from the lower end of the sewer.

Babcock's improvements included leveling the high ground around the unfinished Monument. (The earth was used as fill in President's Park.) OPBG planted trees along the streets and established a propagating garden south of the projected line of B Street South, which at the time dead-ended at 15th Street West. Filling the canal, draining the marsh at the mouth of Tiber Creek, and bringing the Washington Monument Grounds to B Street North (now Constitution Avenue) regularized the spatial relationship between the Monument grounds and President's Park in a manner more closely resembling L'Enfant's plan than Downing's Picturesque design.[413]

The improvements to the Washington Monument Grounds set the stage for the completion of the Monument itself. Construction had been halted in 1854 after funds were exhausted, with the Monument at a height of 152 feet. Conflicts over control of the Washington Monument Society and lack of funds limited construction to a few additional courses of stone between 1854 and the Civil War. The approach of the centennial observance of the Declaration of Independence spurred government involvement in the completion of the Monument, and in 1876, Congress passed legislation that returned ownership of the Monument and its grounds to the United States, provided for a commission to oversee its completion, and authorized $200,000 to carry out the project. Lt. Col. Thomas Lincoln Casey was named Engineer in Charge. He developed a plan to strengthen the Monument's foundations and carry out construction of the shaft to a height of 555 feet. The plan required digging out the earth below the existing foundations in order to build concrete footings that covered a greater area that those planned by Mills and strengthening the original foundations themselves. Needless to say, the work required extraordinary planning in order to maintain the monument's stability. To deepen and broaden the existing foundations, tunnels 4 feet wide were excavated, then filled with concrete. The new slab was then tied into the existing foundations with concrete buttresses. Under Casey's direction, the Corps of Engineers completed the reinforcement of the foundations by May 1880. No cracks or other damage to the existing shaft were discovered when the foundations were completed.

Work on continuing the shaft began that summer, beginning with the removal of the inferior stonework at the top of the shaft built in the 1850s. Improvements in technology, including superior machinery for dressing stone, helped the work progress steadily over the next four building seasons. As the shaft was constructed, an interior structure of iron columns was assembled to support an elevator that carried building materials to the top of the shaft as it rose. Despite some problems in the acquisition of building stone and other materials, the shaft reached the 500-foot level on August 9, 1884. As the shaft began to reach its proposed height, Casey and assistant engineer Bernard Richardson Green redesigned the pyramidion originally envisioned to cap the monument. The new design employed marble, rather than iron and glass, as had been planned, so as not to discolor the shaft below, and a system of supporting ribs that allowed the pyramidion to be relatively light while maintaining suitable wind resistance. Construction of the pyramidion proceeded through the fall, and the cast-aluminum capstone was set in place on December 6, 1884. The Monument was dedicated on February 21, 1885. When it was completed, the Washington Monument was the tallest building in the world, and the interior structure the largest iron frame in the world. Although both achievements would soon be eclipsed in height by the Eiffel Tower in Paris, the monument remains the tallest freestanding stone building in the world.

Over the next five years, OPBG improved the Monument and its grounds to allow for public visitation. The office constructed the Boiler House and the Monument Lodge, converted the freight elevator used to hoist stone to a passenger elevator, covered the Monument foundations with earth to form a knoll, and established a circular, stone apron on top of the knoll. The Monument formally opened to the public on October 9, 1888.[414]

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[413] Boyle, 146-149; HABS No. DC-678, 12-15; Washington Monument Grounds CLI, 22-24; Louis Berger Group, Inc., "Archeological Monitoring of Construction, Potomac Park Levee, National Mall and Memorial Parks," 37-39; Reps, 59. The sewer outlet was discovered during improvements to the Potomac Park Levee in 2011.

[414] John Milner Associates, Inc., "Washington Monument and Associated Structures Historic Structure Report," vol. 1, 2:7-12; Washington Monument Grounds CLI, 25-29; Louis Torres, *"To the immortal name and memory of George Washington": The United States Army Corps of Engineers and the Construction of the Washington Monument* (Washington, D.C.: U.S. Government Printing Office, n.d.), 32-37.

In 1884, Casey had offered two proposals on how to landscape the grounds. The more elaborate proposal envisioned a marble terrace ornamented with statuary resting on an earthen terrace that covered the foundations. Casey's second proposal involved a naturalistic approach to the landscape. "The other method of finish proposed," he wrote in his 1884 annual report to the commission, "is to fill earth about the present terrace, and joining with it, and to extend this filling so far from the Monument as to fade the slopes of the embankment gradually into the surrounding surfaces." The second, naturalistic approach was adopted. The work was complete enough by November 1887 for a granolithic plaza to be placed at its base. The plaza, with a radius of 70 feet, was encircled by a 50-foot-wide gravel roadway. Gravel roads (35 feet wide) and plank paths for pedestrians (9 feet wide) linked the plaza to 14th Street on the east and B Street on the north. By the late nineteenth century, other roadways extended from the intersection of 15th and B streets and from the north-south axis through the White House into the Monument Grounds, then followed curving paths through the site, linking with other curvilinear drives and walks.[415]

The Washington Monument as built accomplished a fundamental alteration of the L'Enfant Plan that Mills' design had implied but which was not perceptible until the Monument's completion. L'Enfant had placed the capital city's most important building – the Capitol – on the tallest eminence in his composition of intersecting legislative and executive axes, with the President's House on a slightly lower rise of ground. The spot chosen for the statue of Washington, on the other hand, would have been at the lowest elevation of the central landscape, and the memorial would not have been expected to rival the buildings that housed Congress and the president either visually or symbolically. The Washington Monument, however, rose hundreds of feet higher than either government edifice. By constructing the tallest building in the world as the monument to the first president, Casey and the Corps of Engineers shifted the emphasis of the intersection of L'Enfant's axes from the meeting point of public spaces linking the branches of government with the ideals of Washington and the founding generation to the undisputed visual focus of a developing public landscape. Further, by providing a means for visitors to reach the top of the Monument and look down from its height, the completed memorial rivaled and, in some sense, displaced, the west terrace of the Capitol as the viewing platform from which the city would best be known.[416]

An effort to expand and formalize the Capitol grounds took place at about the same time that Babcock extended the Monument Grounds to B Street to link with President's Park. The addition of wings to the Capitol and the heightening of its dome – completed to the designs of Thomas U. Walter in 1865 – had brought the building to within a few feet of A Street North and South (no longer extant). Seven years after the dome's completion, President Ulysses S. Grant signed legislation authorizing purchase of private property in order to expand the Capitol grounds to B Street North and South between 1st Street East and West, creating a large, regular, rectangular space more appropriate to the scale of the enlarged Capitol and equaling the width of the Mall between 6th and 14th streets. At this time, the steep western slope of Jenkins Hill, densely planted with trees, acted as a barrier between the Capitol and the Mall. The plan of Frederick Law Olmsted, Sr., conceived in 1874 and largely implemented over the next twenty years, more fully integrated the Capitol and its grounds into the Mall landscape by creating terraces and thinning the trees to provide a visible transition between the low-lying public space and L'Enfant's monument on its pedestal. Olmsted also extended the western boundary of the Capitol grounds into the Mall in a gentle curve that encompassed circles intended for statuary at the termini of Pennsylvania and Maryland avenues. His plan continued the lines of the two avenues beyond the circles with walks that climbed the Capitol slope. The statuary circles, curved boundary, and interpenetrating radial avenue lines thus integrated the two public spaces. Olmsted noted that he intended the work to visually connect the Capitol grounds with the remainder of Washington's central public space. "The opportunity of the higher relative elevation, the more genial exposure, and the far-spreading, varied, and charming landscape of the Potomac front, now lost to most who visit the Capitol, will be turned to profitable account," he wrote to Clark in 1881. "The larger part of the city, the Executive Mansion and the other

[415] John Milner Associates, Inc., "Washington Monument and Associated Structures Historic Structure Report," vol. I, Washington Monument, 3-13-3-14; John Milner Associates, "Washington Monument Cultural Landscape Report," 2-15; 3-12; "Monument Grounds showing Monument Lodge, Boiler House, and Jefferson Pier," circa 1890-1895, NCP 807, File 44-28, "Plan showing 'projected locations for 12 Electric Lamps,' with roadways and 'Carp Ponds,' 1898, NCP 807, File 44-43, Oehrlein & Associates Architects and Robinson & Associates, "Preliminary Research Findings: Cultural Landscape Report: Washington Monument Grounds," June 10, 2002.

[416] Kirk Savage, *Monument Wars* (Berkeley, California: University of California Press, 2009), 55, 103-105, 132-134.

government buildings will no longer appear to tail off to the rear of the Capitol, but what has been considered its [the Capitol's] rear will be recognized as its more stately front." By reorienting the Capitol, Olmsted visually, if not physically, reasserted L'Enfant's east-west axis and reestablished the reciprocity of sight between the Capitol and the Washington Monument as it rose to the west. [417]

Much of the deviation from Downing's plan for the Mall, the Monument Grounds, and President's Park resulted from construction of buildings that had not been foreseen at the time the plan was conceived. One of the earliest of these unforeseen construction projects was the Department of Agriculture headquarters on the Mall between 12th and 14th streets. Downing had proposed an evergreen garden in this space that consisted of native and foreign specimen trees laid out around concentric ellipses crossed by radial avenues. Commissioner of Public Buildings French, however, offered the use of that portion of Reservation No. 2 for the department's experimental gardens in April 1863, a year after the department was established. Architect Adolf Cluss subsequently designed Agriculture's brick headquarters building with stone and terra-cotta details in the Second Empire style and located its north façade slightly south of the Smithsonian's building line. Construction began in the summer of 1867, and the department occupied the building the following year. The landscape treatment of the Agriculture department differed from the Downing-inspired treatment undertaken by the Office of Public Buildings and Grounds next door at the Smithsonian. The entire stretch of the department's parcel between B Street South and the canal/B Street North was given over to formal gardens (designed by William Saunders), greenhouses, and experimental plantings, as well as an enclosing fence, entrance gate, and drive across the Mall from 13th Street.[418]

Two other buildings in which Cluss was involved – the U.S. National Museum (now the Smithsonian Arts and Industries Building) and the Army Medical Museum – were also built to Victorian designs on the south side of the Mall during this period. The size and placement of both buildings also inhibited any systematic implementation of Downing's landscape plans, while helping to establish the Mall as the location of collections of artifacts of national significance. Cluss collaborated with fellow German immigrant Paul Schulze on the design of the National Museum, which opened in 1881 at 9th Street West and B Street South. It housed the Smithsonian artifacts collected for display at the Philadelphia Centennial Exhibition in 1876. Like the armory, but unlike the Smithsonian and the Agriculture department, the architects sited the National Museum in relation to B Street rather than a Mall building line. The innovative design, which echoed the pavilion-style exhibition buildings of the Philadelphia Centennial as well as the writings of J.N.L. Durand on ideal museums, featured a flexible floor plan to maximize exhibition space, an advanced window system (clerestory, monitors, skylights) for natural illumination, and state-of-the-art utilities. Round arches, stenciled decorative borders, polychrome brick, and cast-stone medallions ornamented the broad wall surfaces. Cluss designed the Army Medical Museum (now demolished), at B Street South and 7th Street West, using details similar to those at the National Museum – round arches, polychrome brick, top-lit galleries – although the building had neither the large expanses of windows nor the sculptural detail of the earlier design.[419]

The Baltimore & Potomac Railroad Station at B Street North and 6th Street West (completed in 1878) continued the red-brick Victorian eclecticism of the nineteenth-century Mall and constituted a major intrusion of private enterprise into public space, largely preventing the possibility of integrating the public grounds in any perceptible manner. Congress had granted the railroad the right to lay its tracks along 6th Street from Virginia Avenue south of the Mall and the use of the 6th and B site for its station in 1872. A temporary wood platform functioned as the station by July of that year, and construction of the permanent station began a year later. Designed by Joseph Miller Wilson of Philadelphia, the asymmetrical, Gothic Revival building was composed of towers, tall narrow arched windows, stone trim, and a multicolored slate roof. A 500-foot-long train shed extended from the south façade of the station halfway across the Mall. Hills of coal

[417] Allen, *History of the United States Capitol*, 340-344; Vitetta, Heritage Landscapes, Pamela Scott, et al., "Capitol Square: Cultural Landscape Report" (backcheck submission), prepared for the Architect of the Capitol, September 7, 2011, 3.29-3.39.

[418] O'Malley, 68-69; Dana G. Dalrymple, "Agriculture, Architects, and the Mall, 1901-1905: The Plan Is Tested," *Designing the Nation's Capital: The 1901 Plan for Washington, D.C.* (Washington, D.C.: U.S. Commission of Fine Arts, 2006), 209-210; Goode, *Capital Losses*, 358-359.

[419] Ewing and Ballard, 40-46; Goode, *Capital Losses*, 366.

and out-of-service cars stood along the tracks outside the shed. Subsequent development of the railroad property endeavored to make the site more useable by visitors. In 1883, an iron bridge was built over 6th Street to carry both carriages and pedestrians above approaching and departing trains. In 1893, a 400-foot-long berm covered with trees was built west of the railroad tracks and train shed to screen them from view, further separating the east part of the Mall from the west.[420]

Charles J. Guiteau, a disgruntled and unbalanced office-seeker, shot President James A. Garfield in the lobby of the Baltimore & Potomac Railroad Station on July 2, 1881. Garfield died on September 19. A bronze statue in his honor, designed by John Quincy Adams Ward and installed on a granite pedestal designed by architect Richard Morris Hunt, was erected in 1887 in the Maryland Avenue circle Olmsted designed to straddle the Mall-Capitol grounds boundary. The Garfield statue continued the memorial function of the public grounds that began with the Washington Monument. The Peace Monument, commemorating the U.S. Navy seamen who died during the Civil War, had already been erected in the Pennsylvania Avenue circle in 1877. Sculptor Franklin Simmons designed the marble statuary of the Peace Monument, representing America, History, Victory, and Peace. The sculptural groupings were placed on a pedestal designed by Architect of the Capitol Clark. Congress authorized both of these memorials, as it did a statue of Joseph Henry, one of America's foremost scientists, the first secretary of the Smithsonian Institution, and president of the National Academy of Sciences. The statue had been proposed on Henry's death in 1878. William Wetmore Story designed the bronze sculpture of Henry erected on the Mall north of the Smithsonian building in 1883.[421]

Even as the Officer in Charge of Public Buildings and Grounds used Downing's plan as an inspiration for its improvement of the Mall, the Washington Monument Grounds, and President's Park, another office in the Army Corps of Engineers was increasing the size of the public grounds and paving the way for a substantial reconsideration of the civic, memorial, and recreational possibilities of these landscapes at the turn of the twentieth century. The enlargement of the land mass resulted from a project initially undertaken by the Corps in 1874 to improve navigation of the Potomac, which had been impeded by sediment. The potential of the channel dredging to provide earth with which to control flooding and to raise the muddy, unhealthy tidal flats along the Potomac soon became evident, and the Corps recommended a plan to accomplish these goals in 1882. On August 2 of that year, Congress made the first appropriation of funds for achieving those aims. Major Peter C. Hains was assigned to implement the plan approved for the work, which consisted of creating a new shoreline by establishing a seawall behind which the dredged materials would be placed and by employing a tidal basin, the action of which would flush debris from the Washington Channel to maintain its navigability. A West Point graduate and decorated Civil War veteran, Hains developed the detailed plan to dredge the channel and raise the flats. Dredged materials were carried by scow to railroad cars, which transported the mud across trestles driven into the flats. The stone seawall was built on a foundation of brush and rock laid in a 6-foot-deep trench. After 1884, hydraulic dredging machinery was used, in which a pump sucked mud and sand from the channel and deposited it with a pipe in the desired location. It was the first time such machinery was used on the Potomac River.

The use of tidal sluicing ponds to flush the channel had been proposed by Major William J. Twining, the Engineer Commissioner of the District government, in 1879. The plan utilized the incoming and outgoing tides to open and close gates in the ponds and thereby regulate the flow of water. When the tide rose, the outlet gate closed and the ponds filled with water; when the tide fell, the pressure of the accumulated water in the ponds opened the outlet gate and flushed the channel. Construction of what is now called the Tidal Basin was not begun until that latter part of the project so that the land mass in which it would be located could be developed. The work included a masonry bridge over the outlet gate, which was completed by the beginning of 1890. The outlet gates were installed in March. Dredging continued through the first decade of the twentieth century, and the inlet gates and bridge were not completed until 1909. Over the course of three decades of work, the project created 739 acres of new land – now East and West Potomac Parks. Congress

[420] Goode, *Capital Losses*, 454; Reps, 66; "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006, 15; HABS No. DC-678, 16.

[421] Goode, *Washington Sculpture*, 273, 280, 299.

determined that the new land mass would be used as parkland by legislation passed on March 3, 1897. The law designated the reclaimed land "Potomac Park."[422]

1901-1943: The McMillan (Senate Park) Commission Reinterprets L'Enfant

The Creation of the Commission

The dedication of the new land mass for park purposes coincided with a number of other civic efforts to refashion Washington's public and private spaces for the twentieth century. The Washington Board of Trade, an association of city businessmen, took an early interest in this effort, seeking to honor the centennial of the federal government's move to the city in 1800 with public improvements. One such project envisioned an additional bridge across the Potomac River to link downtown Washington to Virginia. The Senate Centennial Committee, headed by Senator James McMillan of Michigan, proposed enlargement of the White House and construction of a "Centennial Avenue," which would run at an angle through the Mall, the Monument Grounds, and Potomac Park from Capitol Hill to the river. The U.S. Army Corps of Engineers, through the Office of Public Buildings and Grounds, developed plans for an avenue through the Mall between the Capitol and the Washington Monument.

Pending legislation regarding railroad transportation in the city influenced the proposals of both the Senate Centennial Committee and the Corps of Engineers. This legislation provided for the elimination of dangerous at-grade crossings, while allowing the railroads (the Pennsylvania Railroad, which owned the Baltimore & Potomac station on the Mall, and the Baltimore & Ohio Railroad, whose station stood at New Jersey Avenue and C Street, NW) to build new terminals. Elimination of the grade crossings, however, meant that elevated tracks would have to be built. The Senate proposal called for elevated tracks across the Mall on 6th Street, leading to a new, enlarged Baltimore & Potomac station. The station would anchor the Centennial Avenue. Col. Theodore A. Bingham, the Officer in Charge of Public Buildings and Grounds, attacked this scheme, labeling it destructive of the L'Enfant plan and a dishonor to the memory of George Washington. OPBG's alternative moved the B&P station south of the Mall so that trains no longer entered the public grounds. Business leaders objected to the Senate committee's Centennial Avenue because it diverted development away from Pennsylvania Avenue. Business interests hoped to encourage government redevelopment of the area south of Pennsylvania Avenue, the residents and businesses of which did not match prominent Washingtonians' ideals. The Board of Trade had also embarked on a parks initiative for the city, an initiative potentially threatened by the development of the Mall, the Monument Grounds, and Potomac Park in the Centennial Avenue scheme.

The American Institute of Architects (AIA) became the fourth major organization seeking to influence the disposition of the capital's public grounds when it scheduled its annual meeting in Washington in December 1900 and set as its agenda the issues surrounding the competing plans for the city's core. Glenn Brown, the AIA's secretary, was peculiarly suited to lead this effort, having made a detailed study of the Capitol during the 1890s for a two-volume history that appeared in 1901 and 1904 – a study that deepened his appreciation of L'Enfant's plan and particularly the Mall that was its central feature. During the AIA's Washington meeting, speakers consistently condemned the Bingham proposal, extolled L'Enfant, and called for a plan for Washington's public space that addressed building placement and statuary, as well as city parks.

McMillan, the AIA, and the Board of Trade became allies in opposition to the plans of the Office of Public Buildings and Grounds, and the senator, in his position as chairman of the Senate's Committee on the District of Columbia, sought congressional sanction for a commission that would address all the issues the AIA had deemed important. When that legislation failed, McMillan introduced a resolution on March 8, 1901, authorizing the committee, in consultation with appropriate professionals, to report to the full Senate on plans for improving Washington's park system, which included the Mall, the Washington Monument Grounds, Potomac Park, and President's Park, as well as Rock Creek Park, Civil War fort sites, public squares, and recreational parks. This resolution did not authorize planning for future public buildings or art work, nor did it have the authority of both houses of Congress to execute the measures it recommended. Less than two weeks after the resolution passed, the committee appointed architects Daniel H. Burnham and Charles F. McKim and

[422] "East and West Potomac Parks Historic District" (revised nomination), 8.60-8.61; Gordon Chapell, "Historic Resource Study – East and West Potomac Parks: A History," Denver Service Center, National Park Service, June 1973, 19-94.

landscape architect Frederick Law Olmsted, Jr., to be the consulting experts, subsequently known as the Senate Park, or McMillan, Commission. Sculptor Augustus Saint-Gaudens joined the commission in June to provide advice on memorials to Abraham Lincoln and Ulysses Grant, both of which had been proposed prior to the commission's creation.[423]

Development of the Senate Park Commission Plan for Washington

All four commission members had been involved with the World's Columbian Exposition in Chicago in 1893. Burnham, of the Chicago architecture firm of Burnham and Root until Root's death in 1891, functioned as the fair's chief of construction. He and Frederick Law Olmsted, Sr., developed the plan for the exposition's assemblage of buildings, water features, and streets. McKim, a principal of the architecture firm McKim, Mead & White of New York City, designed the Agriculture Building, one of six buildings surrounding the Court of Honor at the center of the exposition. He worked closely with Burnham, often functioning as his liaison with other architects. Saint-Gaudens acted as the fair's artistic advisor, and McKim placed his sculpture *Diana* at the crown of the Agriculture Building's dome. And for one summer while he attended Harvard, Olmsted, Jr., worked out of Burnham's Chicago office while the fair buildings were being constructed.[424]

The World's Columbian Exposition represented perhaps the most completely realized example of City Beautiful planning. The City Beautiful movement constituted a progressive attempt by American architects, landscape architects, civic organizations, and municipal administrators to address burgeoning cities at a time when urban planning as a discipline did not exist. In the late nineteenth century, real estate pressures and transportation interests had the greatest influence on city development; municipalities themselves concentrated on responding to the expansion that took place by providing water, sanitation, streets, schools, and parks where they were needed, rather than developing an overall growth strategy. Using principles of composition taught at the École des Beaux-Arts, with their largely Baroque emphasis on movement through space and hierarchical groupings of buildings, the City Beautiful movement attempted to address the ugliness perceived in the unplanned and unruly growth of American cities, as well as practical matters such as recreation, transportation, and sanitation. The World's Columbian Exposition provided a successful model of ways to address all these real-life concerns, albeit in a small and temporary manner.[425]

Washington, with its original city plan based largely on Baroque precedents, provided a perfect opportunity to plan a large and permanent urban center according to the principles developed for the World's Columbian Exposition. Almost from the beginning, members of the McMillan Commission recognized this opportunity and determined not to limit the scope of their efforts to Washington's parks, as provided for in the Senate resolution. "[M]y own belief," Burnham wrote to Olmsted, Jr., in April 1901, "is that instead of arranging for less, we should plan for rather more extensive treatment than we are likely to find in any other way."[426]

The wide-ranging vision of the commission can be seen in its preparation for developing the plan it would report to the Senate: In the spring of 1901, Burnham, McKim, and Olmsted traveled to Maryland and Virginia to examine colonial precedents that might have been known by Washington and L'Enfant and in June began a six-week tour of European landmarks of urban and park design. (Saint-Gaudens did not travel with the other commissioners due to poor health.) On the continent, the commission members, along with Charles Moore, clerk of the Senate District committee, investigated planning efforts at both the large and the small scale. At one end of the spectrum, the commissioners analyzed Baron von Haussmann's interventions in Paris, as well as the eternal cityscape of Rome and the Louvre-Tuileries-Place de la

[423] Peterson, 6-14.

[424] Henry F. Withey and Elsie Rathbone Withey, "Burnham, Daniel Hudson," *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), 96-100; Birnbaum and Karson, 273-276; Leland M. Roth, *McKim, Mead & White, Architects* (New York: Harper & Row, 1983), 174-179.

[425] Thomas S. Hines, "The Imperial Mall: The City Beautiful Movement and the Washington Plan of 1901-02," *The Mall in Washington, 1791-1991*, Richard Longstreth, editor (Washington, D.C.: National Gallery of Art, 1991), 79-84; Peterson, 1-2; "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 2006, 49.

[426] Pamela Scott, " 'A City Designed as a Work of Art': The Emergence of the Senate Park Commission's Monumental Core," *Designing the Nation's Capital: The 1901 Plan for Washington, D.C.*, Sue Kohler and Pamela Scott, editors (Washington, D.C.: U.S. Commission of Fine Arts, 2006), 90.

Concorde-La Madeleine ensemble that may have influenced L'Enfant. On the smaller, but no less magnificent, scale, French gardens, especially those seventeenth-century designs by André le Nôtre, drew the commissioners' interest, judging by the large number of photographs of these gardens issuing from Olmsted's camera. The photographs concentrated on the architectonic details of the gardens – terraces, stairways, balustrades, statuary – as well as vistas. In both France and England, the commissioners reviewed the width and visual characteristics of numerous compositions of broad avenues and greenswards flanked by trees as they considered ways to address Washington's central space.[427]

While in London in July 1901, Burnham met with Alexander Cassatt, president of the Pennsylvania Railroad. He discovered that Cassatt was willing to remove his company's Baltimore & Potomac Railroad station, train shed, and tracks from the Mall, although Congress had authorized a new terminal to be built at the B&P's location at 6th and B streets. It had been Burnham's goal to clear the Mall of the railroad intrusion since early in his involvement with the Senate Park Commission. While the commission toured Europe, Senator McMillan had worked behind the scenes to help Cassatt reach this decision. The railroad executive's willingness to move the terminal derived from many factors – including the Pennsylvania Railroad's plan to purchase control of the Baltimore & Ohio Railroad and therefore have access to a site north of the Capitol authorized by Congress for the B&O station. Ultimately, Burnham's firm designed Union Station, housing both railroads, which was built at the intersection of Massachusetts Avenue and 1st Street, NE, between 1903 and 1908, allowing for the removal of all railroad construction from the Mall. In 1901, the prospect of removing the railroad made the entire sweep of L'Enfant's Grand Avenue available for redefinition.[428]

Even prior to the establishment of the McMillan Commission, Olmsted had laid out an approach to the design of this space. In a talk at the 1900 AIA convention in Washington, Olmsted emphasized "the importance of treating the Mall in such a way as to relate strongly and visibly to the Capitol." L'Enfant's plan, he stated, "set it [the Mall] apart not only to emphasize in a magnificent manner the axis of the Capitol and to bring it into strong though indirect relation with the Executive mansion, but as an open space to provide agreeable frontage for public buildings." The Capitol axis "should not be ignored by the use of a wiggling road and confused informal planting nor should it be marked by a mere commonplace boulevard, but by an impressively broad and simple space of turf, with strong flanking masses of foliage and architecture and shaded driveways." Olmsted conjectured that L'Enfant had in mind for this space "something recalling the Tapis Vert at Versailles, but on a grander scale." The Tapis Vert, a link in a chain of landscape features along the east-west axis through the palace, consists of a green lawn bordered by gravel walks, statuary, and rows of trees. [429]

Olmsted's understanding of the Mall became the basis for the McMillan Commission's plan for Washington's monumental corridor although, by most accounts, McKim provided the details of the treatment. The commission's report to Congress – *The Improvement of the Park System of the District of Columbia*, published in 1902 – noted that "the great space known as the Mall, which was intended to form a unified connection between the Capitol and the White House, and to furnish sites for a certain class of public buildings, has been diverted from its original purpose and cut into fragments, each portion receiving a separate and individual treatment, thus invading what was a single composition."[430] The commission's task was to develop "such a plan as shall tend to restore that unity of design which was the fundamental conception of those who first laid out the city as a national capital." In addition to their opportunity to "restore" L'Enfant's plan, Burnham, McKim, and Olmsted saw the chance to extend it. "The reclamation of the Potomac flats," they wrote, "has

[427] Peterson, 19-21.

[428] Ibid., 16-18.

[429] Frederick Law Olmsted, Jr., "Landscape in Connection with Public Buildings in Washington," in *Papers Relating to the Improvement of the City of Washington*, compiled by Glenn Brown, 56th Congress, 2nd session, S. Doc. No. 94, 1901, 29-30. See also, David C. Streatfield, "The Olmsteds and the Landscape of the Mall," in *The Mall in Washington, 1791-1991*, Richard Longstreth, ed. (Washington, D.C.: National Gallery of Art, 1991), 122.

[430] Charles Moore, ed., *The Improvement of the Park System of the District of Columbia*, Report of the Senate Park (McMillan) Commission, 57th Congress, 1st Session, Senate Report No. 166, 1902, 23. The Senate Park Commission Plan was developed over the course of 1901, but was displayed to the public and published by the Government Printing Office in 1902. When referring to proposals identified in the published plan, the National Register nomination will refer to the "1902 McMillan Plan" so as to specify the source. When the plan is discussed generally, it will refer to the "1901-02 plan," the "McMillan Plan," or the "Senate Park Commission Plan."

added to the public grounds a considerable area, one portion of which must be treated as a continuation of the Mall and Monument grounds."[431] This area, now West Potomac Park, "may readily furnish sites for those memorials which history has shown to be worth a place in vital relation to the great buildings and monuments erected under the personal supervision of the founders of the Republic."[432] The commissioners clearly saw themselves – in artistic as well as historic terms – as L'Enfant's successors and their composition as the logical extension of his design in the twentieth century.

Drawings and correspondence reveal that the commissioners agreed on this basic reimagining and expansion of Washington's central public landscape even before the trio left for Europe. A drawing from the end of April shows an open corridor at the center of the Mall, flanked by rows of trees, and the Capitol axis realigned to bisect the Washington Monument. A June plan extends the axis to a circular memorial space on the edge of the Potomac. The axis through the White House is also extended beyond the Monument to a second circular memorial space.[433] All these features remained in the plan the commission unveiled to the public six months later.

The European trip, then, became a way to refine the details of a capital rooted in the commission's understanding of the work of L'Enfant, Ellicott, Washington, Jefferson, and others. The 300-foot space the commission discovered between the inner rows of trees along the allees at Bushy Park and Hatfield House in England confirmed their previous studies of an appropriate width for Washington's Mall corridor. After viewing a bridge at the Villa Borghese, the commissioners decided that their proposed Memorial Bridge would be a low structure crossing the Potomac on axis with the Custis-Lee Mansion in Arlington National Cemetery. They also determined to employ restrained Roman details for the space's architectural treatment, rather than the more exuberant features of Paris. Certain French forms, it should be noted, did make their way into the design, including a quotation of the stair and niched retaining wall from Le Nôtre's Vaux-le-Vicomte garden in the water feature associated with the Lincoln Memorial site. The niched retaining wall, however, was not built.[434]

The commission and the staff it had assembled – including architects Henry Bacon and William Partridge and architectural delineator Jules Guerin – continued to refine the design through the fall and to prepare for an exhibition of the plan at the Corcoran Gallery of Art that opened on January 15, 1902. The exhibition featured 179 water color perspectives and ground-level views of plan features, Olmsted's photographs and drawings of European and American exemplars, and models of current as well as proposed conditions. The work and the exhibition were unprecedented in the United States – "a spectacular display of a new vision for an already built city, specifying the future direction its development should take on a comprehensive basis." [435]

The commission's reinterpretation of L'Enfant's Grand Avenue lay at the center of the plan unveiled in 1901. (Historic Figure 7) The composition, more formal than its eighteenth-century predecessor in its rigorous lines of trees, buildings sites, and circulation paths, extended the Mall into a Roman cross to include a site proposed for the Lincoln Memorial at the western end of the Capitol axis and a second memorial space (its purpose not yet determined) at the southern end of the White House axis. The Washington Monument Grounds were reconfigured into a Greek cross ornamented by terraces and pools to emphasize the intersection of these two axes and the relationship between the two branches of government, a symbolic nexus lost in the off-axis placement of the Washington Monument and in the Victorian landscape of distinct parks divided by city streets and traversed by winding paths. The plan envisioned numerous water features in the extended Mall, once again using a characteristic of L'Enfant's original plan but reimagining it to serve contemporary needs and aesthetic principles. The plan also proposed widening the Mall by 200 feet (to 1,600 feet) to coincide with the breadth of Capitol Square. The widening provided for "spacious sites for buildings devoted to scientific purposes and for the great museums" – a nod to the nineteenth-century development of the Mall. [436]

[431] Ibid., 10.

[432] Ibid., 24.

[433] Kohler and Scott, plates V-VI.

[434] Peterson, 20-21; Streatfield, 123; Kohler and Scott, plates XI-XII.

[435] Peterson, 5, 27.

[436] Mall CLI, 49-50; Moore, 44.

As Burnham had suggested, the McMillan Commission broadened its charge to address Washington parks, including in its report recommendations for the placement of buildings and memorials and revisions to transportation patterns in downtown Washington and in the city's outer reaches. Using L'Enfant's diagonal avenues as a guide and an inspiration, the commissioners expanded the Roman cross into a symmetrical, kite-shaped public landscape of additional parkland and government buildings designated "The Mall System." The plan proposed to ring Capitol Square with office buildings serving Congress, following the example set by the location of the Library of Congress and the suggested location of a building for the Supreme Court immediately across 1st Street East from the Capitol. Office buildings surrounding Lafayette Square would serve the executive branch. The plan addressed concerns about the area south of Pennsylvania Avenue by proposing that municipal government buildings replace the private properties there, and answered the Board of Trade suggestion with the proposed Memorial Bridge from the Lincoln Memorial site to Arlington National Cemetery. The plan also proposed turning private land in the triangle bound by B Street South, 15th Street West, and Maryland Avenue into parkland. The area north of B Street North within the kite beyond 18th Street would become parkland as well. No American city had ever contemplated such a sweeping, comprehensive redefinition of its physical fabric. It was, as Jon Peterson has written, "a new and comprehensive vision for the capital and the nation."[437]

Implementation of the Plan: Early Successes

Numerous projects for the Mall, West Potomac Park, and President's Park had either been proposed or approved by the time the commission's report was published, and several of these acted as benchmarks in the establishment of the McMillan Plan as the guideline for development of Washington's central public space – essential to the plan's usefulness, given that the resolution authorizing the Senate Park Commission provided no authority for its implementation. A new building for the Department of Agriculture and a new National Museum for the Smithsonian (now the National Museum of Natural History) became the plan's first tests. At issue were the building setbacks from the center of the Mall proposed by the McMillan Plan and, thus, the width of the open space along the vista between the Capitol and the Washington Monument. On March 12, 1904, the Senate Committee on the District of Columbia held a hearing on a bill introduced by Senator Francis Newlands of Nevada that would have lent statutory authority to Mall setbacks. All of the Park Commission members, representatives of the Department of Agriculture and the Smithsonian, the architects of each of the proposed buildings, and several other nationally known architects attended the hearing to express their opinions on the subject.

A letter submitted to the committee by Secretary of Agriculture James Wilson outlined the department's position, and B.T. Galloway, chief of the Bureau of Plant Industry, represented Agriculture at the hearing. The letter stated the secretary's concern that the McMillan Plan's angling of the Mall and its flanking roadways to accommodate the off-axis location of the Washington Monument would so limit the department's building site on the south side of the Mall that a satisfactory headquarters could not be constructed. The department had considered locating its headquarters on the north side of the Mall and even approved preliminary plans for that site, but, under the influence of the House of Representatives' Committee on Agriculture, determined to build on the same line as the existing 1867 headquarters. The Agriculture building stood approximately 300 feet from the Mall center line and along the same setback as the Smithsonian Castle. President Theodore Roosevelt had agreed to the 300-foot setback in a meeting with members of the House Agriculture committee in February 1904.[438]

In their testimony, all the members of the McMillan Commission responded to Agriculture's preferred location by restating the logic and study that justified the 445-foot setback they proposed. Members of the architectural community in attendance, including George B. Post (who designed a building at the World's Columbian Exposition for Burnham) and William S. Eames (then president of the AIA), agreed with their colleagues. The Mall, they reasoned, needed spacing proportional to the size and scale of the buildings that framed it. The McMillan Plan proposed a space of 890 feet between building faces on the Mall, a dimension slightly greater than the north-south dimension of the Capitol and appropriate to the height of the building's dome (287 feet above ground level, approximately 350 feet above the elevation of the Mall) and the

[437] Moore, 33-64; Peterson, 5.

[438] U.S. Senate Committee on the District of Columbia, *The Mall Parkway: hearing on the bill (S. 4845) regulating the erection of buildings on the Mall, in the District of Columbia* (Washington, D.C.: Government Printing Office, 1904), 5-7; Dalrymple, 222-225.

height of the Monument (555 feet). McKim went so far as to say that violating the building line for the Agriculture department "would be an incalculably fatal step destructive of a great composition. It is a matter of national and not local importance."[439]

Given its national importance, it is perhaps appropriate that the issue was ultimately settled – almost exactly a year after the Senate District Committee hearing – at the White House, where Secretary of War William Howard Taft arranged a meeting between McKim, Secretary Wilson, and President Roosevelt. Although Congress never enacted legislation enforcing the 890-foot Mall width, Wilson ultimately agreed, at Roosevelt's urging, to the McMillan setback for the Agriculture building. The victory for the plan was a three-dimensional one, since the ground level proposed for the Agriculture building on the existing headquarters site stood 8 feet higher than the Senate Park Commission proposal – a higher elevation than the base of the Washington Monument. The McMillan Plan envisioned a gradual incline from Union Square to the Monument, and lowering the Agriculture department building site was crucial to this vision. The marble-clad wings of the new building designed by Philadelphia architects Rankin, Kellogg & Crane, were based on sober French Neoclassical precedents. The department completed the wings, based on the McMillan Plan setback and ground level, in 1908. Adolf Cluss's red-brick Victorian building, however, continued to stand 300 feet from the Mall center line until it was demolished for construction of the new central block, which was completed in 1930. The wings and central block together make up the U.S. Department of Agriculture Administration Building . Olmsted designed the landscape treatment of the building, reinforcing its formal Beaux-Arts qualities of symmetry and axiality and ensuring that it was integrated into his overall scheme for the historic Mall. [440]

For the new National Museum, located on the north side of the Mall, directly opposite the Castle, neither the Smithsonian regents nor the architects (the Washington firm of Hornblower & Marshall) took issue with the McMillan Plan spacing. The architects did, though, consider the 445-foot setback appropriate for the façade, while allowing the museum's portico to extend beyond this line. This approach was to be repeated in future Mall construction, but not on any consistent basis.

While the new National Museum setback may not have required the direct involvement of Burnham, McKim, and company to uphold the principles of the Senate Park Commission Plan, issues of elevation and architectural treatment did. The north side of the Mall – originally the south bank of Tiber Creek – was, in some places, as much as 30 feet lower in elevation than the south side. After their official work for the Senate Park Commission was complete, McKim and Olmsted devoted months of unpaid work to grading plans for the entire Mall to provide the correct baseline for future buildings and the gradual rise of the ground plane toward the Washington Monument. As a result of this work, ground level for the new National Museum stood 17 feet higher on the Mall side than at B Street North. Hornblower & Marshall accommodated the difference in elevation by setting the Mall-side basement level of the building in a well, while fully exposing it on the street side. McKim, along with Burnham, also ultimately determined some of the museum's details, which Hornblower & Marshall had designed to include a round-arched entrance flanked by bunched columns and a central dome lit with elaborately framed oculi – exactly the kind of flamboyant French flourishes that the McMillan Commission considered inappropriate. As the new museum might be considered a precedent for buildings constructed as the McMillan Plan was implemented, Burnham and McKim worked to see that it exhibited more sober classical details. As built, the new, steel-framed, granite-clad National Museum, which opened in 1910, featured McKim's preferred Roman-inspired details, such as pedimented porticos and half-circle windows based on the Baths of Diocletian.[441]

The locations of the new Agriculture building and the new National Museum firmly established the McMillan Commission's conception of the width appropriate to the vista between the Capitol and the Washington Monument. The

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[439] U.S. Senate Committee on the District of Columbia, *The Mall Parkway*, 14-31.

[440] Moore, 44; Reps, 144-149; Dalrymple, 226-236; Scott and Lee, 99-100; National Register Nomination Form, "U.S. Department of Agriculture Administration Building (Boundary Increase and Additional Documentation)," 8:35-8:37.

[441] Scott, "'A City Designed as a Work of Art,'" 100; "Cultural Landscape Inventory: National Mall and Memorial Parks, the Mall," 59; Sue Kohler, "The Commission of Fine Arts: Implementing the Senate Park Commission's Vision," *Designing the Nation's Capital: The 1901 Plan for Washington, D.C.*, Sue Kohler, and Pamela Scott, editors. (Washington, DC: U.S. Commission of Fine Arts, 2006), 251; Scott and Lee, 108; Ewing and Ballard, 56-57.

commission's proposed markers for the east and west limits of Washington's central public space – expanded beyond the Mall and the Washington Monument Grounds to include West Potomac Park, and known in the McMillan Plan as "the Mall System" – remained to be fixed. The 1902 plan proposed that a memorial to Union general and U.S. president Ulysses S. Grant anchor the eastern extremity of the Mall, at the center of a site then occupied by the Botanic Garden but designated Union Square by the McMillan Commission. A monumental, temple-shaped portico memorializing President Abraham Lincoln was planned to fix the western limit of the expanded Mall on the edge of the Potomac River and serve as a gateway to the public space. Together with the monument to Washington at the center of what is now the National Mall, these memorials encompassed the first century of American history – its founding by the Revolutionary generation and its division and reunification during the Civil War. "[T]he Union monuments defined the limits of the expanded Mall and reorganized its content," historian Kirk Savage has written. "If Washington's obelisk gave birth to the space, the two monuments at either end would complete it. The Mall thus became the spatial equivalent of the nation's history, condensed to a simple sequence of birth-rebirth, founding-restoration. Just as the war had established once and for all the principle that the nation was unitary and indivisible, the monuments established the principle that the Mall was a single system, speaking in one universal voice."[442]

Not everyone, however, agreed with the locations the commission had proposed for its monuments. Congress had already authorized the Grant memorial, on February 23, 1901, before the Senate Committee on the District of Columbia had chosen its park commission. The location preliminarily selected for the memorial at the time was the Ellipse south of the White House. The Grant Memorial Commission authorized by Congress appointed a committee to judge submissions to the competition for the memorial that included two U.S. Army generals, Burnham, McKim, Saint-Gaudens, and sculptor Daniel Chester French. The committee recommended Henry Merwin Schrady's design for Grant's monument, but, perhaps not surprisingly, also included a plea to locate the memorial in the proposed Union Square. President Roosevelt once again proved himself a supporter of the McMillan Commission's principles and agreed with the committee's recommendation. Ultimately, the Grant Memorial Commission agreed as well, and McKim and Olmsted served on the committee that chose the exact location for Shrady's design within Union Square. [443]

The memorial differed from the simple portrait statues common during the late nineteenth century, which by their ubiquity had begun to lose favor as the twentieth century dawned. By this time, sculptors like Saint-Gaudens and French had started to collaborate with architects to create memorials that drew visitors into and through a space and invited consideration of the ideas the memorial was meant to convey, rather than simply providing static portraits on pedestals suitable for any park space. A memorial that begins to make the transition between these two types is the Gen. William T. Sherman Memorial in the northeast corner of what is now President's Park South, at the corner of E and 15th streets, NW. Designed by Carl Rohl-Smith and sculpted by Rohl-Smith and others, the Sherman memorial places the general on horseback atop a tall granite pedestal. The pedestal stands on a terrace reached from the surrounding ground level by sets of steps. Two secondary statuary groups – *Peace* and *War* – stand against the pedestal on the east and west sides, four low-relief tablets are affixed to the faces of the pedestal, and life-size bronze soldiers mark the corners of the terrace. The steps to the raised terrace invite visitors up to the level of the secondary sculpture, which depict both the horrors of war and the benefits of peace, as well as important generals under Sherman's command and branches of the army that played significant roles in Sherman's victory. The Sherman memorial was dedicated on October 15, 1903.[444]

Schrady followed the new example, collaborating with architect Edward P. Casey to produce a sculptural assemblage that included cavalry and artillery groups at the north and south ends of a marble platform measuring 250 by

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[442] Scott, "'A City Designed as a Work of Art,'" 123; Savage, 170. As one of the properties under the jurisdiction of the Architect of the Capitol, Union Square does not lie within the limits of the National Mall Historic District. Its importance to the McMillan Commission vision for the landscape, however, calls for discussion as part of the National Mall's historic context.

[443] Kohler, "The Commission of Fine Arts: Implementing the Senate Park Commission's Vision," 249-250; Moore, n. 1, 41-42.

[444] Savage, 195-203; Goode, *Washington Sculpture*, 110-111. In 1934, the park in which the statue was located was redesigned following a plan likely drawn up by landscape architect Irving W. Payne. Payne's design probably followed suggestions made by Frederick Law Olmsted, Jr. and Gilmore D. Clarke. The original circulation network curving walks was replaced by diagonal walkways that reached a rectangle of pavement around the statue. Additional willow oaks and American elms supplemented the pre-existing tree canopy. Many of these features remain in existence today.

70 feet with Grant on horseback at the center. The open space between Grant and the cavalry and artillery groups draws visitors into the memorial, where they can observe the details of soldiers in the midst of battle and also witness the distance between the general on horseback atop a 22-foot pedestal and the actions of those he commands. Savage notes that nothing compared to the work of Schrady and Casey in the history of American war memorials. The platform was built in 1909, laying claim to the site for the memorial, although the sculptures were not close to being complete. The Grant Memorial was dedicated in 1922, the hundredth anniversary of his birth and the same year that the Lincoln Memorial was dedicated.[445]

Like the Grant memorial, the Lincoln Memorial created a space that drew visitors into it. In the case of the memorial to the sixteenth president, the space created by the temple-form monument raised on a high platform functioned as a sacred precinct. Also like the Grant memorial, the location of Lincoln's monument became the subject of extended debate. The plaza outside Union Station, Meridian Hill on 16th Street north of the White House, and the Soldiers Home north of the Capitol were all considered for the memorial. McKim, before his death in 1909, and Burnham advocated strongly for the location identified in the Senate Park Commission Plan. In July 1911 two members of the commission (Burnham and Olmsted), along with secretary Charles Moore, voted as members of the U.S. Commission of Fine Arts (CFA) to recommend the West Potomac Park site to the Lincoln Memorial Commission. The CFA also recommended Henry Bacon, a McKim protégée, as the memorial's architect, and Bacon's design was approved in June 1912.[446]

The McMillan Commission report called for a memorial to Lincoln "essentially distinct from that of any monument now existing in the District or hereafter to be erected." Bacon's design – a peripteral Doric temple with French's seated sculpture of Lincoln occupying the cella as the image of a god would have in fifth-century B.C. Greece – certainly differed from any monument to an individual in the capital. It also aspired to the Beaux-Arts ideal for public architecture that sought "the dynamic fusion of landscape, architecture, sculpture, painting and the written word to draw the spectator toward, into, and through the architectural space that culminates in some transcendent meaning." In addition to French's statue, Bacon's white marble temple of thirty-six columns (representing the number of states in the Union at the outset of the Civil War) houses two murals by Jules Guerin in flanking rooms that illustrate the most important acts of Lincoln's presidency. *Emancipation* covers the wall in the south chamber, with the words of the Gettysburg address engraved and in-painted beneath, and *Reunion* is mounted in the north chamber, above the words of the president's second inaugural address. The use of Lincoln's words, with their references both to ideals of liberty and democracy and to the bloodshed on the battlefield to restore those ideals, suggests the complexity and fragility of the American experiment in government and, like the Grant Memorial, invites visitors to reflect on these issues.[447]

Construction on the memorial began in 1914 and was completed in 1922. The Lincoln Memorial is placed within a circle on a mound raised above the surrounding ground level, its apparent height increased on the approach from the Washington Monument by the Reflecting Pool, which is lower than the surrounding ground plane. Rows of elm trees flank the pool and parallel green space, reinforcing the axis between the memorial and the Monument. A cross-shaped "canal" had been included in the McMillan Plan in this location, but Olmsted and landscape architect C.E. Howard eliminated the cross arms in refining the design in 1919 and 1920.

The Lincoln Memorial Grounds, including the Reflecting Pool and the oblong, cross-axis Rainbow Pool at its eastern end, were constructed over the next dozen years. James L. Greenleaf, a landscape architect and member of the U.S. Commission of Fine Arts, shaped the design of the Lincoln Memorial circle, completed in 1932. The concept included

[445] Savage, 228-236.

[446] Kohler, "The Commission of Fine Arts: Implementing the Senate Park Commission's Vision," 257-263; Thomas E. Luebke, *Civic Art: A Centennial History of the U.S. Commission of Fine Arts (*Washington, D.C.: U.S. Commission of Fine Arts 2013), 64-74. The CFA was established by a May 17, 1910, act of Congress to advise the federal government on the location of statues, fountains, and monuments and the selection of their artists. Burnham, Olmsted, and Moore were all CFA members at various times in its first quarter of a century, giving the McMillan Commission direct influence over aspects of the 1901 plan's implementation well into the 1930s.

[447] Moore, 52; Scott and Lee, 103-104; Savage 223-225.

simple yet stately plantings with rounded masses of evergreens, including large boxwood and yew specimens, to frame the marble structure.[448]

Some of the work undertaken on the Lincoln Memorial Grounds took place as a result of the implementation of other aspects of the McMillan Plan. In 1924, for instance, CFA approved a monument to Swedish-born inventor John Ericsson, who developed the U.S.S. *Monitor*, the Union's ironclad warship, and the screw propeller. Set in a circle at the southern terminus of 23rd Street, a secondary focal point in the McMillan Plan's treatment of West Potomac Park, James Earle Fraser's granite sculpture was completed in 1927. Its site, along with the west side of the Lincoln Memorial Grounds, was completed in 1932, as part of the construction of the Arlington Memorial Bridge. Designed by McKim, Mead, and White, the bridge completed the symbolic reunification of north and south inherent in the McMillan Plan, physically linking Arlington Cemetery on the grounds of Confederate general Robert E. Lee's mansion in Virginia with the public landscape and its memorials to Union leaders across the Potomac River in the District of Columbia.[449]

Several other projects from the first quarter of the twentieth century reinforced the McMillan Plan precepts that the Agriculture department, the new National Museum, and the Grant and Lincoln memorials helped establish. The Freer Gallery – the first Smithsonian building dedicated entirely to the fine arts – stands on the same setback as the Agriculture department wings. Designed by Charles Platt as a Renaissance Revival palazzo to house the extensive Asian art collection of Detroit industrialist Charles Lang Freer, the gallery was begun in 1916, but not completed until 1923 due to material shortages resulting from the United States' entry into World War I. Platt, also an experienced landscape designer, created a contemplative space in the gallery's courtyard, which he paved in brick and marble around a circular fountain. Japanese maples, evergreen shrubs, and Persian ironwood trees surrounded this central space. Freer considered the courtyard an important reminder of the integration of art and nature in Asian art.[450]

World War I provided an unusual reinforcement of the McMillan Plan in the roads and walks associated with temporary War department buildings constructed on the National Mall. The buildings were located north of the Reflecting Pool site along B Street and in NPS Reservation Nos. 4 and 5 between 4th and 7th streets. While the buildings themselves – either of stuccoed wood or concrete – did not match the Beaux-Arts ideals envisioned by the McMillan Plan, the site plan developed by architect Horace Peaslee and Col. W.W. Harts of the Office of Public Buildings and Grounds located roads, walks, and open spaces as the McMillan Plan suggested, so that when the temporary buildings were removed, the framework of the plan remained.[451]

The commemoration of the United States' participation in World War I caused other unanticipated alterations of the Senate Park Commission's proposed landscape. It complicated the simple Revolution-to-Civil War narrative embodied by the 1902 plan and introduced a memorial conception hitherto unseen in the Mall System. The first World War I memorial within the boundaries of the National Mall Historic District was the First Division Monument, dedicated in 1924 in what is now the northwest corner of President's Park South. The precedent for memorials within President's Park had been set by a fountain in honor of Maj. Archie Butt and Francis Davis Millet, who perished aboard the *Titanic* in 1912. Authorized by Congress, the fountain stands along E Street near the northwest corner of the Ellipse roadway, and was completed in 1913 to the designs of architect Thomas Hastings, with relief panels by sculptor Daniel Chester French. The Zero Milestone, a 4-foot high granite pillar with a bronze compass by James Earle Fraser, followed the Butt-Millet fountain by ten years. Dedicated on June 4, 1923, it marked the point from which official distances to the nation's capital would be measured, as well as the starting point for the first and second transcontinental motor trips in 1919 and 1920. Both the Butt-Millet fountain and the Zero Milestone exhibit the importance of the National Mall as a location for commemorative works – to nationally significant individuals, such as Washington, as well as lesser known individuals and events.[452]

[448] Birnbaum and Karson, eds., 147-48; Lincoln Memorial Grounds CLR, 48.

[449] Lincoln Memorial Grounds CLR, 18-40; Scott and Lee, 104-105. Administratively, Arlington Memorial Bridge is under the jurisdiction of the George Washington Memorial Parkway, a unit of the National Park Service National Capital Region.

[450] Ewing and Ballard, 64-69; Ottesen, 51.

[451] HABS No. DC-678, 18-19.

[452] Savage, 236-242; Boyle, 207; Goode, *Washington Sculpture*, 116; President's Park South CLI, 119-120.

The First Division Monument, with a gilded statue of Victory sculpted by French resting on a granite column and base designed by architect Cass Gilbert, carries the names of more than 5,500 members of the division who died in World War I. It was the first such homage to ordinary soldiers in Washington. The District of Columbia followed this example in 1931 when its World War I memorial – an open, circular Doric temple (designed by architects Frederick H. Brooke, Horace Peaslee, and Nathan Wyeth) set in the woods south of the Reflecting Pool – included the names of the war dead hailing from the District. A memorial to the contribution of the Army's Second Division during World War I was dedicated in President's Park on July 18, 1936. Designed by John Russell Pope, with a flaming, gilded bronze sword by sculptor James Earle Fraser, the memorial faces Constitution Avenue south of the Ellipse. The McMillan Commission had provided for no such commemoration of individual military units or groups in its plan, although the commission's report had suggested a monument in the location of the First Division Monument to balance the Sherman statue south of the Treasury building. Members of the Commission of Fine Arts became concerned that World War I monuments would turn Washington's central public space into a statue-studded battlefield landscape like Gettysburg. With the exception of the District and division memorials, however, no other World War I monuments within what is now the National Mall materialized. [453]

Implementation of the Plan: Developing the Landscape

By the late 1920s, visitors to what is now the National Mall could see aspects of the McMillan Plan beginning to take shape. The Baltimore & Potomac Railroad station and its tracks had been removed when Union Station opened. The Lincoln Memorial and its grounds anchored the western limit of the National Mall, while the Grant Memorial statuary marked the eastern end. The façade setbacks of the Agriculture department headquarters and the new National Museum identified the proposed width of the Mall vista. Except for the rows of elm trees planted in Reservation No. 5 in 1921, however, dense, nineteenth-century, Downingesque planting schemes still characterized the Mall, and World War I temporary buildings still crowded the center of the Senate Park Commission's central greensward between the Capitol and the Washington Monument. [454] (Historic Figure 8) On March 4, 1929, Congress took an important step toward changing this condition when it passed *An act to provide for the enlarging of the Capitol Grounds*. Although mainly focused on acquiring private property north of B Street to be transformed into a park-like setting for Carrère and Hastings' Senate Office Building (1905-1908, now the Russell Senate Office Building), the act also authorized the Director of Public Buildings and Public Parks of the National Capital "to proceed with the development of that part of the public grounds in the District of Columbia connecting the Capitol Grounds with the Washington Monument and known as the Mall parkway, in accordance with the plans of Major L'Enfant and the so-called MacMillan [*sic*] Commission, with such modifications thereof as may be recommended by the National Capital Park and Planning Commission and approved by the Commission for Enlarging the Capitol Grounds."[455]

Among its important effects, the *Act to provide for the enlarging of the Capitol Grounds* established legal standing for the Senate Park Commission Plan, which the resolution creating the commission had not done, and it reaffirmed the importance of the L'Enfant Plan. The act also provided guidance for adapting the McMillan plan to current needs and circumstances. As Sue Kohler and Pamela Scott have shown in ***Designing the Nation's Capital: The 1901 Plan for***

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[453] Silvina Fernandez-Duque, "First Division Monument," National Park Service, 2006, www.nps.gov/whho/historyculture/first-division-monument/htm (viewed March 22, 2013).

[454] HABS No. DC-678, 19.

[455] "An Act to provide for enlarging the Capital Grounds," Public Law No. 0136, March 4, 1929, quoted in *Enlarging of the Capitol Grounds: The Final Report of the Commission for Enlarging of the Capitol Grounds*. Senate Doc. No. 251, 76th Congress, 3rd session, June 21, 1940, 32. The Director of Public Buildings and Public Parks, the successor to the Officer in Charge of Public Buildings and Grounds but placed directly under the president, had been created by Congress in 1925, removing responsibility for Washington's parks from the Army Corps of Engineers. Congress created the National Capital Park and Planning Commission in 1926, expanding the jurisdiction of the National Capital Park Commission to include the authority to develop comprehensive planning for the District of Columbia and the adjacent areas of Maryland and Virginia. The Commission for Enlarging of the Capitol Grounds referred to in the law was actually the fourth such temporary commission created by federal legislation since 1910 to guide the acquisition and development of property to provide appropriate settings for the new congressional office buildings then being built or planned.

Washington, D.C., the members of the Senate Park Commission did not intend for their plan to guide all the individual elements that might result from the improvements it proposed, citing the sometimes incomplete attention given to aspects of the plan due to time restrictions. Instead, the commissioners saw the plan as providing overall guidance to the development of District parks; details would be worked out as the individual projects began to be implemented.[456]

The work resulting from the 1929 law, along with the contemporary work of the Congressional Joint Committee on the Library in relocating the Botanic Garden, to a great extent established Union Square, its flanking triangles, and the Mall as they exist today. The relocation of the Botanic Garden, to allow for the development of the Grant memorial site, was authorized by Congress first. Legislation in 1925 provided for a study of potential locations, and in 1927, Congress authorized the garden's relocation to a site directly south of its existing location. The new, triangular site was bounded by Maryland Avenue, B Street, 1st Street, and 3rd Street, all in southwest Washington.[457] It included private property (Square 576) as well as a triangle of public land on which stood government greenhouses. Between 1928 and the new Botanic Garden's opening in 1933, the federal government spent nearly $1 million to clear the structures on the old Botanic Garden site, acquire Square 576 and demolish or move existing buildings and structures, and construct the new facilities. Designed by the Chicago architecture firm of Bennett, Parsons and Frost, the Botanic Garden building consists of a limestone orangery inspired by a seventeenth-century precedent at Versailles and an aluminum and glass conservatory related to nineteenth-century garden structures. The conservatory marked the first use of aluminum structural framing in a major building in the United States. The Botanic Garden remained under the jurisdiction of the Joint Committee on the Library until 1934, when the Architect of the Capitol began its direct administration.[458]

Under the authority of the *Act to provide for the enlarging of the Capitol Grounds*, the federal government also acquired the triangle of land opposite the Botanic Garden site (bounded by Pennsylvania Avenue, B Street, 1st Street, and 3rd Street, NW). This site consisted of Square 575 and Reservation No. 12. (See Historic Figure 4) The reservation was one of the original government appropriations set aside on the L'Enfant and Ellicott plans, which had been authorized for subdivision into lots and private sale in 1822 by the same act of Congress that created four squares of private land on the Mall between Pennsylvania and Maryland avenues and established Missouri and Maine avenues. After the government reacquired Reservation No. 12, buildings were razed, beginning in 1933, and 2nd Street, NW, between Pennsylvania Avenue and B Street was closed. When the building demolition was completed in 1935, filling, grading, and planting took place, followed by construction of sidewalks and installation of light fixtures. Work on the unnamed triangle, also under the jurisdiction of the Architect of the Capitol, was completed in 1936.[459]

At about the same time that Square 575 and Reservation No. 12 were being turned into public land, B Street, NW, was being widened and renamed Constitution Avenue. The act that authorized construction of the Arlington Memorial Bridge, approved February 24, 1925, had also provided that B Street "be opened up from the Capitol to the Potomac River," and the street was renamed Constitution Avenue by a February 25, 1931, Congressional resolution. The work on Constitution Avenue coincided with federal efforts to implement revised aspects of the McMillan Plan in the area outside the Mall itself. This included the Federal Triangle north of the Mall between 6th and 15th streets, NW, and the government and institutional buildings fronting Constitution Avenue between 17th and 23rd streets, NW. The Federal Triangle project, begun by the 1926 Public Buildings Act, provided offices for federal agencies in monumental buildings designed by some of the leading architects of the day. Secretary of the Treasury Andrew Mellon determined that Classical Revival design

[456] Scott, "'A City Designed as a Work of Art,'" 113; Kohler, "The Commission of Fine Arts: Implementing the Senate Park Commission's Vision," 252; Cornelius W. Heine, *A History of the National Capital Parks*, U.S. Department of the Interior, National Park Service, National Capital Parks, Washington, D.C., 1953, National Park Service website, http:www.cr.nps.gov/history/online_books/nace/adhi.htm, viewed February 25, 2013, chapter II, page 3.

[457] It is at this time that government documents began the widespread use of Washington's quadrants – northeast, southeast, southwest, northwest – as locators in street names.

[458] Fallen, 38, 68-71; Karen Solit, *History of the United States Botanic Garden, 1816-1991* (Washington, DC: U.S. Government Printing Office, 1993), 46-47; U.S. Congress, Joint Committee on the Library, "Enlarging and Relocating the United States Botanic Garden, Report to Accompany S. 4153," Senate Report No. 748, 69th Congress, 1st session, May 3, 1926, 3-5; Scott and Lee, 90.

[459] *Enlarging of the Capitol Grounds*, 6-13; 3 Stat. 691; *Legislative History of National Capital Parks*, 22-24.

was appropriate to the site, due to its proximity to the White House, the Capitol, and the classical buildings of the Mall. The McMillan Plan had intended that offices for the municipal government occupy this area, replacing the light industrial buildings that occupied it at the turn of the century. North of B Street and west of 17th Street, the Senate Park Commission envisioned a wooded park, but in the years that followed the area evolved generally as a residential neighborhood with a few federal and institutional buildings on its edges, including the Pan-American Union headquarters (1908-1910, now the Organization of American States) facing Potomac Park. CFA subsequently embraced the precedent set by the Pan-American Union, guiding white marble buildings in generous green space to the remaining street frontage (for the National Academy of Sciences, the American Institute of Pharmacy, the U.S. Public Health Service, and the Federal Reserve Board) as appropriate framing elements for the Lincoln Memorial and its grounds.[460]

With the Botanic Garden relocated to its new site and its structures removed, work could begin on the redesign and completion of Union Square as a setting for the Grant Memorial. The design also needed to accommodate a memorial to Gen. George G. Meade, the Union commander at Gettysburg. Sculptor Charles A. Grafly's 18-foot-high marble memorial to Meade, designed to include a figure of the general, as well as representations of war, chivalry, courage, fame, and other virtues, had been erected northwest of the Grant memorial between 2nd and 3rd streets and dedicated in October 1927. The National Park Service, which became responsible for Washington parks in 1933, hired Olmsted to design the square in February 1934. By this time, and at least partly to accommodate the Grant and Meade memorials, Olmsted had begun to rethink the McMillan Plan's approach to Union Square, which had straightened 1st Street, placed the square's western boundary at 2nd Street, removed the Peace Monument and the Garfield memorial, and would have required significant retaining walls at the edge of the Capitol grounds, essentially breaking the connection between the Capitol and the Mall that Frederick Law Olmsted, Sr., had created. Addressing the issue thirty years after the Senate Park Commission's initial design, Olmsted, Jr., proposed that 1st Street should retain the slightly curving path his father had laid out in 1874, that 2nd Street should be eliminated to enlarge the square to include the Meade memorial, and that the Peace and Garfield monuments should remain to terminate Pennsylvania and Maryland avenues. CFA did not approve Olmsted's plan initially, considering it insufficiently adherent to the McMillan Plan. The landscape architect made several revisions to his proposal to accommodate the commission, but the plan approved on January 23, 1935, included nearly all of the major Olmsted ideas that distinguished it from the Senate Park Commission plan – ideas that remained faithful to his father's efforts to integrate the Capitol grounds with the Mall.[461]

Mature trees filled portions of the Botanic Garden site, and these had to be moved or cut down to implement Olmsted's plan and the vision of the McMillan Plan for an open vista between the Capitol and the Washington Monument. Dead and dying trees were removed first, in the summer of 1934, and subsequently forty-one trees were transplanted, mostly within Union Square itself. Nearly 250 trees were ultimately removed by private contractors, which resulted in a torrent of vituperative comment in local newspapers and even a Congressional hearing. Replanting, walks, and roadways followed in 1935 and 1936.[462]

It was also in the early 1930s that the federal government reacquired the four squares between Pennsylvania and Maryland avenues that had been transferred to the District for sale in 1822. Congress authorized the reacquisition, which would become parts of Reservation nos. 5 and 6 between 3rd and 6th streets, in 1932, and the land was acquired by the Treasury Department and transferred to the National Park Service by the end of 1934. Structures demolished on this

[460] *Enlarging of the Capitol Grounds*, 9-11; Scott and Lee, 166-169; E.H.T. Traceries, D.C. Inventory of Historic Sites Application for Historic District: Northwest Rectangle (draft), District of Columbia Historic Preservation Office, 1998, 8:22-26.

[461] Goode, *Washington Sculpture*, 443-444; U.S. Department of the Interior, National Park Service, "Cultural Landscape Inventory: National Mall and Memorial Parks, Union Square," 2006, 28-33. Executive Order No. 6166 (June 10, 1933) reorganized the executive branch of government. Among other changes, it abolished the Office of Public Buildings and Public Parks of the National Capital, the Arlington Memorial Bridge Commission, and the Rock Creek and Potomac Parkway Commission and transferred the functions of those bodies to the National Park Service. The office within the National Park Service responsible for Washington Parks received the name "National Capital Parks" in the District of Columbia appropriations act dated June 4, 1934.

[462] Union Square CLI, 37-40.

property included an 1840 Greek Revival house, the building that housed the American Colonization Society in 1860, and the residences and shops of the city's Chinatown.[463]

Detailed design and implementation of the Mall landscaping began in the early 1930s. Private contractors began removing diseased trees and those too large to be transplanted in late 1931. The Agriculture Department gardens in the center of the Mall were removed that same year, and those 21 acres became part of the District park system again in 1934. (The plot on the north side of the Mall, which included extensive greenhouses, remained within the Agriculture department's jurisdiction until 1942.) Work on the Mall gained speed with the passage of Franklin Delano Roosevelt's New Deal programs. Intended to stimulate the economy and hire unemployed workers during the Great Depression, these programs provided funding and labor (both skilled and unskilled) for national parks throughout the country. In Washington, nearly $1 million was spent on the Mall in fiscal years 1934 and 1935 alone for transplanting and removing trees, grading and landscaping, road and sidewalk building, drainage, and irrigation. Olmsted and his firm, Olmsted Brothers, and the National Capital Park and Planning Commission developed the plans for the Mall, which were approved by CFA and the Commission for Enlarging the Capitol Grounds. Also by this time, many of the World War I temporary buildings had been removed, the four Mall roads were established (subsequently named for presidents Washington, Adams, Jefferson, and Madison), light fixtures had been installed, the American elm trees proposed by the McMillan Plan to frame the Mall's central vista had begun to be planted, and the Mall's central lawn was sodded.[464]

Washington's planning agencies also made a decision not to implement the McMillan Plan's proposed improvements to the Washington Monument Grounds – perhaps the most significant deviation from the 1902 plan. Congress had passed legislation in 1928 to complete the Monument grounds according to the McMillan Plan by the bicentennial of Washington's birth in 1932. Few major improvements to the grounds had taken place between the plan's publication and the legislation authorizing its implementation. These improvements included the abandonment and filling in of the fish ponds near Constitution Avenue and the construction of swimming pools there in 1910, erection of Charles Henry Niehaus's statue of John Paul Jones on Thomas Hastings' architectural setting at the foot of 17th Street in 1912, the planting of cherry trees from Japan near the Tidal Basin the same year, and the construction of the Sylvan Theater southeast of the Monument in 1917. Prior to development of the grounds in the 1930s, however, engineers undertook an analysis of the McMillan Plan's effects on the stability of the monument. The report determined that undertaking the proposed improvements would affect the Monument's stability and recommended abandoning them. Alternate plans authored by Olmsted and William Adams Delano were also rejected as potential threats to the monument's stability. As a result, the Washington Monument and its grounds remain today a simple composition of grassy mound and obelisk, the conception of which dates from the Monument's completion in 1888.[465]

When CFA approved its design in the summer of 1937, the National Gallery of Art (now known as the National Gallery of Art West Building) became the first building constructed on the north side of the Mall since Hornblower & Marshall's new National Museum thirty years earlier. The gallery resulted from a gift by Andrew Mellon, financier, industrialist, and secretary of the Treasury under presidents Harding and Coolidge. The gift consisted of Mellon's substantial art collection and funding for construction of the gallery, and Mellon worked closely with architect John Russell Pope and Charles Moore, by then chairman of CFA, on its location and design. Behind the scenes, Moore facilitated resolution of several of the thornier issues related to the project prior to its formal consideration by Congress and Washington's review agencies. These included the location, on the north side of the Mall between 4th and 7th streets, which required the National Capital Park and Planning Commission (NCPPC) to agree to the closure of 6th Street across the Mall and also required the George Washington Memorial Association to give up its claims to the site. Congress had granted the site to the association in 1921 for an auditorium, designed by Tracy & Swartout of New York, dedicated to Washington's memory. Although the foundations had been constructed, donations had never allowed for the auditorium's completion. Moore helped to see that these issues were resolved, and Congress authorized construction of the gallery in March 1937. Pope's design consisted of a central, colonnaded rotunda flanked by long halls, off of which the galleries

[463] Olszewski, 75-85; HABS, 22.

[464] Mall CLI, 58-68; HABS No. DC-678, 21-22.

[465] Washington Monument Grounds CLI, 34-42; Kohler, "The Commission of Fine Arts," 265-266; Goode, *Washington Sculpture*, 309.

opened. On the exterior, the temple front and low dome are derived from the Pantheon in Rome, and the main entrance faces the Mall. Pope relieved the long windowless walls with pilasters, niches, a bold water table, and cornice moldings for what is considered perhaps his best museum design. Pope died shortly after construction on the museum began; the successor firm to his practice, Eggers and Higgins, along with several other firms, helped complete the interior. Landscape architect Alfred Geiffert, Jr., designed the museum's setting, using a simple palette of pin oaks, magnolia and cherry trees, along with clipped hedges and planting beds around the circular fountains.[466]

On occasion, the McMillan Plan had to be adapted to local conditions. Such was the case in the 1930s when the need for protection against the flooding of the Potomac River resulted in the construction of a flood control levee in West Potomac Park. First proposed in 1934, the project was delayed until a disastrous flood in 1936 proved its necessity. A temporary levee was built that same year. In 1938, the permanent flood control levee was built. The concrete and earth structure, built parallel to the Reflecting Pool between 17th and 23rd streets, raised the ground level on the north side of the pool. The area immediately east of 17th Street on the Washington Monuments was also regraded to aid in the flood protection.[467]

By the middle of the 1930s, only one site that acted as a significant benchmark for the McMillan Plan had not been built on: the site south of the Washington Monument on the north-south axis through the White House that balanced the location of the Executive Mansion. The 1902 plan called for a memorial to an individual or to a group at this location, flanked by athletic facilities. Congress had granted the Roosevelt Memorial Association the site for a monument to Theodore Roosevelt in 1925, but retained the authority to approve the final design. Pope won the competition to design this memorial, but the congressional Committee on the Library, controlled by Democrats, was disinclined to authorize a memorial to another Republican on the nationally symbolic landscape and proposed instead a memorial to Thomas Jefferson. Ultimately, the committee took no action on any proposal for the site at that time. President Franklin Roosevelt raised the issue of a memorial to Jefferson himself in 1934, and Congress subsequently established the Jefferson Memorial Commission. Although several sites were considered, the commission, following the advice of Philadelphia Museum of Art Director and Jefferson expert Fiske Kimball, recommended the Tidal Basin site south of the Washington Monument. Kimball also recommended a domed, Roman-influenced design appropriate to Jefferson's appreciation for the Pantheon and suggested Pope as architect.

Pope's design for the Thomas Jefferson Memorial was based on the Pantheon, but instead of the enclosed, cylindrical Roman temple with a monumental portico, he opened the cella containing a statue of Jefferson and surrounded it with an Ionic colonnade. The architect placed the memorial so that the axis through the White House intersected with the center of its portico and a secondary axis ran from the center of the memorial along Maryland Avenue to intersect with the Capitol, as the Senate Park Commission plan had suggested. Pope died in August 1937, four days after Congress rejected funding for construction of the memorial. It was ultimately completed in 1943 at a reduced scale, the changes and finishing touches to the design being carried out by Pope's successor firm, Eggers and Higgins.[468]

By the time Pope had designed the National Gallery and the Thomas Jefferson Memorial, Modernist architecture had become a recognizable and advancing influence in the United States. Leaders of the Modern movement, including Joseph Hudnut, the dean of Harvard's Graduate School of Design, William Lescaze, architect of the iconic Philadelphia Savings Fund Society building, and Alfred H. Barr, Jr., the director of the Museum of Modern Art, denounced Pope's designs as remnants of a dead architecture and inappropriate for modern America. Along with Pope's death and the resignation of Moore in 1937 as CFA chairman, the construction of the Jefferson Memorial can be said to close the Beaux-Arts period of the National Mall's development. Although not all of the McMillan Plan features had been implemented, and some reminders of the Mall's Victorian past remained in the Smithsonian Castle and the Arts and Industries building, in general, the expanded Mall had been transformed by many of the nation's most important early twentieth-century

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[466] Bedford, 186-200; Mall CLI, 53; Birnbaum and Karson, eds., 134.

[467] John Milner Associates, "Cultural Landscape Report," 2-23; "East and West Potomac Parks Historic District" (revised nomination), 7:19, 8:81.

[468] Bedford, 215-222.

architects – working with presidents, Congress, cabinet departments, and federal agencies – from a collection of picturesque, nineteenth-century parks to a unified national civic space embodying the symbolism, politics, and aesthetic ideas of early twentieth-century America.[469]

Expanded Use of the National Mall

The McMillan Plan anticipated confining athletics facilities in its "Mall System" to the "Washington Common," that area south of the Washington Monument Grounds around the proposed pantheon on the White House axis. The Office of Public Buildings and Grounds and its successors in the early twentieth century, however, took advantage of available open space to provide additional recreational opportunities for Washington's citizenry outside the plan's proposed location. In 1904, for instance, nine baseball diamonds were laid out on the Ellipse. Polo grounds were established in West Potomac Park west of the Tidal Basin in 1908. Swimming at the Tidal Basin had begun by the early twentieth century, and a segregated municipal bathing beach was established on the south shore in 1918. By the end of World War I, there were also tennis courts in President's Park South near 15th and B streets. A golf course was built in West Potomac Park in 1925. At the Washington Monument Grounds, baseball, basketball, soccer, football, golf, tennis, and swimming facilities were built in the first quarter of the twentieth century. While many of these recreational activities, such as swimming in the Tidal Basin and golf, were subsequently ended, recreational use of the National Mall was established in the early years of the twentieth century and continues to the present day in the form of softball, frisbee, soccer, jogging, bicycling, volleyball, and other endeavors.[470]

A second, unanticipated land use that gained a foothold within the National Mall Historic District boundaries in the early decades of the twentieth century derives from the very symbolism created by the McMillan Plan. As it became associated with the national historical narrative from the American Revolution to the Civil War, the country's citizens began to perceive the Mall, the Washington Monument Grounds, West Potomac Park, and President's Park as appropriate locations for exercise of the freedoms of speech, assembly, and government petition granted by the First Amendment to the U.S. Constitution. The first such use of this right on the Mall took place in the spring and summer of 1894, when "Coxey's Army," composed of five hundred unemployed men led by stone quarry owner Jacob Coxey, traveled from Ohio to Washington to petition Congress for relief. The march through the capital took the army from Washington Circle down Pennsylvania Avenue, past the White House to the Peace Monument. Coxey, who cited the First Amendment to support the march, was arrested for attempting to speak on the steps of the Capitol, and his army ultimately left the city without achieving its goals, but an important precedent had been set.[471]

In her book *Marching on Washington*, Lucy G. Barber points out that the march by Coxey's Army at the Capitol – and subsequent demonstrations by the National Women's Party aimed at securing the right to vote for women and by the World War I veterans of the "Bonus Army" seeking unemployment relief – targeted locations where decisions about national policy were made, such as the Capitol and the White House. Exercise of the rights of assembly and free speech at a symbolic location can be said to have begun with a concert by renowned mezzo-soprano Marian Anderson at the Lincoln Memorial on Easter Sunday in 1939. Organizers of the concert had sought the use of Constitution Hall (the auditorium of the Daughters of the American Revolution), or a high school auditorium, but were turned down on racial grounds by the DAR and the District of Columbia Board of Education. After the refusal of these organizations, African American civic leaders, officers of the National Association for the Advancement of Colored People (NAACP), and Anderson's managers planned the concert as a protest against segregation. Realizing the symbolic value of the Lincoln Memorial as an alternative venue for the concert, the organizers sought and received permission to hold the concert there from Secretary of the Interior Harold L. Ickes, who cleared the plan with President Roosevelt. Anderson's concert inspired several other attempts in the 1940s and 1950s to use the Lincoln Memorial as the location of a public demonstration. In

[469] Bedford, 200, 220-222; Peterson, 1; Scott, "'A City Designed as a Work of Art,'" 130-131.

[470] Boyle, 204-208; HABS No. DC-678, 20; "East and West Potomac Parks Historic District," (revised nomination), 8:70-74; Washington Monument Grounds CLI, 115.

[471] Lucy G. Barber, *Marching on Washington: The Forging of an American Political Tradition* (Berkeley, California: University of California Press, 2004), 11-40.

1942, for example, black labor leader A. Philip Randolph was denied a permit for a demonstration against discrimination in the work place. In defending his decision not to permit Randolph's demonstration, Ickes proved prophetic: "If we allow one controversial subject to be discussed" on this public ground, Ickes wrote in his diary, "it would be difficult for us to deny its use on similar occasions." Anderson's concert, however, had already provided an example, and the Lincoln Memorial Grounds and the National Mall in general gained greater use as a location for the exercise of first amendment rights in the 1960s.[472]

1943-Present: Adapting the McMillan Plan for Modern Use

World War II Temporary Buildings and Smithsonian Expansion

With the United States' entry into World War II, further efforts to implement the McMillan Plan on the Mall, the Washington Monument Grounds, West Potomac Park, and what is now known as President's Park South essentially came to a halt, with the exception of completing the Thomas Jefferson Memorial. During the war, federal agencies quickly put public land to use to address wartime needs, as they had during the Civil War and World War I. Within the boundaries of the National Mall Historic District, that meant construction of temporary offices and residences for military and civilian employees. "Tempos," as they became known, were built along 17th Street on the Washington Monument Grounds, additions were made to the World War I-era Navy and Munitions temporary buildings north of the Reflecting Pool, and tempos also filled the open area south of the Reflecting Pool. Three pedestrian bridges over the pool linked the ranks of offices. South of the First Division Monument in President's Park barracks were constructed to house troops protecting the president. The temporary buildings replaced the Agriculture department greenhouses along Constitution Avenue. Additional tempos were constructed in Reservation No. 5 (between 4th and 6th streets) near the remaining World War I building there. The concentration of workers in these areas, along with construction of the Pentagon across the Potomac River in Arlington County, Virginia, called for alterations to circulation between the District and nearby suburbs to facilitate traffic flow. As a result, Independence Avenue – as B Street South was renamed by Congressional resolution in 1934 – was extended from 14th Street to 23rd Street in 1943. The extension included a new bridge over the northern lobe of the Tidal Basin. The bridge was renamed in 1954 to honor District Engineer Commissioner Charles Kutz. [473]

The temporary buildings continued to be occupied after World War II ended, impeding progress on further development of what is now known as the National Mall. The number of federal employees did not decline after World War II, but remained constant until the Korean War once again increased government ranks. The tempos therefore maintained their usefulness. In addition, neither the legislative nor the executive branch showed the same motivation to fulfill the McMillan Plan proposals as their predecessors had. Removal of the temporary buildings and development of the public lands in the third quarter of the twentieth century would thus be spurred by individual projects, rather than by legislation similar to the Mall-wide scope of the 1929 "Act to provide for enlarging the Capital Grounds" and related implementation efforts. The Smithsonian, which to a great extent had begun development of the Mall in the first half of the nineteenth century with the construction of the Castle, sponsored three of these projects, ushering Modernism into Washington's Beaux-Arts public landscape as it had inaugurated Victorian architecture amid the Neoclassical and Baroque elements that dominated the city in the early nineteenth century.[474]

Although it was not completed until 1964, the first new Smithsonian building to be constructed after World War II was the National Museum of History and Technology (renamed the National Museum of American History in 1980). By the early post-war period, the growth of the Smithsonian's collections had begun to crowd display spaces at the Arts and Industries building, where artifacts were hung from the building walls and roof rafters, as well as placed in exhibit cases on the floor. In addition, the displays lacked information that explained their importance or their context. When Leonard Carmichael, who had been president of Tufts College, became the seventh secretary of the Smithsonian in 1953, he

[472] Barber, 124; Scott A. Sandage, "A Marble House Divided: The Lincoln Memorial, the Civil Rights Movement, and the Politics of Memory, 1939-1963," *Journal of American History* 80 (June 1993), 135-145. Ickes' quote can be found in Sandage, 153.

[473] HABS No. DC-678, 23; Mall CLI, 73; President's Park South CLI, 39; Lincoln Memorial Grounds CLR, 54-55.

[474] Gutheim and Lee, 237.

recognized the deficiencies in the institution's buildings, exhibits, and educational material and sought to improve them. Quickly after his arrival, with the help of studies by Frank A. Taylor, the director of the Smithsonian's Department of Engineering and Industries, and other curators, Carmichael approached Congress and the administration of President Dwight Eisenhower for authority and funding for a new museum building. Taylor later said that the nation's pride after its World War II triumphs made it a propitious moment to seek funding for a museum of American history, and on June 28, 1955, President Eisenhower signed the act that authorized the museum and provided $36 million for its construction. The chosen site lay between 12th and 14th streets along Constitution Avenue, where the Agriculture department greenhouses, and subsequently World War II tempos, had stood. The museum would be the first new, permanent building on the Mall since the Freer Gallery opened in 1923.[475]

The Beaux-Arts era of National Mall development essentially ended with the construction of the Thomas Jefferson Memorial, but the Smithsonian reached back to the Mall's early twentieth-century roots in its selection of an architect for the National Museum of History and Technology – McKim, Mead & White, which numbered Senate Park Commission member Charles McKim among its founders. James Kellum Smith initially conceived the design for the museum, but died before final drawings were prepared. Walker O. Cain, of McKim, Mead & White's successor firm, Steinman, Cain and White, subsequently became lead designer. The form of the museum has been described as "a modern rendition of a peripteral temple on the model of the Lincoln Memorial." Symmetrical in elevation and overall plan, the museum's classical stylobate, vertical wall slabs, cornice, and set-back attic refer to Bacon's work at the west end of the National Mall. The museum's interior disposition and structure, however, suggest its modern allegiances. The wall slabs are composed of a Tennessee marble facing, structural, precast concrete panels, and rigid insulation, placing structural supports on the periphery of the building and allowing for interior spaces to remain open and flexible. The museum opened in 1964. Also consistent with Beaux-Arts principles, Cain planned for a fountain and sculpture to enliven the exterior space. Such a fountain, designed by Cain, was constructed in 1967, the same year that the first of three sculptures were placed on the site. Jose de Rivera's *Infinity* was followed two years later by George Rickey's *Three Red Lines* and Alexander Calder's *Gwenfritz*.[476]

The Hirshhorn Museum and Sculpture Garden has the honor of being the first thoroughly Modern building on the National Mall. By this time, as Richard Guy Wilson has pointed out, Modernism had become the architecture of mainstream America. Built to house the Modern art collection of uranium and gold speculator Joseph H. Hirshhorn, which included a large number of sculptures, the museum was authorized by Congress in 1966. Smithsonian Secretary S. Dillon Ripley was instrumental in the establishment of the museum, persuading President Lyndon Johnson to become involved and aggressively encouraging Hirshhorn to donate his collection to the nation. The establishment of the museum did provoke controversy, however, as it was the first museum on the Mall since the Freer Gallery to include a patron's name in its title. The design for the building and sculpture garden, by Gordon Bunshaft of Skidmore, Owings & Merrill, also caused an uproar, although more for the initial design of the sculpture garden – a trench dug across the Mall's greensward on the important 8th Street axis – than for the museum itself. Bunshaft proposed a cylinder for the museum, its walls relieved only by a narrow balcony on one side, raised on four piers. The design has a geometrical purity that may be related to the nineteenth-century visionary Neoclassicism of Etienne Louis Boullée and Claude Nicolas Ledoux but also derives from the sculptural and structural Modernism of LeCorbusier. Concrete with a pink granite aggregate sheathes the cylinder. (Bunshaft had originally proposed travertine.) The outcry over the cross-axis, below-grade sculpture garden resulted in changes to that design. As built, the sculpture garden occupies the elm tree panel immediately north of the museum, which opened in 1974. The Smithsonian demolished Adolph Cluss's red-brick, Victorian, Army Medical Museum (1887), which had been listed in the National Register of Historic Places, to build the Hirshhorn.[477]

[475] Orr, 41-44.

[476] Scott and Lee, 107; Ewing and Ballard, 72-73; Orr, 27, 54, 212-217; Goode, *Washington Sculpture*, 305. The quote is from Scott and Lee.

[477] Ewing and Ballard, 96-101; Richard Guy Wilson, "High Noon on the Mall: Modernism versus Traditionalism, 1910-1970," in *The Mall in Washington*, Longstreth, ed., 161-163; Goode, *Capital Losses*, 366.

The next Smithsonian project – the National Air and Space Museum – also nodded to its classical forebears on the Mall. Designed by Gyo Obata of the architecture firm Hellmuth, Obata & Kassabaum, the museum straddled the line of 6th Street, and the architect's symmetrical disposition of his Mall façade elements matched John Russell Pope's National Gallery of Art across the public space like two jigsaw puzzle pieces – the gallery's Tennessee marble projections facing the Air and Space Museum's receding glass and steel planes and the museum's projecting Tennessee marble planes facing the gallery's receding walls. To be sure, Obata followed the Modernist approach and eliminated all ornament from his building and highlighted its structure. Beneath the roof skylights, metal trusses provide the strength necessary to support the flight vehicles in the museum's collection, silhouetted against the sky. The Smithsonian had collected objects associated with flight at least since it acquired Charles Lindbergh's *Spirit of St. Louis* in 1928. Lindbergh's aircraft and the Wright Brothers' 1903 plane had been displayed in the Arts and Industries Building, suspended from the roof. Space flight vehicles, however, were too large for the Arts and Industries Building and were arranged outside. While Congress had authorized a National Air Museum in 1946, it did not provide funding for construction of a new building until the mid-1960s. The new museum required the removal of World War I tempos and the 1855 Washington Armory. Air and Space opened in 1976 as part of the nation's bicentennial celebration and immediately became the most visited of the Smithsonian's museums.[478]

SOM Plans and Implementation

By the early 1960s, there had been no revision to the McMillan Plan in two decades. The National Park Service changed that circumstance when it hired Skidmore, Owings & Merrill (SOM) to prepare "The Washington Mall Master Plan," which encompassed the area "from the Capitol grounds to the Potomac and from the White House to the Potomac" – the central public space conceived by L'Enfant and elaborated on by the Senate Park Commission. The plan, dated January 1966, was the work of Nathaniel Owings and David Childs of SOM, landscape architect Dan Kiley, and traffic engineers Wilbur Smith & Associates. It addressed, in the document's words, "the basic conflicts of types and volumes of circulation, lack of visitor amenities, fragmentation of land uses and unplanned future facilities." It sought to improve conditions for visitors by protecting the public space from the incursions and dangers of expanded "through-traffic surface roads" and by providing new visitor services and attractions in the unified, protected space.[479]

SOM proposed to remove automobiles from the National Mall by tunneling north-south streets under the park or terminating them at Constitution and Independence avenues, turning the east-west roads within the Mall into pedestrian pathways, providing satellite parking and shuttle bus transportation, and instituting an internal sightseeing vehicle route distinct from pedestrian traffic. Within the automobile-free zone, new amenities, such as visitor centers, bandstands, and kiosks and pavilions for concessions, would be created. The rows of trees flanking the Mall's central greensward would be supplemented with additional, diversified plantings, and several cross-axes would be marked with fountains, reinforcing the McMillan Plan's Beaux-Arts geometry and resurrecting its proposed use of water features. Several new spaces would also be created within the park:

- Union Square would be reworked to become a viewing platform and to include a broad reflecting pool encompassing the Grant Memorial;
- the 8th Street cross axis would be emphasized with a central fountain, plantings, the National Sculpture Garden on the north side of the Mall, and a visitor center on the south;
- a "Grand Overlook Terrace" would be located on the 14th Street cross axis to emphasize the view of the Washington Monument and its grounds;
- the Rainbow Pool would become a formalized viewing platform with a central fountain; and

[478] Ewing and Ballard, 104-105; Mall CLI, 76; Goode, *Capital Losses*, 351.

[479] Skidmore, Owings & Merrill, "The Washington Mall Master Plan," prepared for the National Park Service, January 1966, 1-7; "Pennsylvania Avenue National Historic Site," (with amended documentation), 8:175-176; Robinson & Associates, Inc., *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s*, U.S. General Services Administration, Office of the Chief Architect, Center for Historic Buildings, September 2003, 43.

- a "Mall Orientation Center" would be located between the Reflecting Pool and Constitution Avenue.

SOM and Kiley designed all of the new spaces in a formal, geometric manner, taking their cues from the McMillan Plan but simplifying and increasing the rigor of the design. The master plan thereby, as David Streatfield has written, "reflects the tendencies in landscape design of the 1960s toward an abstract monumentality in the design of large-scale public open spaces."[480]

While NPS approved the master plan in 1966, it was never implemented in a systematic manner. Some of the proposals it incorporated had already been accomplished or recommended. Twelfth Street, for instance, had been tunneled under the Mall in 1962, and the 9th Street tunnel, although it was accomplished in 1971, had been proposed prior to the 1966 plan. SOM's proposed tunneling or termination of the other cross-Mall streets was not undertaken, and only the inner Mall roads (Washington and Adams drives) were converted to pedestrian paths. The sightseeing vehicle route SOM proposed began in 1969, when Landmark Services offered what came to be known as Tourmobile trips between the Lincoln Memorial and the Capitol, but satellite parking and shuttle busses were not instituted. The Metro, as Washington's subway system is known, functioned as a replacement for the proposed shuttle busses. The Mall Metro stop, just north of the Freer Gallery, was called the "Smithsonian" station. It opened in 1976.[481]

The 1966 plan made no proposals to change the White House grounds or President's Park other than following the advice of the President's Advisory Council on Pennsylvania Avenue to provide a new gate and visitor access to the grounds near the Treasury building. According to Susan Calafate Boyle's cultural landscape report for the White House and President's Park, however, the firm did provide schematic plans for the Ellipse in 1966 that included four fountains to be located roughly in the corners of President's Park South. Subsequent revisions to the plans added a fifth fountain on the west side of the site to balance the Boy Scout Commemorative Tribute, which had been erected along 15th Street about halfway between Constitution Avenue and E Street in 1964. The only fountains ultimately constructed were a pair flanking the Constitution Avenue entrance to the Ellipse on the 16th Street axis. Designed by Owings and sculpted by Gordon Newell of rainbow granite, the fountains were funded by a donation from Enid Annenberg Haupt, the editor of *Seventeen* magazine. They were completed in 1968 and subsequently named in Haupt's honor.[482]

Two of the new spaces SOM proposed in its 1966 plan were ultimately created following the firm's designs. They can be seen in SOM's "Washington Mall Circulation Systems" plan of 1973 – essentially a revision of the master plan. (Historic Figure 9) Construction of the Inner Loop Freeway (now Interstate 395) spurred the implementation of the first space, Union Square, which was built between 1969 and 1971. The freeway was to be built under the existing Olmsted landscape, providing the opportunity to implement part of the SOM design, which featured a broad, fan-shaped reflecting pool that took up about half of the site. The Grant Memorial looked over this expanse of water toward the west. A proposed eight-lane ceremonial drive that arced around the reflecting pool was not built, but the water feature, which is bounded on the north and south by Pennsylvania and Maryland avenues, respectively, rather than the lines of the central Mall walks, as Olmsted's central open space had been, separates the Grant Memorial from the Mall more definitively than the earlier landscape. Construction of the freeway tunnel and pool resulted in the removal of the Meade Memorial to a site north of Pennsylvania Avenue in front of the E. Barrett Prettyman Federal Courthouse, and numerous mature trees were cut down.[483]

SOM extensively revised its design for a visitor services site north of the Lincoln Memorial Reflecting Pool, completely overturning the geometrical formality of its 1966 proposal for a Mall Orientation Center in favor of the picturesque design that became Constitution Gardens. David Childs of SOM headed the design effort, leading a team that included Kiley, landscape architect Henry Arnold of Arnold Associates, and architect Richard Giegengack and landscape

[480] Streatfield, 137-138; Mall CLI, 78-79; Skidmore, Owings & Merrill, "The Washington Mall Master Plan," 10-14.

[481] Mall CLI, 73-76, 85; Robinson & Associates, "National Park Service, National Capital Region Administrative History, 1952-2005," 52.

[482] Skidmore, Owings & Merrill, "The Washington Mall Master Plan," 14; Boyle, 312-313; Goode, *Washington Sculpture*, 115.

[483] Union Square CLI, 42; Streatfield, 137-138.

architect George Dickie of SOM. In response to comments by the Commission of Fine Arts, the concept of Constitution Gardens evolved from an amusement park in a picturesque setting based on European precedents to a simpler, picturesque design more in keeping with the plans produced for the site by Olmsted prior to World War II. As constructed, many of these features were reduced in size and scale to control costs. The East End Pavilion with food service was approved but not built, and a small seasonal concession building was constructed at the west end of the lake instead. The lake was also reduced in size and made shallower, a proposed thousand-seat amphitheater was eliminated, and the western boundary ended at Henry Bacon Drive instead of 23rd Street as had originally been proposed. Prior to construction, the remaining World War I and II temporary buildings were removed, including the massive Navy and Munitions buildings. Much of the impetus for the razing of the tempos came from President Richard Nixon and his advisor, John Ehrlichman, who had once worked there. The dedication of Constitution Gardens on May 27, 1976, as part of the nation's bicentennial festivities, marked the first time in its history that the full expanse of West Potomac Park had been landscaped as a park.[484]

The Constitution Gardens lake included a ½-acre island near the north shore, reached by a wood bridge. The island became the site of the Memorial to the 56 Signers of the Declaration of Independence. The memorial, designed by the landscape architecture firm EDAW, with Joe Brown as lead designer, consists of a semicircular plaza with views toward the Washington Monument. On the north side of the plaza, low granite blocks bear the names of the signers. The design is reminiscent in concept and location of built features in eighteenth-century British landscapes, such as William Kent's Temple of British Worthies at Stowe. The memorial was dedicated on July 2, 1984, although it had been opened in late 1982.[485]

An earlier intervention into the Constitution Gardens landscape after the design had been implemented became significant in honored the sacrifice of men and women of the armed forces in one of the nation's most recent conflicts. The Vietnam Veterans Memorial, conceived by veteran Jan Scruggs, received Congressional authorization on July 1, 1980 – barely five years after the last American personnel left the country in the fall of Saigon. The competition for the memorial's design drew more than 1,400 entries – more than any previous American architectural competition. It was won by 21-year-old Yale architecture student Maya Lin, who conceived of the memorial as a V-shaped cut in the earth, with two 200-foot-long black granite walls lining the V. The walls, which pointed toward the Washington Monument and the Lincoln Memorial, added another chapter to the National Mall's narrative of American history. They bore the names of the nearly 58,000 service personnel who lost their lives during the period of United States involvement (1959-1975). The rules of the competition required the inclusion of the names in the memorial. Visitors walk down into the site along the walls, so close that the names of the individuals killed during the war are always visible. Memorials in the United States going back to the Civil War had recorded the names of fallen soldiers, but the names had always played a subservient role in an architectural or sculptural composition. National Mall Historic District examples following this precedent include the First and Second Division memorials and the District of Columbia War Memorial. In the Vietnam Veterans Memorial, the soldiers' names are the content of the memorial. With no figural elements or quotations from significant individuals, this emphasis on the names results in the visitors' participation in the generation of the memorial's meaning. Historian Kirk Savage calls Lin's design "a therapeutic model of commemoration" and notes that the Vietnam Veterans Memorial is the first memorial dedicated to all U.S. troops who served in a war, rather than a branch or division.

With Cooper-Lecky Partnership of Washington, D.C., as the architects of record, the memorial was constructed in 1982 and dedicated on November 11 of that year. The names on the wall were carved using a computerized typesetting process called photo stencil gritblasting, developed specifically for the memorial by Larry Century of Memphis, Tennessee in association with by Datalantic, Incorporated of Atlanta, Georgia).[486]

Despite the widespread praise for the design, the starkness of the memorial disturbed some commentators, who felt that the below-grade site suggested shame and sorrow, rather than bravery and honor. As a result, the memorial was

[484] Constitution Gardens CLI, 41-50.

[485] Ibid., 54-55.

[486] Scott and Lee, 88-89; Constitution Gardens CLI, 56; Savage, 261-267; "Wall Information Page," The Vietnam Veterans Memorial website, http://www.thewall-usa.com/information.asp.

augmented with figural sculpture. In 1984, Frederick E. Hart's bronze sculpture title *Three Servicemen* was added in an existing grove of trees southwest of the memorial. The design, which features soldiers of Hispanic, African, and European descent, includes a paved plaza, additional landscaping, trees, and a flagpole. The sculpture and plaza were dedicated on Veterans Day 1984. To recognize women's contributions to the war effort, Congress also authorized a memorial honoring those who served in Vietnam. Diane Carlson Evans, who had served in the war as an Army nurse, conceived the idea for the memorial. HOK collaborated on the design with sculptor Glenna Goodacre and landscape architect George Dickie, who contributed to SOM's original design for Constitution Gardens. The memorial includes Goodacre's bronze sculptural group of three nurses, one of whom holds a wounded soldier. The Vietnam Women's Memorial was dedicated on Veterans Day 1993. Congress authorized a memorial plaque in April 2000 to honor those who died after their service in Vietnam but were not eligible for recognition on the wall. The "In Memory" plaque, designed by architect James Cummings and landscape architects George Dickie and Henry Arnold, is located in the northeast corner of the *Three Servicemen* plaza and was dedicated on November 11, 2004. The granite plaque was replaced by a more legible plaque, redesigned by the original design team in 2006.[487]

Expansion of National Gallery, Smithsonian, and National Park Service Facilities

With the removal of all the temporary wartime buildings by 1971, the area within the boundaries of the National Mall Historic District offered opportunities for the growth of the basic public functions established in the mid-nineteenth century by precedents such as the Smithsonian Institution and the Washington Monument. This growth filled in building sites foreseen by the McMillan Plan. Ultimately, the growth of the Smithsonian, the National Gallery of Art, and memorials to significant events and individuals in American history that came under the jurisdiction of the National Park Service expanded into areas not previously considered for museum or memorial purposes.

The National Gallery of Art, especially its principal benefactor Andrew Mellon, had the foresight to plan for its own expansion in its formative stages. Under Mellon's influence, the 1937 legislation that authorized the gallery included under its jurisdiction the trapezoidal site bounded by 3rd Street, Madison Drive, 4th Street, and Pennsylvania Avenue – the block east of John Russell Pope's 1941 building. By the late 1960s, the original gallery had become crowded, with office functions spilling into exhibition space; the time had come to take advantage of the additional space the 1937 legislation had made available. The gallery hired architect I.M. Pei in 1968 to develop a design for the site. Pei, born in China, came to the United States in 1935 to study architecture, first at the University of Pennsylvania and then at the Massachusetts Institute of Technology. He attended the Harvard Graduate School of Design, and, after World War II, while teaching at Harvard, he became professionally involved with Walter Gropius and Marcel Breuer, whose Modernist works he admired.

The site for the new building included several constraints. Not only was the block trapezoidal in shape, it included required setbacks on Pennsylvania Avenue and on the Mall and a significant difference between the cornice heights of buildings facing the avenue and those facing the park. The shape and size of the site also made axial relationships between the proposed new building and the Pope gallery difficult to achieve. Pei resolved many of these issues by dividing the trapezoid into a right triangle and an isosceles triangle, thus providing distinct spaces for the two proposed uses of the building – office space and galleries for contemporary art. By adding a third triangle that joined the two in the center of the site, Pei created a central circulation space based on a simple geometrical form – the same solution used by Pope in the original building's rotunda. The new building, now known as the National Gallery of Art East Building, includes three towers at the corners of the gallery triangle that act as small, additional exhibition spaces. At the time it was built, the East Building was the only building on the Mall without an entrance facing the central green, opening instead onto 4th Street and facing the east façade of Pope's building. Pei used marble from the same quarry that provided stone for the original gallery, and his entrance is on axis with the West Building's east door. Dan Kiley of Kiley Tyndall Walker collaborated with Pei on the design of the pedestrian plaza between the east entrance of the West building and the new East Building, as

[487] "East and West Potomac Parks Historic District" (revised nomination), 7:20-21, 8:87-88; Constitution Gardens CLI, 56, 114-115; "The Memorial," Vietnam Veterans Fund Memorial website, http://www.vvmf.org/memorial, viewed October 1, 2013.

well as the East Building grounds. The East Building, a gift to the people of the United States primarily from Ailsa Mellon Bruce and Paul Mellon, the children of Andrew Mellon, opened in 1978.[488]

The National Gallery also expanded to the west in the latter years of the twentieth century. The 1966 SOM plan had proposed a "National Sculpture Garden" along Constitution Avenue between 7th and 9th Streets, and the National Gallery and the Department of the Interior signed a cooperative agreement for the venture that same year. The garden would allow the site to remain open and emphasize the 8th Street axis across the Mall as it stretched toward Pope's 1935 National Archives building on the opposite side of Constitution Avenue. Both the L'Enfant and McMillan plans identified this axis for special treatment. Development of the site progressed slowly, with an ice-skating rink beginning operation in 1974 and a concessions building, designed by Charles Bassett of SOM's San Francisco office, opening in 1988. The site was transferred from the National Park Service to the National Gallery of Art in 1991. The National Gallery of Art Sculpture Garden itself did not officially open until 1999, when a master plan by the Olin Partnership was implemented. The relandscaped garden retained some already existing features, including the skating rink, a circle of linden trees, the concessions building, and a large pool.[489]

With the completion of the East Building, only one building site on the Mall identified by the McMillan Plan remained unoccupied: the trapezoidal space opposite Pei's gallery, bounded by 3rd Street, Maryland Avenue, 4th Street, and Jefferson Drive, SW. The site had been designated by Congress for Smithsonian use in 1975. Fourteen years later, on November 28, 1989, Congress enacted legislation authorizing construction of the National Museum of the American Indian on the site. The public law was, however, but one milestone on a long journey to the museum's creation. In the late 1980s, the Museum of the American Indian – consisting of the extensive collection of artifacts gathered by George Gustav Heye (1874-1957), an engineer and investment banker who also investigated Native American sites – was housed in a classical building on Audubon Terrace in New York City, which had opened in 1922. Only a small fraction of the one million artifacts in the collection (the largest private collection of American Indian artifacts in the world) could be displayed at any one time, and the Heye Foundation, which operated the museum, began to seek a new location. Its search focused on the U.S. Custom House, a federal property in lower Manhattan. Hesitation on the part of city authorities in backing the move caused the museum's trustees to look elsewhere, and they approached the Smithsonian. The institution took a cautious approach at first because the Heye Foundation would have retained control over the collection, thus determining what artifacts might be shown in Washington. The foundation also wanted the Smithsonian to commit to a significant presence in New York. The ultimate resolution to the issue involved transfer of the entire collection to the Smithsonian and the creation of three new facilities. Part of the collection would be displayed in the George Gustav Heye Center in the Custom House, and the new National Museum of the American Indian would be established on the Mall. A storage and conservation building, to be known as the Cultural Resources Center, would be located in Suitland, Maryland. The Heye Foundation agreed to the solution on March 16, 1989, and the Smithsonian's Board of Regents voted to accept the agreement on May 8, thus paving the way for the Congressional legislation, which included provisions for the repatriation of American Indian remains in the Heye collection and also in the collections under the jurisdiction of the Smithsonian's National Museum of Natural History.[490]

The development of the museum itself evolved over the course of more than a decade and overcame the loss of some members of the original design team, who were dismissed in January 1998 as a result of the museum's slow progress. The designers removed from the project, including lead architect Douglas Cardinal (of Canadian Blackfoot and

[488] Brown, 279-280; Scott and Lee, 87; Cultural Landscape Foundation, *The Landscape Architecture Legacy of Dan Kiley: A Guide to the National Traveling Exhibition* (Washington, D.C.: The Cultural Landscape Foundation, 2013).

[489] Mall CLI, 85; Goode, *Washington Sculpture*, 293.

[490] "An Act to reserve a site for the use of the Smithsonian Institution," 89 Stat. 407, August 8, 1975; "An Act to establish the National Museum of the American Indian within the Smithsonian Institution," 103 Stat. 1337, November 28, 1989; Jim Naughton, "Indian Museum Dispute Flares; Smithsonian in Site Struggle," *Washington Post*, July 17, 1987, D1; Kara Swisher, "The Battle of Museum Gap; Filling the Last Lot on the Mall: The Saga Continues," *Washington Post*, April 18, 1988, B7; Kara Swisher, "Smithsonian Approves Indian Museum Pact; Vote on N.Y. Collection Clears Way for New Facility on Last Mall Site," *Washington Post*, May 9, 1989, A1; Mary Jane Lenz, "George Gustav Heye: The Museum of the American Indian," in Duane Blue Spruce, editor, *Spirit of a Native Place: Building the National Museum of the American Indian* (Washington, D.C.: Smithsonian Institution, 2004), 96-99.

Metis descent) and the Philadelphia firm Geddes Brecher Qualls Cunningham (GBQC), eventually had their contributions recognized through an out-of-court settlement of the dispute in October 1999. Several Native American members of the original design team collaborated with Polshek and Partners, Jones and Jones, SmithGroup, and the Native American Design Collective to complete the commission.

Prior to the design team shakeup, the design process had begun with extensive consultation with American Indian tribes and artists to develop critical ideas to inform the building and its grounds. These ideas included placing the entrance on the east to address the rising sun and the incorporation of natural materials into the construction. Cardinal, designer of the Canadian Museum of Civilization in Quebec and known for his organic forms, combined these ideas to produce a "romantic abstraction of nature," in the words of *Washington Post* architecture critic Benjamin Forgey. The National Museum of the American Indian, which opened in 2004, is a five-story building with undulating and cantilevered walls of Kasota limestone that resemble the eroded rock formations of the desert Southwest. An oculus above the entry allows light into a space that is designed to welcome visitors and also act as a circulation hub. The east-facing entrance and cardinal points of the compass embedded in the maple floor of the entry locate the museum in relation to the natural world, but other features respond to its Mall context. The entrance also faces the Capitol, for instance, the low stepped dome resembles that of Pope's National Gallery, and Cardinal's design adheres to the Mall's setback and height requirements. The museum's landscape was designed by a multidisciplinary team that included architect Johnpaul Jones, ethnobotanist Donna House, and artist Ramona Sakiestewa. Its design honors the native nations of the Washington, D.C., region by reintroducing the area's indigenous landscape into the grounds. The landscape, more densely planted than most of the museum settings on the National Mall, is comprised of four symbolic habitats, including wetland, upland hardwood forest, meadow, and cropland. [491]

At about the same time that the Smithsonian embarked on the National Museum of the American Indian, it opened new museums to house its collections of African, Asian, and Near East art. For the new facilities, the Smithsonian utilized a location that the McMillan Commission had not considered – below ground. Warren M. Robbins, a foreign service officer, donated his collection of African art to the Smithsonian, and Congress authorized its acquisition in 1979. Three years later, research physician and philanthropist Arthur M. Sackler donated his collection of Asian and Near Eastern art, as well as funding for a new building, to complement the collections housed in the Freer Gallery. The Smithsonian had already commissioned a concept for an underground museum complex, developed by Japanese architect Junzo Yoshimura in 1978. It consisted of two pavilions south of the Castle, set within a garden landscape. The pavilions functioned as entrances to the below-grade complex. To see the project, now known as the Quadrangle complex, through agency review and construction, the Smithsonian hired the Boston architecture firm Shepley, Bulfinch, Richardson, and Abbott. Principal architect Jean-Paul Carlhian revised Yoshimura's design to comments made by CFA and NCPC, to make the design more compatible with existing Smithsonian buildings, and to add a third above-ground element to function as an entrance to the S. Dillon Ripley Center for international cultural studies. Ninety-six percent of the museum facilities are located below ground, and a third lie below the water table, which necessitated the use of concrete slurry walls to prevent inundation. The entrance pavilion to the Arthur M. Sackler Gallery, near the Freer, consists of six low pyramids roofing a rectangular, granite building, while six small domes surmount the granite rectangle of the National Museum of African Art, next to the Arts and Industries building. The pyramids and domes are meant to recall the peaked roofs of Arts and Industries and the arches of the Freer. The two pavilions are set within landscapes inspired by the cultures represented by the museums, and these two landscapes flank a formal parterre. The whole, which acts as a roof over the underground museum complex, is named after Enid A. Haupt, who financed the garden, and was designed by Carlhian in collaboration with landscape architect Sasaki and Associates. The third above-ground structure of the Quadrangle is the entrance to the Ripley Center, its dome and scallop-edged roof meant to recall the garden structures of English picturesque gardens. As a result of these references to both local context and historical precedents, Pamela Scott has written that the Quadrangle, which opened in 1987, "contributed an example of Postmodern architecture to the Mall."[492]

[491] Ewing and Ballard, 134-137; Benjamin Forgey, "Museum Architects Fired," *Washington Post*, April 1, 1998, D1; "Indian Museum Suit Settled," *Washington Post*," October 27, 1999, C13; "Natural Wonder," *Washington Post*, September 17, 2004, C1; Ottesen, 93.

[492] Ewing and Ballard, 120-121, 127; Scott and Lee, 88, 96-97; Ottesen, 33-43.

The removal of the temporary wartime buildings by 1971 also provided space for development in West Potomac Park. The McMillan Plan envisioned the parkland flanking the Lincoln Memorial and Reflecting Pool as a formal wooded landscape traversed by diagonal roads. Frederick Law Olmsted, Jr., in his work for the National Capital Park and Planning Commission in the 1930s maintained the park-like character of the area, but followed a more picturesque approach. SOM's 1973 plan, which was developed as the temporary buildings were being removed, adhered to that vision, as represented by the curving lines of Constitution Gardens. The addition of the Vietnam Veterans Memorial to this landscape – already populated by memorials to presidents Lincoln and Jefferson and naval engineer John Ericsson – reinforced the commemorative purpose the McMillan Plan envisioned for West Potomac Park, and the memorial function became the focus of its development as the twentieth century gave way to the twenty-first. [493]

The Korean War Veterans Memorial was the first memorial to follow the commemoration of Vietnam veterans in West Potomac Park. Authorized by Congress on October 28, 1986, the site, in the Ash Woods south of the Reflecting Pool, mirrored the location of the Vietnam Veterans Memorial. A group of four Penn State University architects (John Paul Lucas, Veronica Burns Lucas, Don Alvaro Leon, and Eliza Pennypacker) won a competition for the memorial in 1989 with a design that used plazas, human figures, landscaping, a memorial wall, an American flag, and a pool to represent the experience of moving from peace into and through war and returning to peace. Unlike the Vietnam Veterans Memorial, then, the Korean War Veterans Memorial sought to invite visitors to the National Mall to participate in a narrative of what has often been called "The Forgotten War." The figures in the field and the faces on the memorial wall were intended to represent the experience of the Americans who participated in the war, but individual names appeared nowhere in the design.

Cooper-Lecky Partnership, architects of record for the Vietnam Veterans Memorial, assumed the same responsibility for the Korean War Veterans Memorial and adapted the design to comments by the CFA and NCPC. The changes required – reducing the column of soldiers advancing across a battlefield from thirty-eight to nineteen, reducing the size and complexity of the scheme, and simplifying the images planned for the wall – resulted in the original architects filing a lawsuit to stop the alterations. The lawsuit failed, and a groundbreaking ceremony for the approved design took place on June 14, 1992. The memorial was dedicated on July 27, 1995, the forty-second anniversary of the armistice that ended the fighting. As built, the Korean War Veterans Memorial retains the central features of the competition-winning design, reduced in size and simplified in narrative. Nineteen stainless steel figures representing all branches of the armed services, designed by Vermont sculptor Frank Gaylord, advance across a triangular field toward an American flag. The triangle intersects with a "pool of remembrance" just beyond the flag in a grove of trees. Flanking the field is a polished black granite wall etched with images of support troops taken from archival photographs. Graphic designer Louis Nelson of New York developed the design of the wall.[494]

When it was dedicated on the west side of the Tidal Basin on May 2, 1997, the Franklin Delano Roosevelt Memorial may seem to have been following the late-century trend for locating memorials in West Potomac Park. The 27-acre site of the FDR memorial, however, had been designated by Congress in 1959, and while the fortunes of prospective designers had risen and fallen over the next forty years, the site remained reserved for a memorial to the longest-serving president in American history.[495]

Designs by the New York architectural firm of Pedersen and Tilney and Modernist master Marcel Breuer (with Herbert Beckhard) were both accepted and then discarded in the fifteen years after Congressional authorization before San Francisco-based landscape architect Lawrence Halprin submitted a design in 1975 that was approved, with revisions, four years later. Fifteen more years elapsed and additional revisions took place before construction on the memorial

[493] Streatfield, 136-137.

[494] "An Act to authorize the erection of a memorial on Federal land in the District of Columbia and its environs to honor members of the Armed Forces of the United States who served in the Korean War," Public Law 99-572, October 28, 1986, 100 Stat. 3226; Rene M. Lynch, "3 Memorials Approved; Korea Vets, Woman and Blacks Honored," *Washington Post*, June 29, 1988, A1; Benjamin Forgey, "Architects Sue over Redesign of Memorial," *Washington Post*, December 19, 1990, C1; Benjamin Forgey, "A March to Remember," *Washington Post*, July 22, 1995, D1.

[495] An earlier memorial to Roosevelt – a white marble slab bearing the inscription "In Memory of Franklin Delano Roosevelt – was erected on the grounds north of the National Archives building and was dedicated on April 12, 1965.

began, but Halprin's landscape design – a series of outdoor "rooms" of granite, sculpture, flowing water, and trees that represent each of Roosevelt's four terms in office – remained the approved solution to FDR's memorial. As built, Dogwood, mountain ash, and cherry trees fill the passageways between the rooms, and a berm planted with azaleas, ivy, and pachysandra separates the memorial from nearby playing fields.

Halprin, who served in the Navy during World War II, with Roosevelt as his commander-in-chief, expanded on the notion embodied in the Lincoln Memorial, where artwork and quotations attempted to provide a broad picture of the memorialized subject and his accomplishments. Where the Lincoln Memorial included murals that depicted two of the greatest moments in his presidency – the emancipation of enslaved African Americans and the reunification of the country brought by victory in the Civil War – Halprin's 800-foot-long memorial attempts to embody the nation's history during FDR's time in office, incorporating figures in breadlines, listening to Roosevelt on the radio, and working on a farm, as well as Eleanor Roosevelt, FDR and his dog Fala, references to World War II, and a depiction of the president's funeral cortege. Five sculptors – Leonard Baskin, Neil Estern, Robert Graham, Tom Hardy, and George Segal – provided the freestanding and relief figures. These figures and the linear form of the memorial help to define its scale and therefore its meaning, compared to the heroic dimensions of the other presidents housed in marble temples. After public outcry on the part of people with disabilities, a final sculpture was added to the memorial four years after its opening that emphasized the humanity of its subject: Robert Graham's bronze sculpture of Roosevelt in the wheelchair he used (and hid from the public) after contracting polio at the age of 39. Placed in a "Prologue Room" added for the purpose, the sculpture is accompanied by a quotation from Eleanor Roosevelt noting the "strength and courage" FDR learned by confronting his disease.[496]

The memorials to the Vietnam and Korean wars and to Roosevelt were built in open space, and their locations excited little controversy. The proposed location of the World War II Memorial on the site of the Rainbow Pool between the Lincoln Memorial and the Washington Monument, however, would have altered the defining axis of the McMillan Plan for the first time in three-quarters of a century. It is a measure of the importance of this space, and of the McMillan Plan that envisioned it, that opponents to such changes fought the location all the way to the Supreme Court.

Until Austrian-born architect Friedrich St. Florian's competition-winning design was unveiled in 1997, the site of the memorial had drawn little attention. Under the provisions of the Commemorative Works Act of 1986, Congress had to approve the location of monuments within what the legislation called Area I – the portion of the monumental core of Washington that includes the area within the boundaries of the National Mall Historic District, as well as Federal Triangle, the triangle between Maryland Avenue, SW, and Independence Avenue, SW, and portions of Rock Creek and Potomac Parkway and George Washington Memorial Parkway. (Historic Figure 10) This Congress did with Public Law 103-422 on October 25, 1994. The American Battle Monuments Commission and the World War II Memorial Advisory Board – given responsibility by the Congressional authorization to establish the memorial – considered several sites within Area I and recommended a location at the east end of Constitution Gardens as its preferred site. The Commission of Fine Arts, however, guided the advisory panels toward the Rainbow Pool site as appropriate to the importance of the war in national and world history. CFA, NCPC, and the National Park Service approved the site in October of 1995, and President Clinton dedicated the site on Veterans Day that same year.[497]

Opponents initially resisted the size and scale of St. Florian's winning design and the introduction of additional paving and built elements into the green landscape of West Potomac Park. The Rainbow Pool itself and its surrounding plaza would have been lowered 15 feet, and 50-foot-high retaining walls for earthen berms would have become the backdrop to towering colonnades flanking the plaza. The massive earth-moving operation would have created 80,000 square feet of space below ground for the memorial's educational program and auditorium, but it would also have resulted in major changes to the landscape linking the Lincoln Memorial and the Washington Monument, including views along the

[496] "Joint Resolution to reserve a site in the District of Columbia for the erection of a memorial to Franklin Delano Roosevelt, to provide for a competition for the design of such memorial, and to provide additional funds for holding the competition," Public Law 86-214, September 1, 1959, 73 Stat. 445; Robinson & Associates, "East and West Potomac Parks Historic District" (revised nomination), 90-92; Halprin, 36-37; Benjamin Forgey, "Like the Man, the Memorial Breaks with Tradition," *Washington Post*, April 27, 1997, G1; David Montgomery, "'A Memorial for All of Us': Statue of FDR in Wheelchair Added to Tribute," *Washington Post*, January 11, 2001, A1.

[497] U.S. Department of the Interior, National Park Service, "Environmental Assessment: The National World War II Memorial," May 1998, ES-1-2, EA-1.

important east-west axis. The Commission of Fine Arts rejected the initial design as "too massive and bulky," and St. Florian subsequently reduced the size of the memorial in numerous ways. The educational program was virtually eliminated, which saved the double rows of elm trees that had flanked the Rainbow Pool since its inception, the plaza was depressed just 6 feet below the level of the Reflecting Pool, and the plaza itself and colonnade were reduced in size. In the view of CFA and NCPC, which approved this proposal in May 1999 (with many details to be worked out, requiring further approvals), the revised design respected the east-west axis of the National Mall and did not impinge on views between the Lincoln Memorial and the Washington Monument. ABMC and the memorial advisory board received final approval of the design in September 2001.[498]

While the revised design satisfied the review agencies, it did not mollify opponents of the site, many of whom felt that the Lincoln Memorial and its grounds, including the Reflecting Pool and the Rainbow Pool, should not be altered. A group of these opponents, including the National Coalition to Save Our Mall (now the National Mall Coalition), the Committee of 100 on the Federal City, the DC Preservation League, and World War II Veterans to Save Our Mall, filed a lawsuit in U.S. District Court on October 2, 2000, to stop NPS from issuing a construction permit. The groups claimed the public had not had appropriate opportunity to comment on the design, as required under the National Environmental Policy Act and the National Historic Preservation Act. Subsequent lawsuits challenged votes cast by an NCPC commissioner who served after his term had expired because no successor had been named and the constitutionality of a law passed by Congress intended to expedite the memorial's construction. When the U.S. Supreme Court denied the constitutionality challenge, on October 7, 2002, the legal opposition ended and construction on the memorial proceeded without hindrance.[499]

The enormity of the war posed a major design challenge for St. Florian, sculptor Raymond Kaskey, landscape architect James van Sweden, and the advisory agencies. Sixteen million Americans participated in the war and more than 400,000 died. The war was fought on six continents, and millions of Allied soldiers and civilians perished. The designers attempted to resolve this daunting problem through abstraction, symbolism, and language. As built, the World War II Memorial, which opened on Memorial Day in 2004, consists of two basic elements: the redesigned and reconstructed Rainbow Pool at the center of a broad plaza and two colonnades flanking the plaza. At the center of each colonnade is a square, arched pavilion inscribed with "Atlantic" and "Pacific" to represent the major theaters of war. Fountains below the pavilions include the names of the major battles fought in those theaters. The colonnades each contain twenty-eight pillars bearing the names of American states, territories, and the District of Columbia to represent the national unity required to win the war. Bas-reliefs by Raymond Kaskey and the Kaskey Studio in the low walls flanking the memorial's entrance from 17th Street further illustrate this unity of purpose: They depict events at home (purchasing war bonds, aircraft construction, increased agricultural output) alongside the important milestones in the war.

The central example of abstraction and symbolism in the memorial is the bronze and granite "Freedom Wall" on the western perimeter of the plaza, to which are attached 4,048 gold stars, each one representing 100 Americans who lost their lives in the war. The stars are meant to recall the gold stars on banners hung in windows of families who lost loved ones in the fighting. Quotations from participants in the war – among them Roosevelt, Harry Truman, and Dwight Eisenhower – also help tell the war's story. Landscape architecture firm Oehme, van Sweden & Associates was responsible for the overall design of the landscape. Plantings follow a simple palette of flowering ground cover, shrubs, and trees, with white and green predominating. The contemplative area northwest of the memorial plaza took advantage of a 5-foot rise in the ground plane to provide views of the lake in Constitution Gardens and the memorial itself. A low fieldstone wall sets the contemplative area off from the remainder of the memorial.[500]

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[498] Grooms, 66-68.

[499] Linda Wheeler, "WWII Memorial Foes Plan Another Volley," *Washington Post*, July 19, 2000, B1; Linda Wheeler, "Lawsuit Filed to Derail WWII Memorial," *Washington Post*, October 3, 2000, B1; Bill Miller, "Plans for WWII Memorial on Hold; Officials Question Legality of Vote Approving Design," *Washington Post*, March 9, 2001, B1; Arthur Santana and Linda Wheeler," Court to Hear WWII Memorial Case," *Washington Post*, September 1, 2002, A13; Grooms, 62.

[500] Benjamin Forgey, "War and Remembrance," *Washington Post*, April 25, 2004, N1; Grooms, 16-29.

The location for a proposed memorial to Martin Luther King, Jr., became the subject of discussions among responsible agencies and the memorial's sponsors just as the debate over the location of the World War II Memorial began to intensify. As part of the Omnibus Parks and Public Lands Management Act of 1996, approved on November 12, Congress authorized Alpha Phi Alpha fraternity to establish a memorial to the slain civil rights leader on federal land under the jurisdiction of the Secretary of the Interior within the District of Columbia or its environs. Members of Alpha Phi Alpha, to which King had belonged, had conceived of the memorial in 1984, and the fraternity had been the driving force behind its approval. Congress approved the location of the Martin Luther King, Jr., Memorial within Area I through a joint resolution passed July 16, 1998. The approval meant that its subject was considered "of preeminent historical and lasting significance to the nation," the requirement for a memorial in Area I. The Washington D.C. Martin Luther King, Jr. National Memorial Project Foundation – the foundation established by the fraternity to raise money, conduct a design competition, and shepherd the project through the approval process – initially requested that the memorial be located at the east end of Constitution Gardens, the same location first chosen for the World War II Memorial. CFA opposed that site, although NCPC backed it. With input from CFA, the Martin Luther King, Jr., memorial foundation recommended, early in 1999, a site along the Tidal Basin near the Franklin Delano Roosevelt Memorial. CFA approved this spot, but NCPC opposed it. NCPC ultimately withdrew its opposition, voting on December 2, 1999, to approve the site. The memorial to King – the first to commemorate an African American within the boundaries of the National Mall Historic District and one of the few memorials to private citizens in that precinct – would thus be located near memorials to presidents Jefferson, Lincoln, and Roosevelt in West Potomac Park. [501]

ROMA Design Group of San Francisco won the competition for the Martin Luther King, Jr., memorial, beating out 850 other entries. Boris Dramov and Bonnie Fisher, the two lead designers, based their concept on a passage from the civil rights leader's important speech on the steps of the Lincoln Memorial during the August 28, 1963, March on Washington for Jobs and Freedom. At the end of the "I Have a Dream" section of that speech, King proclaimed the hope that "we will be able to hew out of the mountain of despair a stone of hope." The designers used that mountain of despair as the gateway to the memorial, but through it, visitors could see the stone of hope – a 30-foot-high granite block that appeared to have been carved from the mountain at the entrance. From this stone of hope, King emerged in relief. The words of the passage were to be carved into the stone. The remainder of the design consisted of granite walls, waterfalls, and earthen berms in a crescent shape along the Tidal Basin to create a quiet area to contemplate additional quotations from King's speeches. Cherry trees were to be planted to blend the site into the Tidal Basin landscape.[502]

Ed Jackson, Jr., also a member of the Alpha Phi Alpha fraternity, was the executive architect for the project, managing program development, site selection, concept design, design development, and construction documents. Jackson selected McKissack & McKissack as the architects of record, Chinese master sculptor Lei Yixin as sculptor of record, and Nicholas Benson as engraver. Jackson also selected McKissack, Turner, Thompson, Gifford Joint-Venture as the design-build team. Oehme, van Sweden & Associates acted as landscape architects, employing red maples, cherry trees, and an evergreen ground cover as their predominant features. The general concept of the design changed very little from that which had won the competition, although the design team worked through details with CFA and NCPC. As built, the memorial consists of a fan-shaped entry court leading to the stone gateway, with the stone of hope beyond it closer to the Tidal Basin. Granite walls curving out from the gateway hold quotations from King, and the earthen berms and plantings obscure the site from several directions. With its benches facing the water and 180 cherry trees on 4 acres, the memorial is, like the Roosevelt memorial, a landscape solution to the challenge of memorial design. It is "a low, pleasant plaza that integrates quietly into the landscape of West Potomac Park," in the words of *Washington Post* architecture critic

[501] U.S. Department of the Interior, National Park Service, "Environmental Assessment: Martin Luther King, Jr., National Memorial, Washington, D.C.," July 2005, 2-4; Public Law 104-333, "Omnibus Parks and Public Lands Management Act of 1996," November 12, 1996, 110 Stat. 4093; Public Law 105-201, "Joint Resolution approving the location of a Martin Luther King, Jr., Memorial in the Nation's Capital," July 16, 1998, 112 Stat. 675; Benjamin Forgey, "King Memorial Takes a Step," *Washington Post*, February 27, 1998, D1; Linda Wheeler, "Panel Rejects Site for King Memorial; Backers Resume Search for Location on the Mall," *Washington Post*, July 2, 1999, B1; Linda Wheeler, "Location Chosen for King Memorial; Spot on Tidal Basin Is Near Tributes to Three Presidents," December 3, 1999, A1.

[502] Linda Wheeler, "Design Chosen for Tribute to Martin Luther King Jr.," *Washington Post*, September 14, 2000, B1.

Philip Kennicott. The memorial opened to the public on August 22, 2011. Its planned dedication on August 28, 2011 – the forty-eighth anniversary of King's speech – was delayed until October 16 by Hurricane Irene.[503]

The National Mall as Public Forum and National Stage

The location of the memorial to Martin Luther King, Jr., on the National Mall, as well as the monuments to American leaders and to central events in the nation's history – and the debates on the location and form of these commemorative works – is a reminder of the significance of the National Mall as a public space in which divergent opinions are expressed, national events and anniversaries and celebrated, and cultural events of all kinds take place. As has already been mentioned, the value of the National Mall as an important location for free speech activities had been recognized in the first half of the twentieth century in the realm of civil rights demonstrations. In the last half of the twentieth century and in the beginning of the twenty-first, the use of the National Mall for public demonstrations promoting civil rights increased, and the public space also became a forum for debate on other areas of national concern.

The August 28, 1963, March on Washington for Jobs and Freedom was one of the most successful of the civil rights demonstrations. It was planned and implemented by a coalition of organizations including the National Association for the Advancement of Colored People, the National Urban League, the Southern Christian Leadership Conference, the Congress of Racial Equality, and the Student Nonviolent Coordinating Committee. The demonstrators organized on the Washington Monument Grounds in view of the White House as contemporary singers offered inspirational songs. They then marched to the Lincoln Memorial and Reflecting Pool for additional musical performance and speeches. The monuments to Washington and Lincoln thus became the backdrop to the public utterances regarding ideas of equality enshrined in the nation's laws and founding documents. While estimates varied, 250,000 people participated in the march and millions more watched on television. King's "I Have a Dream" speech proved to be one of the most inspiring moments of the day's events. After the demonstration, several of its leaders, including King, met with President John F. Kennedy at the White House, who used the occasion to rally support for his civil rights legislation. [504]

The reception of the 1963 march generated attempts to recreate its success. In 1968, the Poor People's Campaign, which King had played an early role in organizing before his assassination on April 4, used West Potomac Park as a temporary encampment to try once more to call attention to the plight of economically disadvantaged American citizens. The encampment, which became known as "Resurrection City," included more than five hundred plywood dwellings on a 15-acre site south of the Reflecting Pool. Three thousand people, led by Ralph David Abernathy of the Southern Christian Leadership Conference, participated in the event, which began in May 1968. The campaign ended after a month, when the demonstrators' permit was not extended. That decision followed two violent incidents on June 21. Three hundred demonstrators were arrested at the end of the encampment, and the National Park Service billed the Southern Christian Leadership Conference to restore the site. [505]

According to Lucy Barber, the difficulties of Resurrection City led to efforts on the part of the federal government to end encampments on the National Mall for the purpose of First Amendment expressions. In 1971, when three large protests against the Vietnam War were planned for the National Mall, the Interior Department denied demonstrators places to camp. The U.S. Court of Appeals reversed the ban, but the U.S. Supreme Court upheld it. Despite support from the court, President Richard M. Nixon decided not to evict protesters when Vietnam Veterans against the War defied the camping ban in April 1971. During May Day Vietnam War protests less than a month later, however, District police dispersed demonstrators camping in West Potomac Park prior to several days of planned protests. Approximately 20,000 demonstrators made several attempts to disrupt the city's normal routine, frequently focusing on the National Mall. Bicycle racks and wooden barricades at the Lincoln Memorial, for instance, were used to block traffic crossing Memorial Bridge.

[503] Philip Kennicott, "Metaphors Etched in Stone," *Washington Post*, August 27, 2011, C1; Michael E. Ruane, "'He Will Stand for All Time,'" *Washington Post*, October 17, 2011, A1.

[504] Barber, 145-161.

[505] Robinson & Associates, Inc., "National Park Service, National Capital Region Administrative History, 1952-2005." Prepared for the National Park Service, Department of the Interior, 2008, 144-145.

More than 10,000 police, soldiers, and national guardsmen responded to the situation, and helicopters landed marines on the Washington Monument Grounds. [506]

In the wake of such events, regulations have evolved guiding the time, place, and manner of use of the National Mall Historic District for public purposes. The regulations endeavor to protect the right to free speech while also protecting public safety and public property. Dozens of court decisions have upheld or modified these regulations.[507]

Since the 1960s, the National Mall has continued to be a venue for citizens who wish to make their fellow Americans aware of important issues facing the country. Earth Day, for instance, is an annual, nationwide day of environmental activism founded by Senator Gaylord Nelson of Wisconsin. The first Earth Day, which took place across the country on April 22, 1970, included both the celebration of the natural world and demonstrations against pollution and environmental degradation of all kinds. In Washington, the Washington Area Environmental Coalition sponsored a march that began at 21st Street and Constitution Avenue, NW, and passed the Department of the Interior Building on its way to the Sylvan Theater. Approximately 1,700 college students and school children participated in the march. The program at the Sylvan Theater included a speech by Maine Senator Edmund Muskie and songs by folk singer Pete Seeger. The National Mall has frequently been the primary location of Earth Day activities since that time.[508]

Other events have taken place on a regular basis on the National Mall as well. The March for Life began in 1974 to protest the Supreme Court's decision to uphold a woman's right to abortion. There were three attempts to recreate the 1963 March on Washington for Jobs and Freedom, in 1983, 1993, and 2000. A coalition of dozens of civil rights groups organized the Million Man March in 1995, a gathering focused on economic opportunities, voting rights, and social ills in the African American community. The NAMES Project, a foundation dedicated to healing, heightening awareness, and inspiring action in the struggle against HIV and AIDS, first brought the AIDS Memorial Quilt to Washington in 1987 and has returned five times since, the latest in 2012. First Amendment events on the National Mall focus on significant issues of the moment, and events in recent years have included issues such as prisoners detained in Guantanamo, Cuba, immigration, and the Falun Gong in China.[509]

In addition to expressions of Americans' First Amendment rights, the National Mall is and has been for many years the chosen venue for celebrations nationally significant events and anniversaries, as well as other special events of a celebratory, cultural, or educational nature. Fourth of July celebrations took place on the Washington Monument Grounds even before the monument was completed and have continued at the monument and in the rest of the National Mall until the present day, now drawing as many as 500,000 visitors each year. The presidential inauguration occurs every four years on the west lawn of the Capitol, and the adjacent National Mall offers citizens the space from which to participate in this ritual of American government. The number of Americans taking advantage of this opportunity can range from hundreds of thousands to the 1.8 million that witnessed President Barrack Obama's 2009 inauguration from the Capitol Grounds, the National Mall, and along Pennsylvania Avenue. Annual national celebrations include the National Cherry Blossom Festival focused on the Tidal Basin in the spring, the Smithsonian Folk Life Festival on the Mall in the summer, and the National Christmas Tree lighting in President's Park South. Other events that have taken place on the National Mall are the Library of Congress Book Festival, the Solar Decathlon, simulcasts from the Kennedy Center for the Performing Arts, and the Black Family Reunion.[510]

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[506] Barber, 188-190, 204-210.

[507] "Final National Mall Plan Environmental Impact Statement," vol. 1, 309; Robinson & Associates, Inc., "National Park Service, National Capital Region Administrative History, 1952-2005."146-147. These regulations are contained in 36 CFR 7.96.

[508] Robinson & Associates, Inc., "National Park Service, National Capital Region Administrative History, 1952-2005."145-146.

[509] Robinson & Associates, Inc., "National Park Service, National Capital Region Administrative History, 1952-2005,"146; "Final National Mall Plan Environmental Impact Statement," vol. 1, 309-312; Barber, 173-174, NAMES Project Foundation, "About," NAMES Project Foundation website, http://www.aidsquilt.org/about/the-names-project-foundation, accessed October 8, 2015.

[510] "Final National Mall Plan Environmental Impact Statement," vol. 1, 319-321. National celebrations are defined in 36 CFR 7.96.

Conclusion: The Evolving National Mall

Security Construction and the National Mall's Spatial Organization

Over the last quarter of a century, at the same time that new museums and memorials were added to the National Mall, planners and designers faced a challenge that had not been a serious concern for earlier generations: the need to secure one of the nation's most important symbolic landscapes against terrorist attack. The National Park Service participated in the planning and implementation of the closure Pennsylvania Avenue north of the White House and E Street as it traversed President's Park South after the 1993 bombing of the Alfred P. Murrah Federal Building in Oklahoma City. Three years later, NPS erected jersey barriers around the Washington Monument as temporary vehicular barriers after the bombings of American embassies in Kenya and Tanzania.[511]

The attacks on the World Trade Center and the Pentagon on September 11, 2001, created a deeper involvement in security issues on the National Mall, both in the immediate aftermath of the events and in the preparation against future attacks. Senior leadership in the Department of the Interior, including Secretary of the Interior Gale Norton and National Park Service Director Fran Mainella, concluded immediately after the attacks to increase security at several NPS units across the country, including the major monuments and memorials in Washington. The Washington Monument, the Lincoln Memorial, the Thomas Jefferson Memorial, and the Ellipse were all closed for varying lengths of time after September 11 for security reasons. Within the boundaries of the historic district, temporary barriers were placed around several monuments, buildings, and sites; vehicle circulation was altered; and surveillance cameras were installed. NPS also instituted visitor screening at the Washington Monument in a temporary wood building attached to the east face of the monument, a procedure that remained in place through the period of this study. [512]

When the immediate threat temporarily addressed, the National Park Service, the Smithsonian, the National Gallery, and federal agencies began to consider how best to face the terrorist threat to the National Mall's museums, galleries, offices, monuments, and visitors. In October 2002, NCPC released "The National Capital Urban Design and Security Plan," a document that offered a framework and strategy to improve security in the monumental core and downtown. The plan was developed in cooperation with federal and city agencies that included NCPC, the Commission of Fine Arts, the Advisory Council on Historic Preservation, the General Services Administration, the National Park Service, the Secret Service, the offices of the District of Columbia mayor and city council, and others. The number of agencies, the variety of building and structure types, the needs of the different organizations, funding, and other factors meant that the strategy presented in the plan could not be implemented in a measured, step-by-step manner. Instead, the security landscape of the National Mall evolved to include temporary and interim measures, permanent improvements at existing sites, and security features integrated into new construction.

In general, the permanent measures mirrored but refined the temporary ones. They included the erection of perimeter barriers, improved video surveillance, the introduction of screening procedures at building entrances, and increased security personnel. The agencies involved (NPS, the Smithsonian, the National Gallery of Art, the Agriculture department) engaged in short- and long-term planning to address security concerns and integrate improvements into their development plans. The buildings managed by the last three agencies required refinements not called for in the open-air memorials and sites of the NPS. This included blast protection for windows, sensors at air intakes to detect hazardous chemicals, and enhanced public communications systems.[513]

The design of the most visible aspects of the permanent security features (bollards, post-and-rail fencing, low walls, site features such as lampposts and benches) are intended to be compatible with the architecture of the building the barriers protect and remain as "transparent" as possible. Achieving a measure of transparency for the added security

[511] Gutheim and Lee, 365-367; John Milner Associates, "Washington Monument Grounds, Washington Monument: Cultural Landscape Report," 1:1; President's Park South CLI, 44-45.

[512] Janet A. McDonnell, *The National Park Service: Responding to the September 11 Terrorist Attacks* (Washington, D.C.: U.S. Department of the Interior, National Park Service, National Center for Cultural Resources, 2004), 2-18, 90.

[513] U.S. Government Accountability Office, *National Mall: Steps Identified by Stakeholders Facility Design and Approval of Security Enhancements*, GAO-05-518, June 2005, 12-22.

construction at some of the more visible and significant National Mall sites called for solutions beyond bollards and fencing. This was an especially important issue for those properties associated with the National Mall axes. At the Washington Monument, in 2002, the Olin Partnership designed the main security feature, 30-inch-high rose granite walls that functioned as retaining walls along the walks. The interlocking concentric barrier rings created a 400-foot perimeter around the Monument, preventing approach by motor vehicles.[514] Because the level of the ground was raised on the inside of the perimeter, the security features, while visible, read as a part of the landscape, rather than a fence between visitors and the monument. In addition, the work reconfigured existing pedestrian paths to enhance the new walls' elliptical shape and established a stone plaza with modern benches at the base of the monument. After closing in September 2004 for the extensive landscape redesign, the Washington Monument officially reopened July 4, 2005. The work kept the Monument grounds open, but did not eliminate the temporary screening structure at its base.[515]

At the Lincoln Memorial, changes included the permanent closure of the drive around the memorial to vehicular traffic and the introduction of low barriers at the perimeter on three sides of the site. To avoid the placement of bollards and walls across the National Mall's east-west axis, Sasaki & Associates, heading the team hired to design the improvements, altered pedestrian circulation, used the Reflecting Pool itself as part of the security perimeter, and limited the use of walls and bollards to less visually sensitive locations. The security upgrades were part of a larger plan for the memorial and the Reflecting Pool that included resolving the site's accessibility issues and upgrading the pool's water system. In addition, new walks were added on either side of the pool to accommodate visitors walking between the World War II Memorial and the Lincoln Memorial. When the World War II Memorial opened in 2004, circulation between the two sites increased, creating social trails on either side of the pool. The work was completed in 2012.[516]

Planning for security improvements at the Thomas Jefferson Memorial began at the same time as the other major memorials. Repairs to the memorial's seawall, north plaza, and ring road took place at the same time. The repairs were completed in 2011. Planning and design of the perimeter security was ongoing at the time of this nomination.[517]

Also awaiting a permanent security solution is President's Park South. Metal bollards were installed at the perimeter of the park north of E Street after the Oklahoma City bombings in 1995. Concrete Jersey barriers have lined the south side of the street since the September 11, 2001, attacks on the Pentagon and the World Trade Center. E Street, which had reopened in 2000, was closed again after the attacks. The National Capital Planning Commission held a

[514] The current vehicular circulation near the Washington Monument dates to 1997, when the existing late nineteenth-century park road configuration of 15th Street was made symmetrical and bowed around the Monument Lodge. Jefferson and Madison drives were also angled toward the lodge at the same time. The alterations result in the segments of the three roadways between Constitution and Independence avenues being deemed noncontributing in this nomination. The portion of 15th Street south of Independence Avenue (known as Raoul Wallenberg Place) is deemed contributing, since its course has not been changed from its historic configuration. Overall, 15th Street, Madison Drive, and Jefferson Drive remain contributing features in The Plan of the City of Washington nomination.

[515] Petula Dvorak, "Washington Monument Subtly Fortified," *Washington Post* 1 July 2005, A1; American Society of Landscape Architects, "Monumental Security." *LAND online: Landscape Architecture News Digest* 10 April 2006, http://www.asla.org/land/2006/0410/olin.html; Vernon Mays, "Invisible Barriers," *Landscape Architecture* September 2002, American Society of Landscape Architecture online archive http://www.asla.org/lamag/lam02/september02/feature1.html.

[516] Sasaki Associates, "Lincoln Memorial Landscape and Reflecting Pool," Sasaki Associates website, http://www.sasaki.com/project/43/lincoln-memorial-landscape-and-reflecting-pool/, accessed May 15, 2014; National Capital Planning Commission, "Lincoln Memorial Reflecting Pool and Grounds: Rehabilitation and Perimeter Security," NCPC File No. 6972, Commission Action, April 1, 2010, and Staff Recommendation, March 25, 2010.

[517] Fred Hiatt, "Jefferson Fenced In," *Washington Post*, January 10, 2005, Editorial page; Michael E. Ruane, "Workers Try to Repair the Sinking Sea Wall at the Jefferson Memorial," *Washington Post*, June 2, 2010, *Washington Post* website, http://www.washingtonpost.com/wp-dyn/content/article/2010/06/01/ AR2010060101735.html, accessed May 15, 2014; Thomas E. Luebke, Secretary, U.S. Commission of Fine Arts, to Steve Whitesell, Regional Director, National Park Service, National Capital Region, September 27, 2013, U.S. Commission of Fine Arts website, http://www.cfa.gov/meetings/2013/ sep/20130919_01.html, accessed May 15, 2014; National Capital Planning Commission, "Thomas Jefferson Memorial: Perimeter Security," NCPC File No. 7049, Staff Recommendation, September 30, 2010 .

competition to design improvements to President's Park South – including the security features – in 2011. The winning competition design, by Rogers Marvel Architects, will be used to inform the improvements carried out by NPS.[518]

Planning for the Future

In the last two decades of the twentieth century, the desirability of the National Mall as a location for commemorative works, as well as the contentiousness associated with a few of the approved memorials and museums, raised concerns over the potential for "memorial overload" in the monumental core. Congress and federal planning agencies responded to these concerns with legislation and planning proposals. The 1986 Commemorative Works Act established the National Capital Memorial Commission (NCMC) to oversee future commemorative projects in Washington, and ten years later NCPC formed a Memorials Task Force. The memorial commission and the task force then combined resources with the Commission of Fine Arts to study the problem. The resulting Joint Task Force on Memorials issued, in December 2001, the *Memorials and Museums Master Plan* at the request of Congress. The document identified one hundred potential sites for new monuments and museums, the vast majority located away from the National Mall. The Joint Task Force also worked with congressional staff to draft language to amend the Commemorative Works Act to further the goal of limiting new memorials on the National Mall. Signed into law on November 17, 2003, the "Commemorative Works Clarification and Revision Act," among other actions, created a "Reserve," which included Union Square, the Mall greensward, the Washington Monument Grounds, the White House Grounds and President's Park South, and almost all of West Potomac Park. (Historic Figure 10) The legislation concluded that the Reserve was "a substantially complete work of civic art" and prohibited future memorial construction in "the great cross-axis of the Mall."[519]

Memorials already approved under the Commemorative Works Act of 1986 were exempt from the legislation's strictures. This included the Martin Luther King, Jr., Memorial, and the Vietnam Veterans Memorial Center. The original law authorizing the Vietnam Veterans Memorial had also provided for a visitor center "at or near" the memorial itself. Public Law 108-126 – the same statute that clarified the Commemorative Works Act – amended the earlier authorization, calling for the visitor center to be located underground and constructed in such a way that neither the memorial nor the National Mall would be adversely affected. The site chosen by the Vietnam Veterans Memorial Fund is a trapezoidal space bounded by Henry Bacon Drive, Constitution Avenue, 23rd Street, and Lincoln Memorial Circle. The design, by Polshek Partnership (later Ennead Architects), remains under development.[520]

The *Memorials and Museums Master Plan* addressed the potential locations of future museums, but it acknowledged that no legislation existed comparable to the Commemorative Works Act to govern their placement. Instead, enabling legislation specified the museum location or left the decision to the museum's governing board. An example is the Smithsonian's National Museum of African American History and Culture, which, at the time of this nomination was under construction on a Washington Monument Grounds site bounded by Constitution Avenue, 14th Street, Madison Drive, and 15th Street. The public law authorizing construction of the museum, signed by President George W. Bush on December 16, 2003, gave the Smithsonian's Board of Regents the power to choose a site among four possibilities. The choices included two locations on the National Mall (the chosen site and the Arts and Industries Building). The regents chose the prominent 5.3-acre location on the Monument grounds on January 30, 2006. The National Park

[518] President's Park South CLI, 126; National Capital Planning Commission, "NCPC Announces Rogers Marvel Architects as President's Park South Design Competition Winner," Media Release, July 7, 2011; "Fortress E Street" (editorial), *Washington Post*, September 9, 2011, Washington Post website, http://www.washingtonpost.com/opinions/fortress-e-street/2011/09/08/gIQA51k8FK_story.html, accessed May 16, 2014.

[519] National Capital Planning Commission, "Joint Task Force on Memorials Report, *Memorials and Museums Master Plan*, December 2001, 2-7, National Capital Planning Commission website, http://www.ncpc.gov/DocumentDepot/Publications/2MPlan/MemorialsandMuseumsMasterPlan_PartOne.pdf, accessed October 23, 2013; *An Act to authorize the design and construction of a visitor center for the Vietnam Veterans Memorial*, Public Law 108-126, *U.S. Statutes at Large* 117 Stat. 1349, November 17, 2003. The Commemorative Works Clarification act constituted Title II of the legislation.

[520] 117 Stat. 1348; Thomas Luebke, editor, *Civic Art: A Centennial History of the U.S. Commission of Fine Arts* (Washington, D.C.: U.S. Commission of Fine Arts, 2013), 468-471.

Service transferred administrative jurisdiction over the site to the Smithsonian on June 1, 2007. Detailed studies of the location and its relation to the museums to the east, the Mall centerline, the Washington Monument, and the Federal Triangle buildings informed the design by Freelon Adjaye Bond/Smith Group.[521]

Congressional guidance subsequent to the 2003 amendments to the Commemorative Works Act resulted in comprehensive NPS planning for the National Mall in order to refurbish the well-used public space to accommodate its 25 million annual visitors and prepare it for future uses. The National Mall Plan Environmental Impact Statement, a long-term vision plan approved in 2010, addressed the NPS National Mall managed by the National Mall and Memorial Parks and included the Mall (1st Street to 14th Street), the Washington Monument Grounds, and West Potomac Park. The plan was prepared with more than twenty cooperating agencies. (Planning for President's Park South had already been addressed by *The Comprehensive Design Plan for the White House and President's Park* from 2000 and by the 1997 *Design Guidelines for the White House and President's Park*. The Smithsonian, the National Gallery of Art, and the Department of Agriculture undertake their own planning initiatives.)

The National Mall Plan Environmental Impact Statement (NMP) was prepared (2006-2010) to meet the congressional mandate and fulfill NPS requirements for a vision plan for the park. As with the 1966 and 1973 SOM plans, the National Mall Plan recognizes and seeks to preserve the historic character, as well as the role of the National Mall as the premier American civic and symbolic space. The National Mall Plan was the first comprehensive plan for the area prepared with public involvement and it was informed by a number of studies and examinations of best practices. The needs determined to be most important for visitors included restroom facilities, condition of the historic landscape, food service, way finding with information and orientation, and flexible and sustainable public gathering spaces.

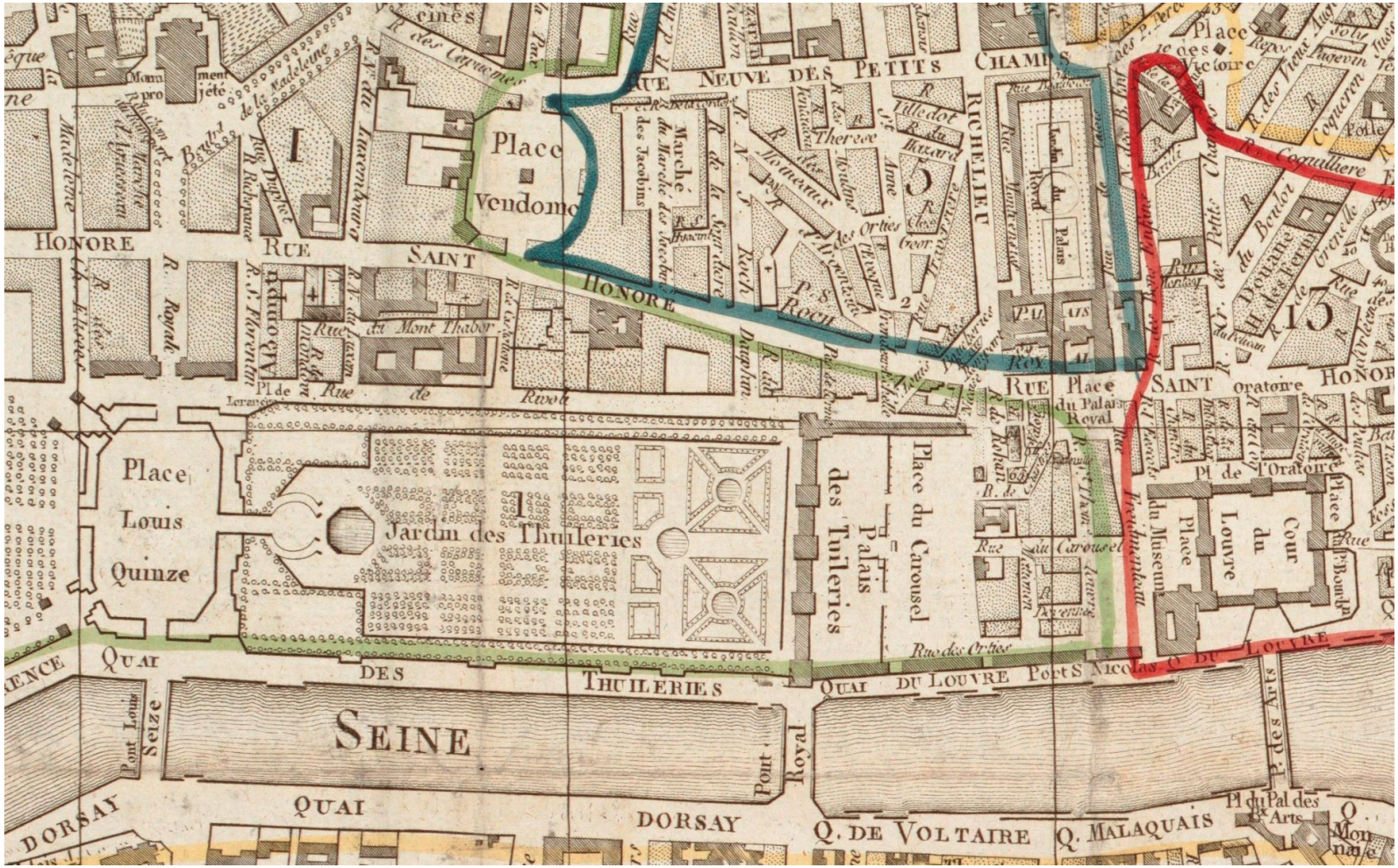
The National Mall Plan targets such development within the following locations: Union Square (subsequently transferred to the Architect of the Capitol), 12th Street near the Mall Metro station, the Washington Monument Grounds, Constitution Gardens, Lincoln Memorial and Reflecting pool; District of Columbia War Memorial, and the Tidal Basin. The plan does not seek extensive alteration of the design principles governing the National Mall, but instead functions as a guide for future project implementation. The plan states that “the National Mall will be respectfully rehabilitated and refurbished so that very high levels of use can be perpetuated. The needs of all visitors and users will be met in an attractive, convenient, high-quality, energy-efficient and sustainable manner.”[522]

[521] 117 Stat. 2676; Jacqueline Trescott, “Mall Site Is Chosen for Black History Museum,” *Washington Post*, January 31, 2006, Washington Post website, http://www.washingtonpost.com/wp-dyn/content/article/2006/01/30/ AR2006013001562.html, accessed May 19, 2014.

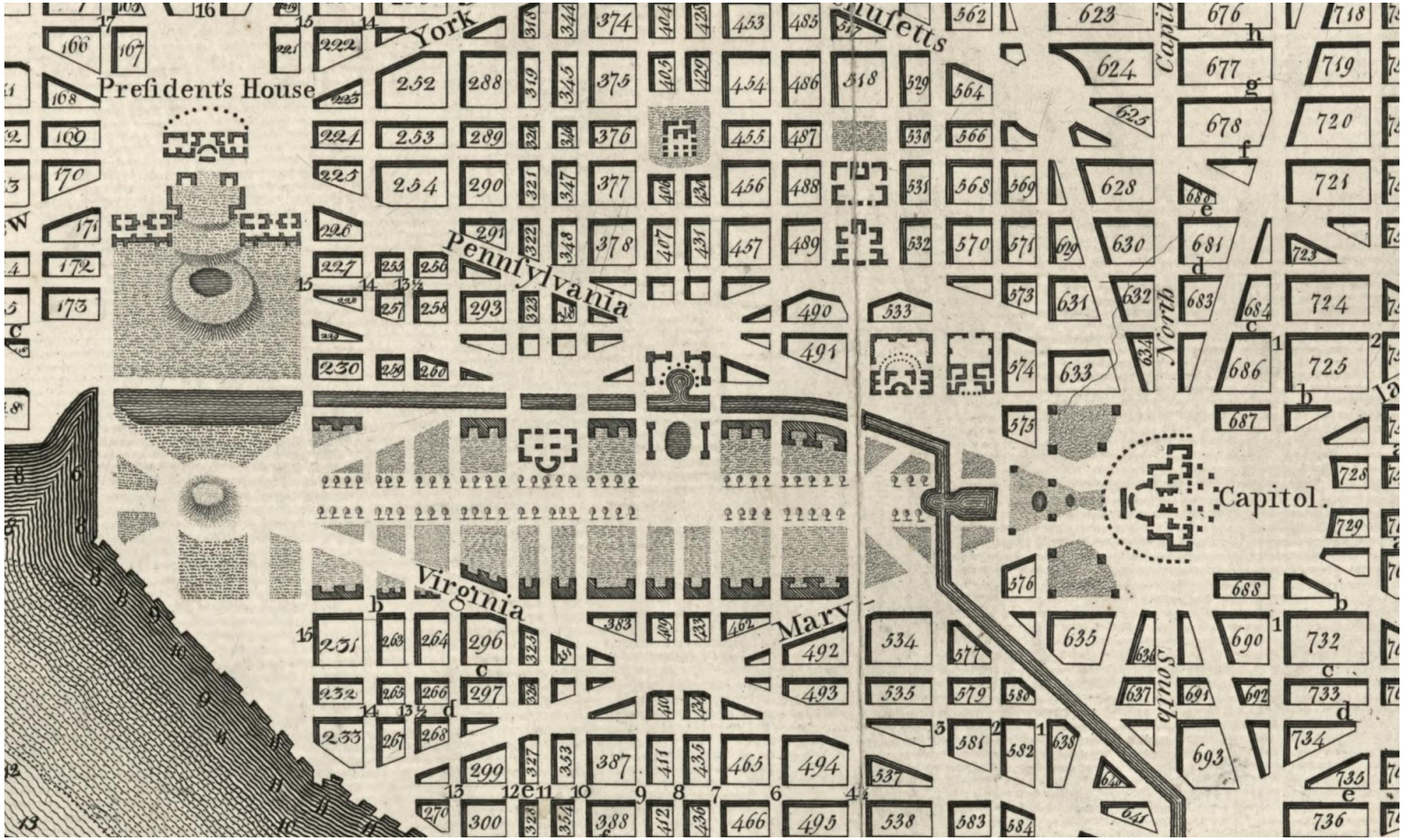
[522] “Final National Mall Plan Environmental Impact Statement,” vol. 1, 1-5; Robinson & Associates, “National Park Service National Capital Region Administrative History, 1952-2005,” 151.



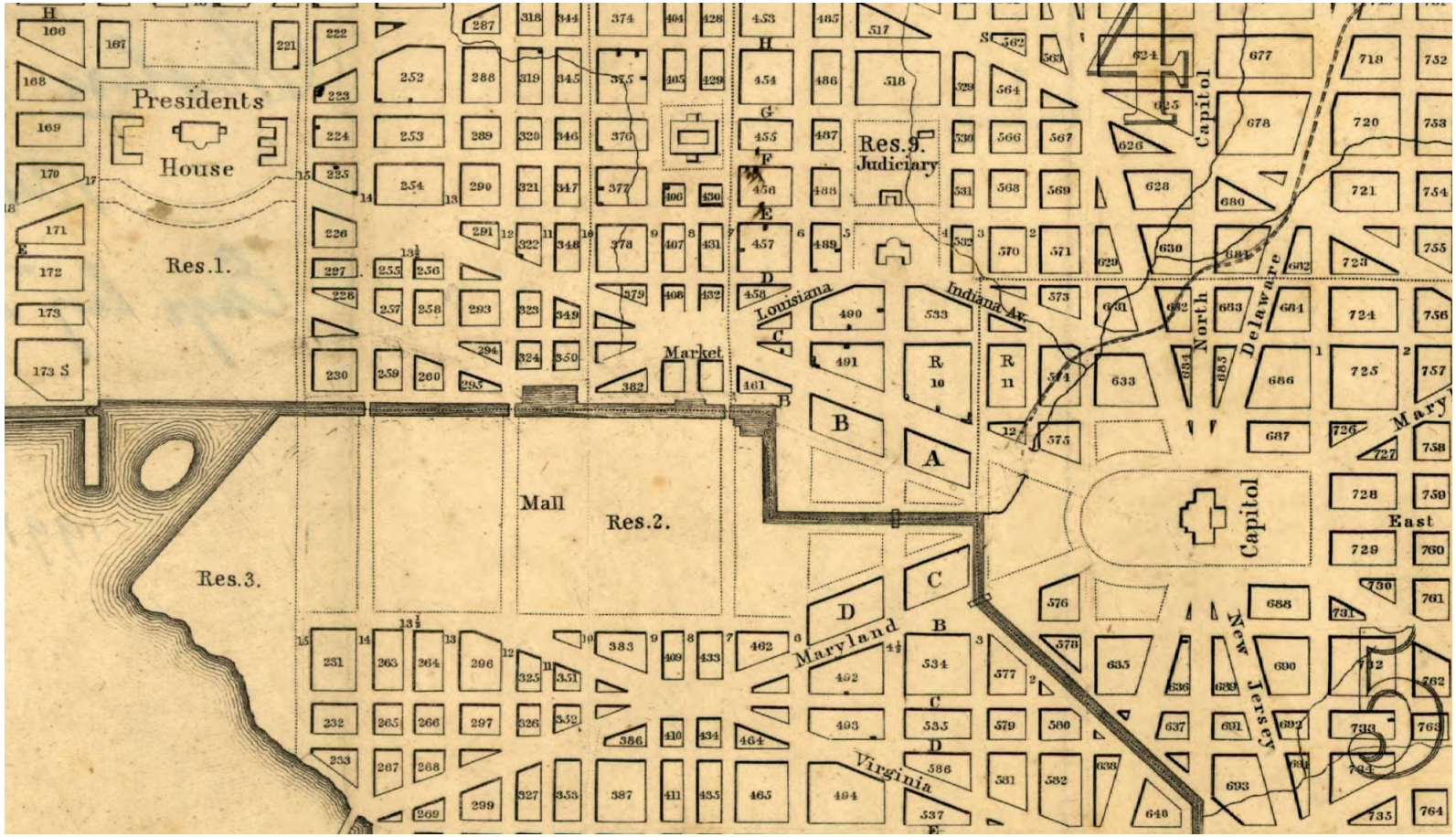
Historic Figure 1 of 10 – This detail of the 1887 Coast and Geodetic Survey reproduction of L'Enfant's 1791 plan for Washington indicates the locations of the Congress house and the President's house linked by "H," described by L'Enfant as the "Grand Avenue." (Library of Congress)



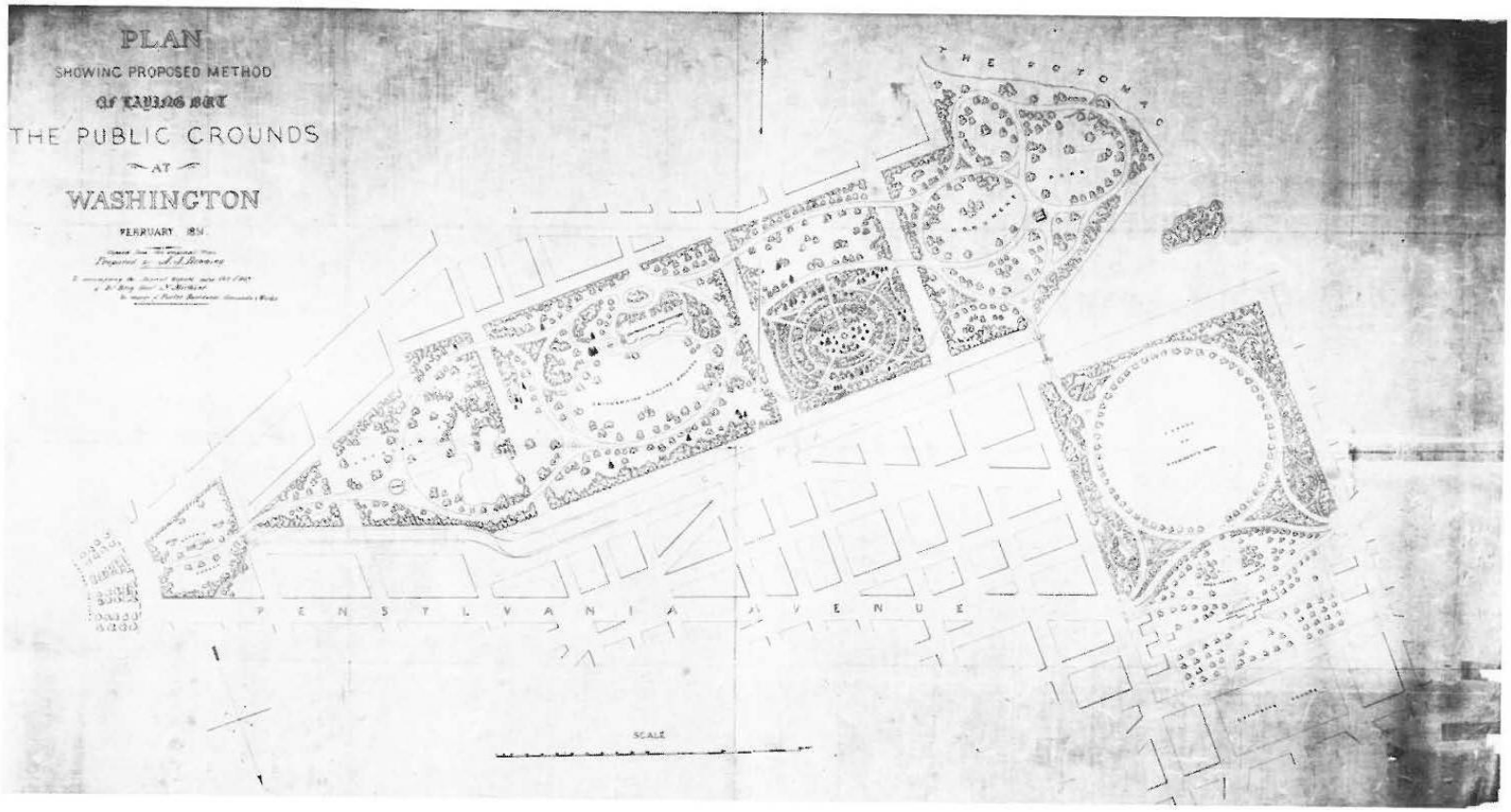
Historic Figure 2 of 10 – The relationship between the Church of the Madeleine (top left within the green boundary line), Place Louis XV (left), and the Tuileries gardens and palace in Paris, as seen in this 1819 plan of the city, may have influenced L'Enfant's design. (Boston Public Library)



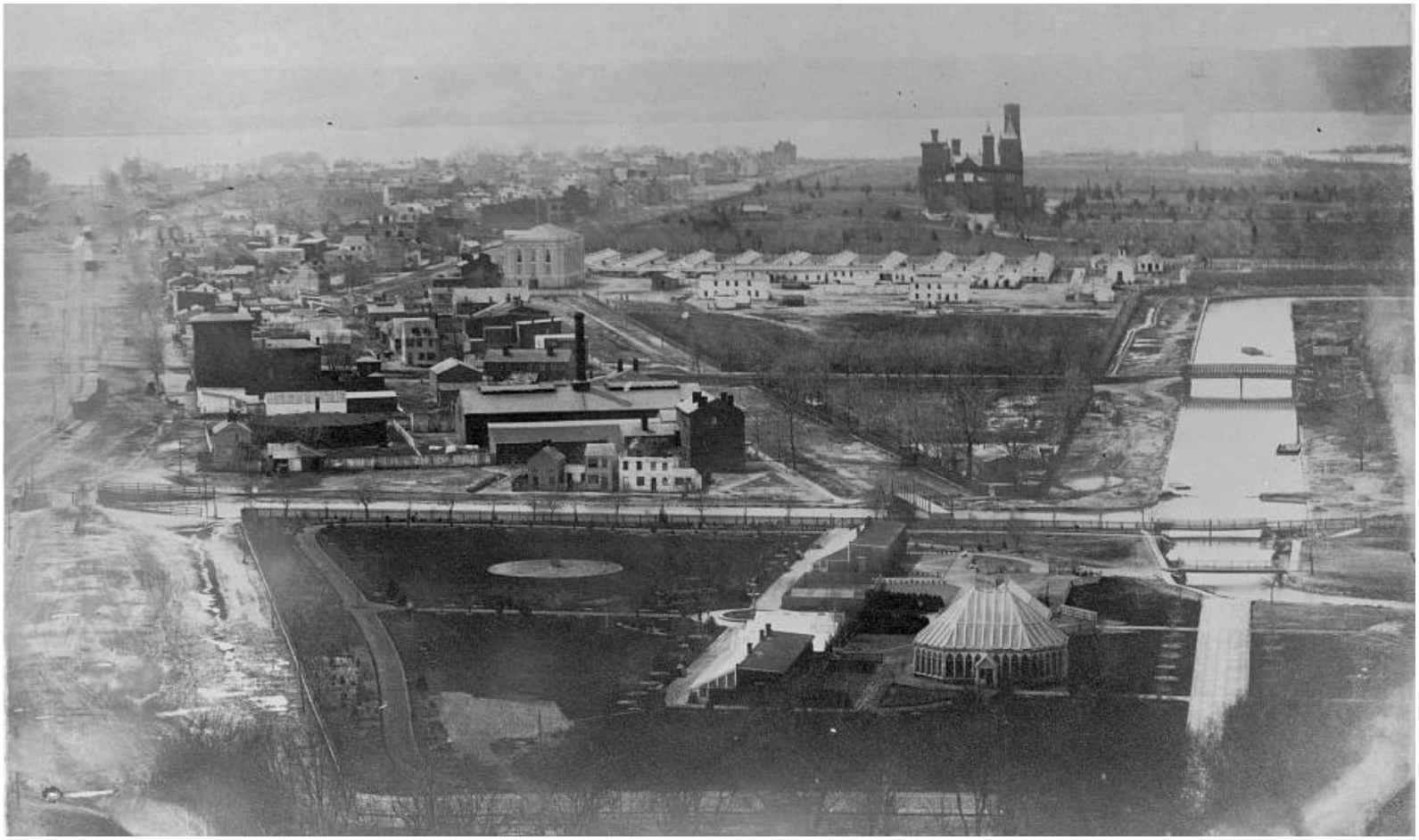
Historic Figure 3 of 10 – This detail from the plan of Washington by Andrew Ellicott, published in 1792, shows building footprints for the Capitol and the President's House. (Library of Congress)



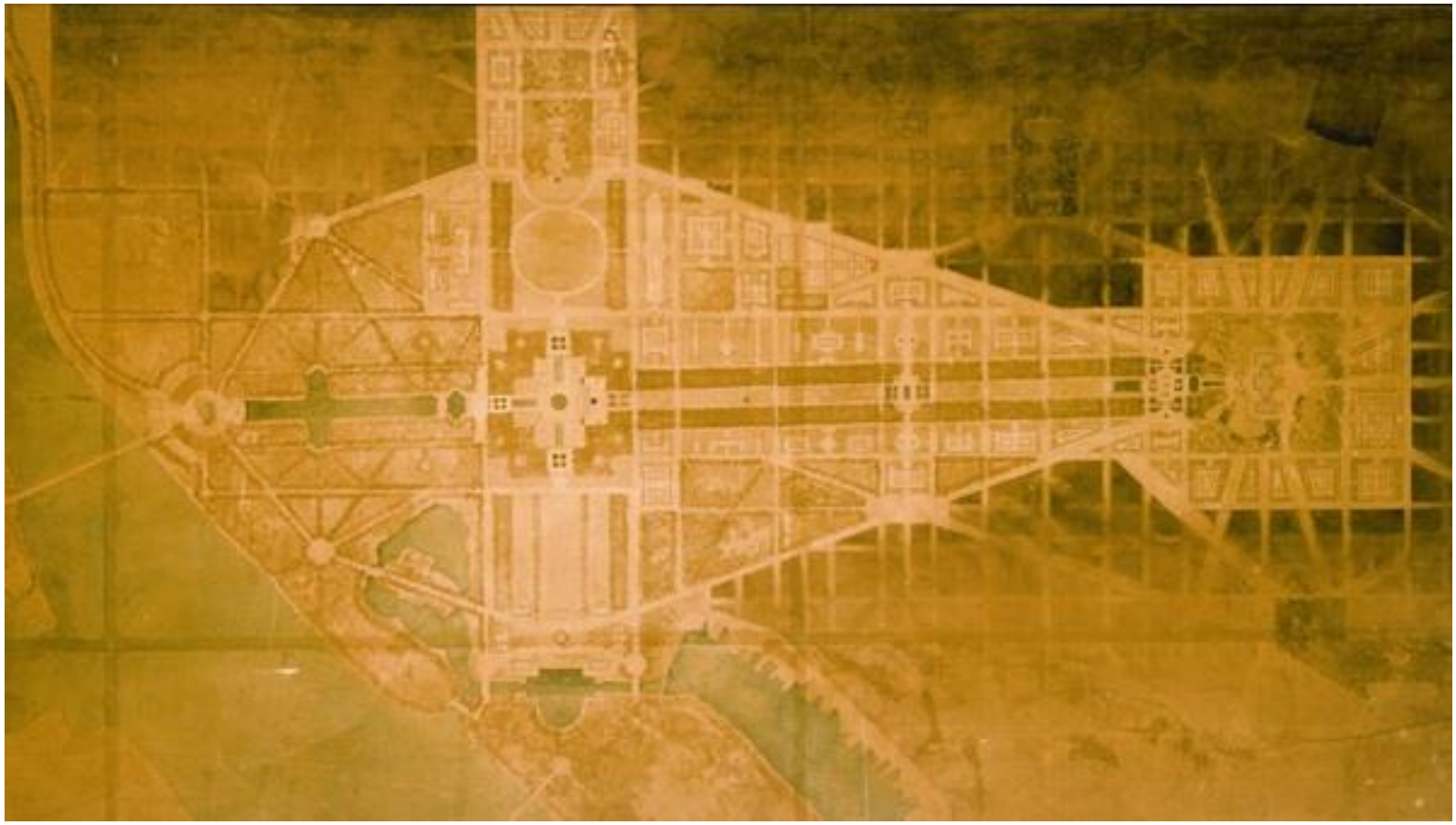
Historic Figure 4 of 10 – The original portions of the Mall transferred to the city for sale to private citizens (marked A, B, C, and D), as well as streets crossing the public grounds, can be seen in this 1846 plan of the city. Note the use of the original reservation numbers. (Library of Congress)



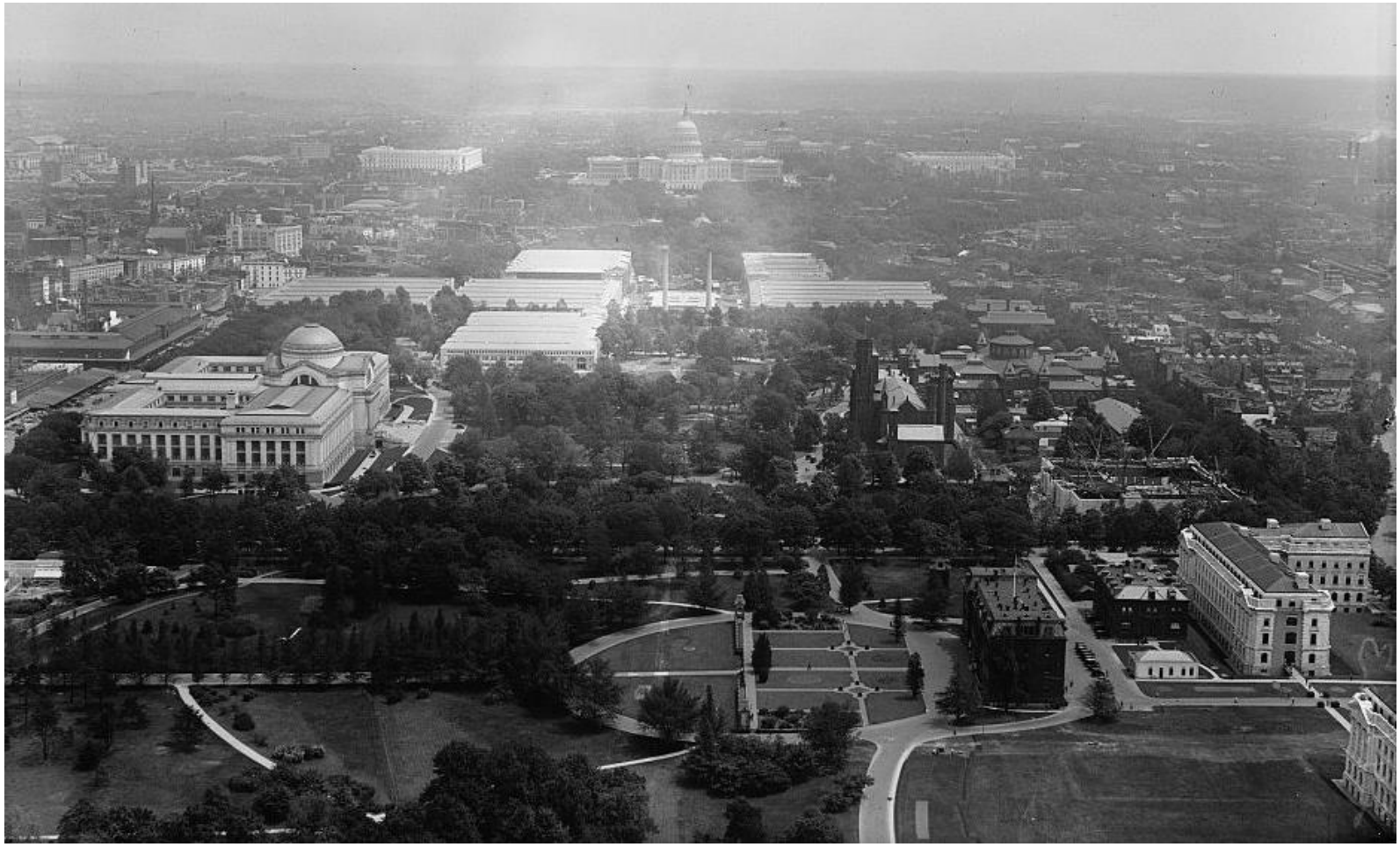
Historic Figure 5 of 10 – This copy of Andrew Jackson Downing's 1851 plan for the "Public Grounds" of Washington was included in the 1867 annual report of the Army Corps of Engineers. Downing divided his landscape design into six "scenes" that generally corresponded with existing streets in the capital. North is at the bottom of this plan. (National Archives)



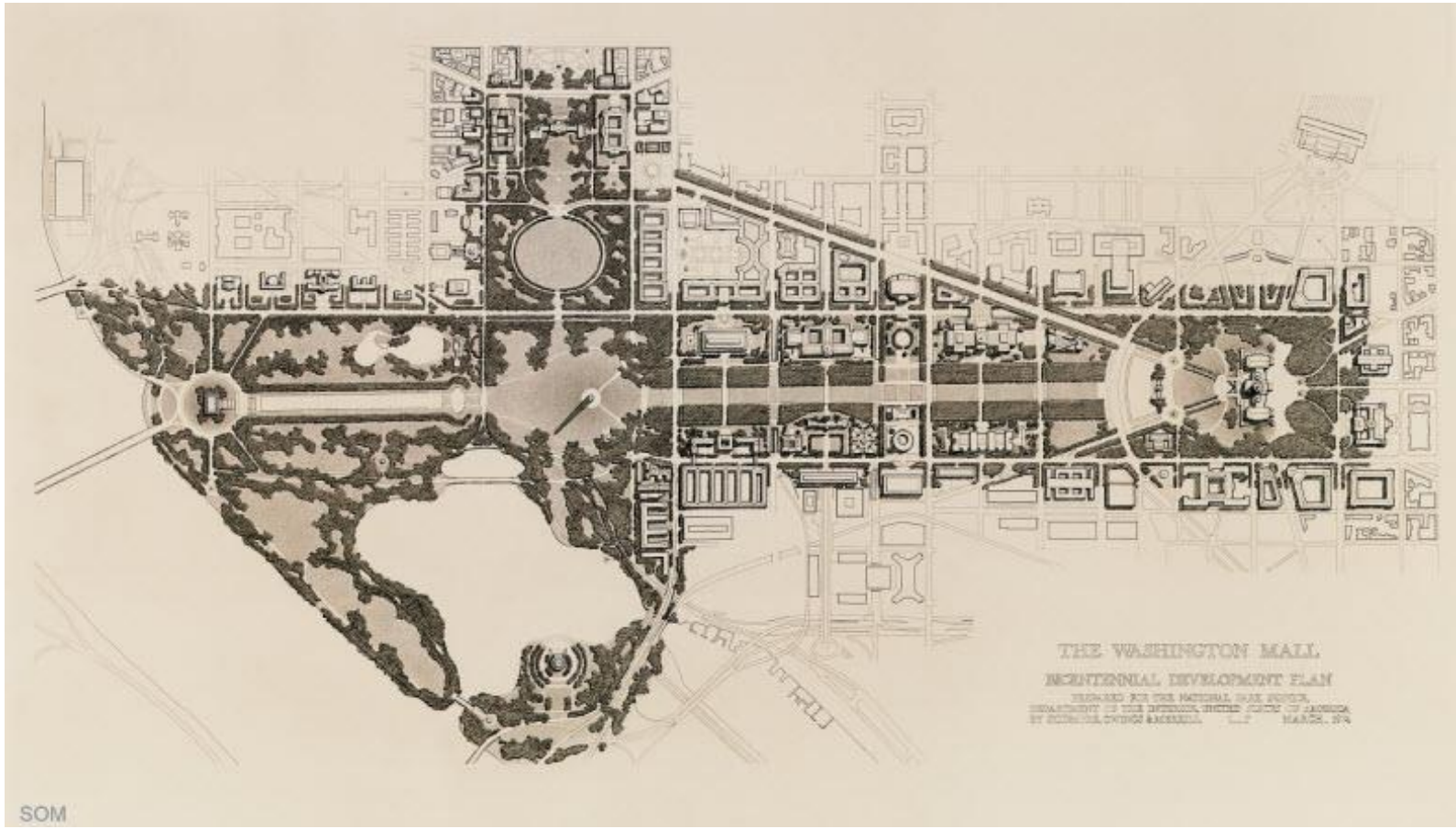
Historic Figure 6 of 10 – As shown in this 1861 photograph from the Capitol, the federal government utilized parts of the Mall for military purposes during the Civil War. The low buildings in front of the Smithsonian Castle were part of the Armory Square hospital complex. Note the presence of the Washington City Canal (opened 1815, converted to sewer ca. 1870) on the right side of the photograph. (Library of Congress)



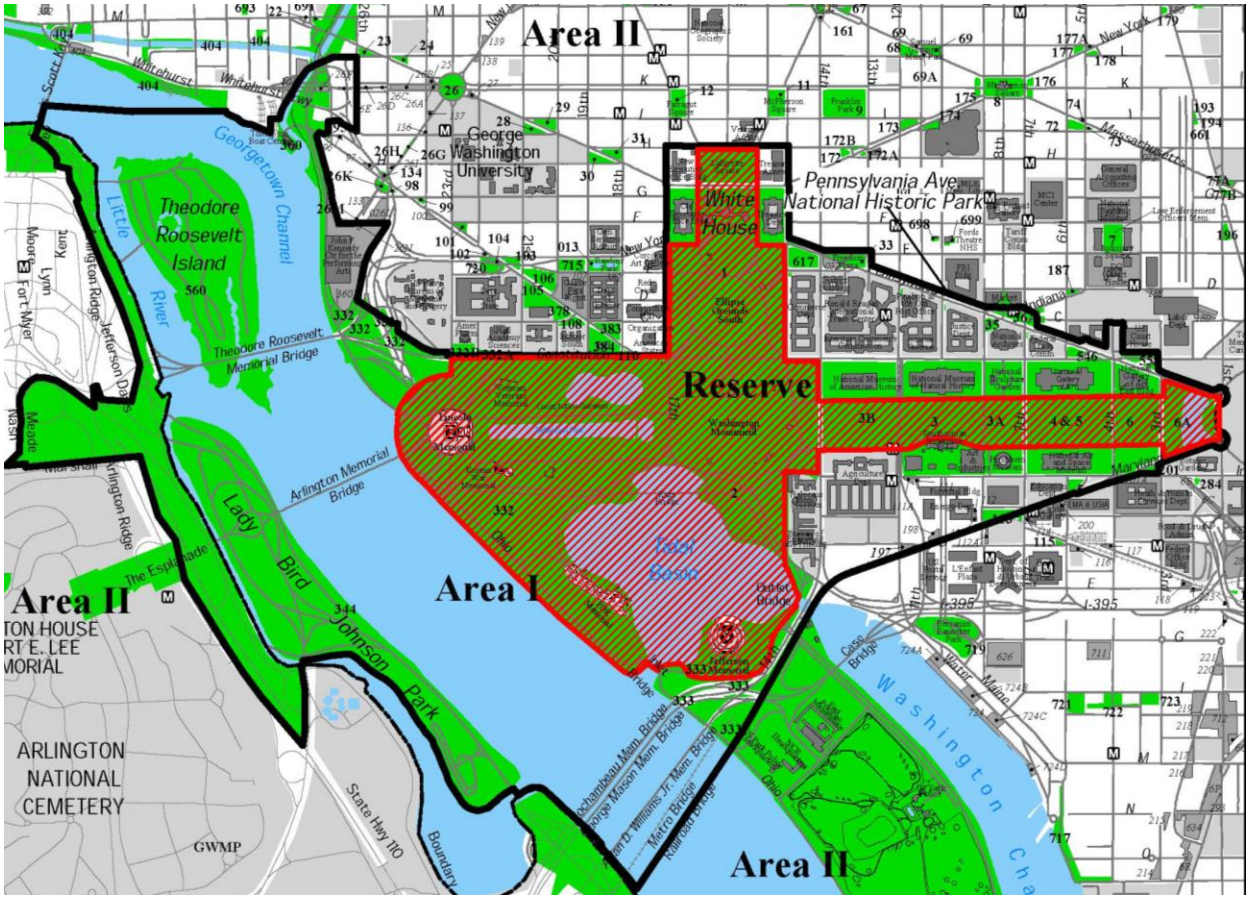
Historic Figure 7 of 10 – The Senate Park Commission Plan for Washington, also known as the McMillan Plan, reinterpreted the L'Enfant plan using Beaux-Arts principles and expanded the "Mall System" into a kite-shaped public space that addressed building locations as well as landscape design. (U.S. Commission of Fine Arts)



Historic Figure 8 of 10 – By the end of World War I, picturesque plantings following Downing's scheme and temporary wartime buildings obscured the axis between the Capitol and the Washington Monument, as shown in this 1918 photograph. (Library of Congress)



Historic Figure 9 of 10 – In 1966, the architecture firm of Skidmore, Owings & Merrill (SOM) produced a plan for the "Washington Mall," the first plan for the area since a 1941 update of the McMillan Plan by the National Capital Parks and Planning Commission. SOM revised its plan on several occasions. The above plan, from 1974, shows the informal planting schemes SOM adopted for West Potomac Park in its later designs. (Skidmore, Owings & Merrill)



Historic Figure 10 of 10 – The Commemorative Works Act of 1986 designated two areas of federal land in Washington considered appropriate for memorials. Placement of memorials in Area I required approval by Congress. The Reserve, an area from which future memorials were prohibited, was established by a 2003 revision to the Commemorative Works Act. (National Capital Planning Commission)

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National Mall Historic District
Name of Property

Washington, D.C.
County and State

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
__X__previously listed in the National Register
____previously determined eligible by the National Register
__X__designated a National Historic Landmark
____recorded by Historic American Buildings Survey # DC-668,
__X__DC-678, DC-689, DC-692, DC-693
__X__recorded by Historic American Engineering Record # DC-9, DC-9-A, DC-9-B
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
__X__Federal agency
____Local government
____University
____Other
Name of repository: National Park Service, National Capital Region; National Mall and Memorial Parks

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Approximately 692.45
(Do not include previously listed resource acreage.)

Latitude and Longitude Coordinates (See map in Appendix A)

A. 38.892908, -77.055658
B. 38.894079, -77.053140
C. 38.892115, -77.050108
D. 38.892118, -77.039386
E. 38.896198, -77.039411
F. 38.896237, -77.037772
G. 38.895247, -77.037665
H. 38.895293, -77.035130
I. 38.896369, -77.035238
J. 38.896246, -77.033598
K. 38.891998, -77.033652
L. 38.891996, -77.015142
M. 38.887579, -77.015329
N. 38.887621, -77.033357
O. 38.884746, -77.033358
P. 38.883413, -77.032266
Q. 38.877198, -77.036584
R. 38.886115, -77.050601

Verbal Boundary Description (Describe the boundaries of the property.)

The National Mall Historic District encompasses the iconic cross axis of the L'Enfant and McMillan plans for the city of Washington. The district comprises contiguous parcels of public land developed over the nation's history into the central symbolic and commemorative landscape of the Nation's Capital. The parcels included within the historic district are described below using current streets and U.S. reservation numbers to define boundaries:

1) The Mall: Reservation Nos. 3, 3A, 3B, 4, 5, 6, 201, and 553, plus the Agriculture Building and grounds. The small, triangular portion of Reservation No. 5 that lies south of Independence Avenue at 6th Street, SW, is not included within the historic district boundaries.
2) Washington Monument Grounds: Reservation No. 2.
3) West Potomac Park: Reservation No. 332, with the exception of the strip of Constitution Avenue between Virginia Avenue and 23rd Street, NW.

4) President's Park South: That portion of Reservation No. 1 bounded by the Dwight D. Eisenhower Executive Office Building (Old Executive Office Building), the White House Grounds, and the Treasury Department on the north; 15th Street, NW, on the east; Constitution Avenue, NW, on the south; and 17th Street, NW, on the west.

Boundary Justification (Explain why the boundaries were selected.)

These parcels of land have been included in the historic district for two reasons:

1) They are public lands associated in the L'Enfant and McMillan plans with the great cross axis drawn north and south through the White House and east and west through the Capitol that symbolizes the workings of American democracy.

2) They are included within the area envisioned in both the L'Enfant and McMillan plans as a public park that also physically linked the executive and legislative branches of government.

The historical development of the area included within the boundaries of the National Mall Historic District ultimately adhered to the purposes envisioned by the L'Enfant and McMillan plans. What L'Enfant designated as the "Grand Avenue" stretching from the Capitol west to the Potomac River was called "the Mall" even before Congress approved his plan for the city, and he clearly intended it to function as a public walk or promenade within a park setting. In the nineteenth century, government authorities developed the area to include public buildings housing artifacts of scientific and cultural interest (the Smithsonian Institution "Castle" and Arts and Industries Building), structures commemorating American leaders (the Washington Monument), and gardens for the enjoyment and education of the citizenry (the Botanic Garden and the grounds of the Smithsonian and the Agriculture Department). More than one hundred years after L'Enfant, the McMillan Commission began a reappraisal and expansion of his plan, extending the Mall's intersecting axes to newly created parkland south and west of the Washington Monument grounds and anchoring the axes with new monumental works. The monuments foreseen by the McMillan Commission ultimately took the form of the Lincoln and Jefferson memorials, and these new works and their associated grounds tied the new parkland to L'Enfant's original vision of this area as a public, symbolic, and commemorative landscape. The area within the historic district boundaries has continued to be developed with buildings, structures, and sites adhering to the public purposes inherent in its foundation plans, and the American people have embraced the National Mall, expanding its functions to include recreational opportunities, expressions of First Amendment freedoms, and other public gatherings.

The Capitol, Capitol Square, Union Square, and the White House and its grounds are important to the historical extent and design of the National Mall Historic District. They are, however, legally exempt from listing in the National Register of Historic Places, according to Section 107 of the National Historic Preservation Act of 1966, as amended, and therefore are described as part of the important context for the historic district. The State, War and Navy Building (Old Executive Office Building) and the U.S. Department of the Treasury, although flanking the White House, are not included within the boundaries of the National Mall Historic District because, unlike the first executive buildings on the White House grounds, the scale of their construction and close proximity to the adjacent streets created an urban condition that largely eliminated the sense that these structures were located within a landscape setting.

The nominated area includes all buildings, structures, objects, and sites within its boundaries. The historic district boundaries exclude buildings and landscapes that are not primarily symbolic or commemorative in nature, whose main functions are not public or educational, or do not directly face the National Mall's central greensward. Scenic views and vistas along major L'Enfant and McMillan plan axes and streets and among major monuments and buildings contribute to the district's historic significance and are discussed in the nomination, but they are not included in the count of contributing resources on the National Register form.

11. Form Prepared By

name/title Judith H. Robinson, Daria Gasparini, Tim Kerr

organization Robinson & Associates, Inc. date August 31, 2016

street & number 1909 Q Street, N.W., 3rd Floor telephone (202) 234-2333

city or town Washington state DC zip code 20009

e-mail admin@robinson-inc.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:**

  Appendix A: A latitude and longitude map with coordinates indicating the property's location.

  Appendix B: A map to which all photographs are keyed (in the appendix of photographs).

  Appendix C: A map showing contributing and noncontributing features.

- **Index:**

  Appendix D

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

- **Appendix B**

Property Owner:

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

name

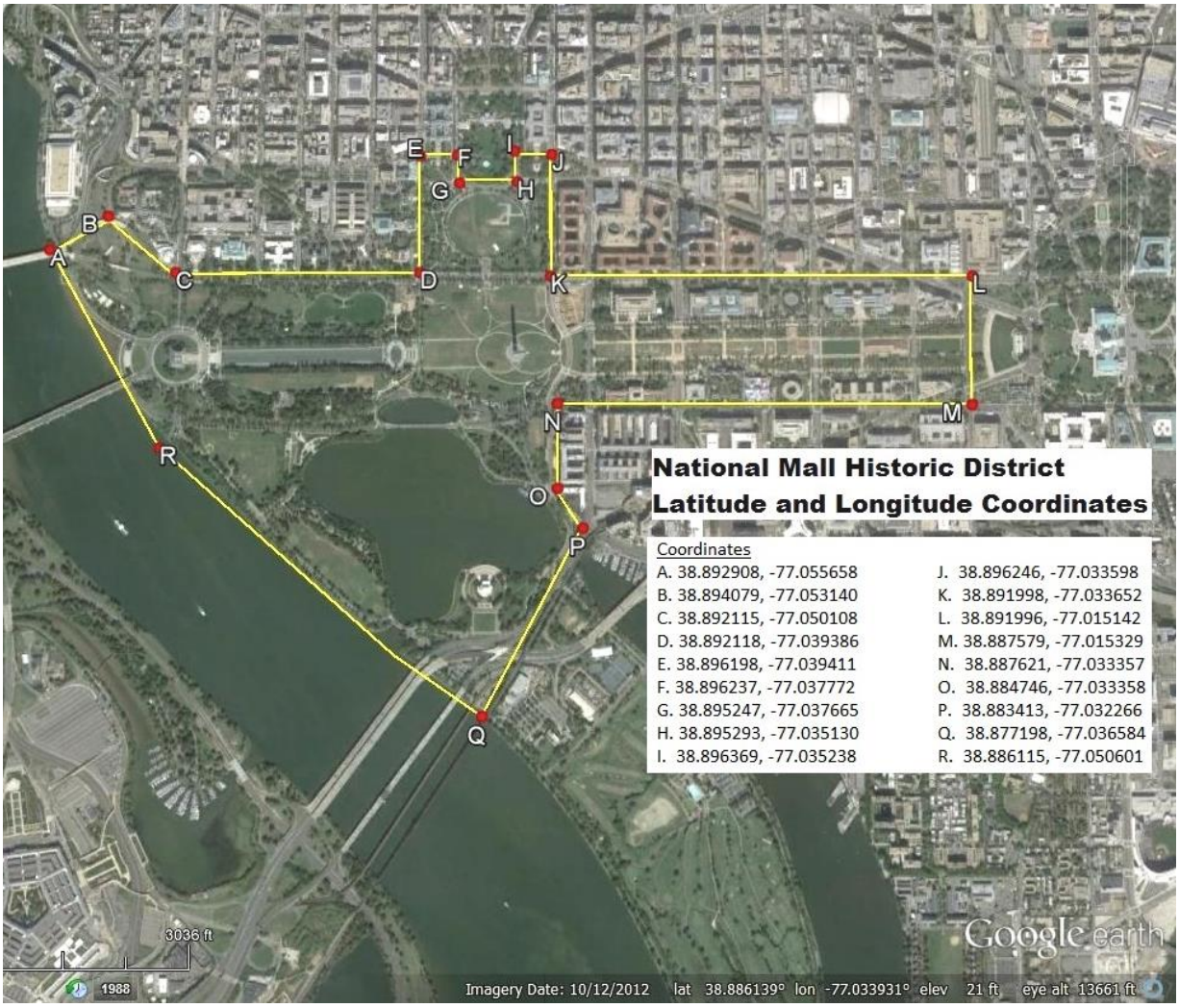
street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

APPENDIX A: NATIONAL MALL HISTORIC DISTRICT LATITUDE AND LONGITUDE COORDINATES MAP

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District | Washington, D.C.
Name of Property | County and State

APPENDIX B: PHOTOGRAPHS

PHOTOGRAPHS

The photographs included in the nomination are organized starting with images depicting the primary vistas that contribute to the National Mall Historic District. These broad views capture the overall component landscapes within the district and represent its important spatial elements. Following this series are photographs of a select number of contributing resources representing the major building types and styles, pivotal structures, and important features that define the character of the district. These photographs are arranged in roughly chronological order.

Name of Property:	National Mall Historic District
City or Vicinity:	Washington, D.C.
Name of Photographer:	Robinson & Associates, Inc.
Date of Photographs:	December 2014
Location of Original Digital Files:	National Park Service, National Mall and Memorial Parks
Number of Photographs:	42

Photo #1 (Washington_DC_National Mall Historic District_0001)
Vista looking west from the U.S. Capitol grounds

Photo #2 (Washington_DC_National Mall Historic District_0002)
Vista looking east from the Washington Monument grounds

Photo #3 (Washington_DC_National Mall Historic District_0003)
Vista looking east from the Lincoln Memorial grounds

Photo #4 (Washington_DC_National Mall Historic District_0004)
Vista looking west from the top of the Washington Monument

Photo #5 (Washington_DC_National Mall Historic District_0005)
Vista looking north from the Thomas Jefferson Memorial grounds

Photo #6 (Washington_DC_National Mall Historic District_0006)
Vista looking south from President's Park South

Photo #7 (Washington_DC_National Mall Historic District_0007)
Vista looking north along 4th Street

Photo #8 (Washington_DC_National Mall Historic District_0008)
Bulfinch Gatepost, view looking northwest

Photo #9 (Washington_DC_National Mall Historic District_0009)
Bulfinch Gatehouse, view looking west

Photo #10 (Washington_DC_National Mall Historic District_0010)
Lockkeeper's House, view of south façade looking north

Photo #11 (Washington_DC_National Mall Historic District_0011)
Smithsonian Institution Building (Castle), view of south façade looking north

Photo #12 (Washington_DC_National Mall Historic District_0012)
Downing Urn, view looking south

Photo #13 (Washington_DC_National Mall Historic District_0013)
Arts and Industries Building, view of south façade looking northeast

Photo #14 (Washington_DC_National Mall Historic District_0014)
Joseph Henry Memorial, view looking south

Photo #15 (Washington_DC_National Mall Historic District_0015)
Washington Monument, view of the Washington Monument and Monument Lodge looking west

Photo #16 (Washington_DC_National Mall Historic District_0016)
Survey Lodge, view looking south

Photo #17 (Washington_DC_National Mall Historic District_0017)
Monument Lodge, view looking west

Photo #18 (Washington_DC_National Mall Historic District_0018)
Jefferson Pier, view looking south

Photo #19 (Washington_DC_National Mall Historic District_0019)
Tidal Basin, view looking north

Photo #20 (Washington_DC_National Mall Historic District_0020)
Inlet Bridge, view looking southeast

Photo #21 (Washington_DC_National Mall Historic District_0021)
National Museum of Natural History, view of south façade looking northwest

Photo #22 (Washington_DC_National Mall Historic District_0022)
Lincoln Memorial, view looking west

Photo #23 (Washington_DC_National Mall Historic District_0023)
Freer Gallery of Art, view of north façade looking southeast

Photo #24 (Washington_DC_National Mall Historic District_0024)
First Division Monument, view looking north

Photo #25 (Washington_DC_National Mall Historic District_0025)
U.S. Department of Agriculture Administration Building, view of north façade looking southeast

Photo #26 (Washington_DC_National Mall Historic District_0026)
District of Columbia War Memorial, view looking north

Photo #27 (Washington_DC_National Mall Historic District_0027)
National Gallery of Art West Building, view of south façade looking northwest

Photo #28 (Washington_DC_National Mall Historic District_0028)
Thomas Jefferson Memorial, view looking southwest

Photo #29 (Washington_DC_National Mall Historic District_0029)
Aspiration and Literature (left) and *Music and Harvest* (right), view looking northwest

Photo #30 (Washington_DC_National Mall Historic District_0030)
Japanese Pagoda, view looking southeast

Photo #31 (Washington_DC_National Mall Historic District_0031)
National Museum of American History, view of south façade looking northwest

Photo #32 (Washington_DC_National Mall Historic District_0032)
Hirshhorn Museum and Sculpture Garden, view of north façade looking south

Photo #33 (Washington_DC_National Mall Historic District_0033)
National Air and Space Museum, view of west and south façades looking northeast

Photo #34 (Washington_DC_National Mall Historic District_0034)
Constitution Gardens, view looking east

Photo #35 (Washington_DC_National Mall Historic District_0035)
National Gallery of Art East Building, view of south and west façades looking northeast

Photo #36 (Washington_DC_National Mall Historic District_0036)
Vietnam Veterans Memorial, view looking northeast

Photo #37 (Washington_DC_National Mall Historic District_0037)
National Museum of African Art Entrance Pavilion, view of west façade looking east

Photo #38 (Washington_DC_National Mall Historic District_0038)
Korean War Veterans Memorial, view looking east

Photo #39 (Washington_DC_National Mall Historic District_0039)
Franklin Delano Roosevelt Memorial, room 3, view looking south

Photo #40 (Washington_DC_National Mall Historic District_0040)
National Museum of American Indian, view of north and west façades looking southeast

Photo #41 (Washington_DC_National Mall Historic District_0041)
World War II Memorial, view looking west

Photo #42 (Washington_DC_National Mall Historic District_0042)
Martin Luther King, Jr. National Memorial, view looking northwest

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 1 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 2 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 3 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 4 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 5 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 6 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 7 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 8 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 9 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 10 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 11 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 12 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 13 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 14 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 15 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 16 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 17 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 18 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 19 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 20 of 42



National Mall Historic District
Washington, D.C.
Photo 21 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 22 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 23 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 24 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 25 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 26 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 27 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 28 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 29 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 30 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 31 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 32 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 33 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 34 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 35 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 36 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 37 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 38 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 39 of 42

National Mall Historic District
Name of Property

Washington, D.C.
County and State



National Mall Historic District
Washington, D.C.
Photo 40 of 42

National Mall Historic District | Washington, D.C.
Name of Property | County and State



National Mall Historic District
Washington, D.C.
Photo 41 of 42



National Mall Historic District
Washington, D.C.
Photo 42 of 42

NATIONAL MALL HISTORIC DISTRICT KEY TO PHOTOGRAPHS

National Mall
Historic District Boundary

Exempt Properties Important to the Historical Extent and Design of the National Mall *

Location and Direction of Photograph

U.S. Reservation Boundary

North

* The White House and Grounds and the Capitol and that portion of its grounds between Constitution and Independence Avenues are crucial to the historical extent and design of the National Mall. They are exempt from inclusion in the National Register. Historically, Union Square (Reservation 6A) has been considered part of the Mall. However, jurisdiction of Union Square was transferred to the Architect of the Capitol in 2012, and it is now exempt from inclusion in the National Register and excluded from the bounds of this nomination.

WHITE HOUSE & GROUNDS
PRESIDENT'S PARK SOUTH (RES. NO. 1)
WASHINGTON MONUMENT GROUNDS (RES. NO. 2)
WEST POTOMAC PARK (RES. NO. 332)
MALL (RES. NOS. 3 - 6A)*
RES. NO. 3B
RES. NO. 3A
RES. NO. 4
RES. NO. 5
RES. NO. 6
UNION SQUARE (RES. NO. 6A)
CAPITOL & CAPITOL SQUARE
TIDAL BASIN
POTOMAC RIVER
WASHINGTON CHANNEL
CONSTITUTION AVENUE
INDEPENDENCE AVENUE
PENNSYLVANIA AVE
MARYLAND AVE
MADISON DRIVE
JEFFERSON DRIVE
OHIO DRIVE
PARKWAY DRIVE
WEST BASIN DRIVE
EAST BASIN DRIVE
KUTZ BRIDGE
MAINE AVENUE
14TH STREET BRIDGES
ARLINGTON MEMORIAL BRIDGE
DANIEL WALLER FRENCH PLACE
17TH STREET
15TH STREET
14TH STREET
23RD STREET
7TH STREET
4TH STREET
3RD STREET
1ST STREET
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

APPENDIX C: CONTRIBUTING AND NONCONTRIBUTING FEATURES MAPS

NATIONAL MALL HISTORIC DISTRICT CONTRIBUTING & NONCONTRIBUTING RESOURCES MAP (1 OF 4): OVERVIEW

National Mall Historic District Boundary

Exempt Properties Important to the Historical Extent and Design of the National Mall *

U.S. Reservation Boundary

North

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WHITE HOUSE & GROUNDS

PRESIDENT'S PARK SOUTH (RES. NO. 1)

WASHINGTON MONUMENT GROUNDS (RES. NO. 2)

MALL (RES. NOS. 3 - 6A)*

RES. NO. 3A

RES. NO. 3B

RES. NO. 3

RES. NO. 4

RES. NO. 5

RES. NO. 6

UNION SQUARE (RES. NO. 6A)

CAPITOL & CAPITOL SQUARE

WEST POTOMAC PARK (RES. NO. 332)

TIDAL BASIN

POTOMAC RIVER

WASHINGTON CHANNEL

CONSTITUTION AVENUE

INDEPENDENCE AVENUE

PENNSYLVANIA AVE

MADISON DRIVE

JEFFERSON DRIVE

MARYLAND AVE

OHIO DRIVE

ARLINGTON MEMORIAL BRIDGE

KUTZ BRIDGE

MAINE AVENUE

EAST BASIN DRIVE

WEST BASIN DRIVE

14TH STREET BRIDGES

PAUL WALLENBERG PLACE

17TH STREET

15TH STREET

14TH STREET

23RD STREET

7TH STREET

4TH STREET

3RD STREET

1ST STREET

NATIONAL MALL HISTORIC DISTRICT CONTRIBUTING & NONCONTRIBUTING RESOURCES MAP (2 OF 4): THE MALL

National Mall Historic District Boundary

Contributing Resource

Exempt Properties Important to the Historical Extent and Design of the National Mall *

Noncontributing Resource

U.S. Reservation Boundary

North

SITES
1. Reservation No. 553
2. Reservation No. 201
3. Mall (Reservation Nos. 3-6A)*
4. National Gallery of Art Sculpture Garden

BUILDINGS
5. National Museum of the American Indian
6. National Air and Space Museum
7. Hirshhorn Museum and Sculpture Garden
8. Arts and Industries Building
9. Smithsonian Institution Building (Castle)
10. Quadrangle
11. Freer Gallery of Art

BUILDINGS (CONT.)
12. U.S. Department of Agriculture Administration Building
13. National Museum of American History
14. National Museum of Natural History
15. National Gallery of Art West Building
16. National Gallery of Art East Building
17. Food Service Building
18. Food Service Building
19. Food Service Building
20. Food Service Building
21. Tourmobile Kiosk
22. Tourmobile Kiosk

STRUCTURES
23. 7th Street, NW-SW
24. Pennsylvania Avenue, NW

STRUCTURES (CONT.)
25. 3rd Street, SW
26. Maryland Avenue, SW
27. 4th Street, SW
28. 12th Street, NW-SW
29. 14th Street, NW-SW
30. Madison Drive
31. Jefferson Drive
32. Smithsonian Carousel and Ticket Booth
33. Metro Entrance
34. 9th Street, SW
35. Bulfinch Gatepost

OBJECTS
36. Joseph Henry Memorial
37. Downing Urn
38. National Grange Marker

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15TH STREET
14TH STREET
CONSTITUTION AVENUE
PENNSYLVANIA AVE
CONSTITUTION AVENUE
WASHINGTON MONUMENT GROUNDS (RES. NO. 2)
SEE MAP 3
MALL (RESERVATION NOS. 3 - 6A)*
RES. NO. 3A
RES. NO. 3B
RES. NO. 3
RES. NO. 4
RES. NO. 5
RES. NO. 6
UNION SQUARE (RES. NO. 6A)
CAPITOL & CAPITOL SQUARE
MARYLAND AVE
INDEPENDENCE AVENUE
INDEPENDENCE AVENUE
14TH STREET
12TH STREET VV
9TH STREET
7TH STREET
4TH STREET
3RD STREET
RAOUL WALLENBERG PLACE

NATIONAL MALL HISTORIC DISTRICT CONTRIBUTING & NONCONTRIBUTING RESOURCES MAP (3 OF 4): PRESIDENT'S PARK SOUTH & WASHINGTON MONUMENT GROUNDS

National Mall Historic District Boundary

Contributing Resource

Exempt Properties Important to the Historical Extent and Design of the National Mall *

Noncontributing Resource

U.S. Reservation Boundary

North

SITES
1. Washington Monument Grounds (Reservation No. 2)
2. Ellipse
3. President's Park South
4. German-American Friendship Garden
5. Floral Library
6. Sylvan Theatre

BUILDINGS
7. Survey Lodge
8. Monument Lodge
9. Comfort Station
10. Ellipse Visitor Pavilion
11. Tourmobile Kiosk
12. Refreshment Kiosk
13. National Museum of African American History and Culture

STRUCTURES
14. Washington Monument
15. Constitution Avenue, NW
16. Bulfinch Gatehouse
17. E Street, NW
18. Bulfinch Gatepost
19. Bulfinch Gatehouse
20. Bulfinch Gatepost
21. Bulfinch Gatepost
22. 15th Street, NW-SW
23. Raoul Wallenberg Place (15th Street, SW)

OBJECTS
24. Washington Monument Elevation Obelisk
25. Jefferson Pier
26. Second Division Memorial
27. Butt-Millet Memorial Fountain
28. First Division Monument
29. General William Tecumseh Sherman Memorial

OBJECTS (CONT.)
30. Ellipse Meridian Stone
31. Haupt Fountains
32. 100th Anniversary Plaque
33. 100th Anniversary Plaque
34. Zero Milestone
35. John Saul Plaque
36. Original Patentees of the District of Columbia Memorial
37. Boy Scout Commemorative Tribute
38. National Christmas Tree Plaque

ARCHEOLOGICAL SITES
39. White House Stable
40. Sherman Park
41. Washington City Canal
42. Water Intake Tunnel
43. Monument Grounds

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WHITE HOUSE & GROUNDS

PRESIDENT'S PARK SOUTH (RES. NO. 1)

WASHINGTON MONUMENT GROUNDS (RES. NO. 2)

WEST POTOMAC PARK (RES. NO. 332)

MALL (RESERVATION NOS. 3 - 6A) *

SEE MAP 4

SEE MAP 2

NATIONAL MALL HISTORIC DISTRICT CONTRIBUTING & NONCONTRIBUTING RESOURCES MAP (4 OF 4): WEST POTOMAC PARK

National Mall Historic District Boundary
U.S. Reservation Boundary
Contributing Resource
North
Exempt Properties Important to the Historical Extent and Design of the National Mall *
Noncontributing Resource

SEE MAP 3

WASHINGTON MONUMENT GROUNDS (RES. NO. 2)

WEST POTOMAC PARK (RES. NO. 332)

TIDAL BASIN

POTOMAC RIVER

SITES
1. Thomas Jefferson Memorial Grounds
2. Franklin Delano Roosevelt Memorial
3. West Potomac Park (Reservation No. 332)
4. Korean War Veterans Memorial
5. Lincoln Memorial Grounds
6. Vietnam Veterans Memorial
7. Constitution Gardens
8. World War II Memorial
9. District of Columbia War Memorial Grounds
10. Martin Luther King, Jr. Memorial
11. Polo Grounds
12. George Mason Memorial

ARCHEOLOGICAL SITES
13. Tiber Creek Sewer
14. Lockkeeper's House Foundation
15. Lock B
16. 17th Street Wharf

BUILDINGS
17. Lockkeeper's House
18. Constitution Gardens Refreshment Kiosk
19. Refreshment Kiosk
20. Tourmobile Kiosk
21. Guardhouse
22. Food Service Building
23. Kiosk
24. Kiosk
25. Food Service Building
26. Comfort Station
27. Comfort Station
28. U.S. Park Police Stables

STRUCTURES
29. 17th Street, NW
30. Kutz Bridge
31. Outlet Bridge
32. Thomas Jefferson Memorial
33. Tidal Basin
34. Inlet Bridge
35. Stone Seawalls
36. Ohio Drive
37. Daniel French Drive
38. Lincoln Circle
39. Lincoln Memorial
40. Reflecting Pool
41. Watergate Steps
42. Terminus of the Rock Creek and Potomac Parkway
43. Constitution Avenue Belvedere
44. 23rd Street, NW
45. Henry Bacon Drive
46. District of Columbia War Memorial
47. Independence Avenue Extension
48. Boat Dock and Gate
49. Flood Control Levee

OBJECTS
50. Memorial to the 56 Signers of the Declaration of Independence
51. Commodore John Paul Jones Statue
52. Japanese Lantern
53. Number 4 Fountain
54. Japanese Pagoda
55. John Ericsson Monument
56. *Aspiration and Literature*
57. *Music and Harvest*
58. Mounting Block
59. Washington City Canal Memorial Stone and Plaque
60. Cuban Friendship Urn
61. First Airmail Flight Marker
62. First Cherry Tree Planting Plaque
63. *Sacrifice*
64. *Valor*

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APPENDIX D: INDEX

INDEX

17th Street Wharf (see Archeology)
100th Anniversary Plaques 38
Anderson, Marian 44, 94, 99, 134
Archeology 63-66
Arts of Peace 47, 48, 92, 97-98, 109
Arts of War 48
Babcock, Col. Orville 115
Bacon, Henry 44, 47, 123, 127, 136
Baskin, Leonard 14, 59, 60, 144
Bassett, Charles 27, 141
Bicentennial 10, 12, 14, 23, 26, 37, 38-41, 50, 58, 137, 139
Boy Scout Commemorative Tribute 8, 31-32, 98, 138
Brooke, Frederick 49, 129
Brown, Joe 43, 139
Bulfinch Gatehouses 8, 13, 29, 91
Bulfinch Gateposts 13, 29, 36, 91, 93, 97, 100, 114
Bulfinch, Charles 13, 29, 36, 106-108, 115
Bunshaft, Gordon 21-22, 101, 136
Burnham, Daniel 16, 120-127
Butt-Millet Memorial Fountain 30, 128
Cain, Walker O. 19-21, 136
Cardinal, Douglas 27, 141-142
Carlhian, Jean-Paul 25-26, 142
Casey, Lt. Col. Thomas Lincoln 34, 97, 116-117
Castle (see Smithsonian Institution Building)
Childs, David 40, 137, 138
Clarke, Gilmore ..... 30, 126 n. 444
Cluss, Adolf 12, 13, 15, 118, 125, 136
Commodore John Paul Jones Statue 55, 91, 132
Comfort Stations 8, 38, 40, 50, 101
Constitution Avenue Belvedere 48
Constitution Gardens 7-8, 39-43, 51-52, 65, 92, 99, 138-139, 142
Cooper-Lecky Partnership 51, 139, 143
Cret, Paul 54-55
Cuban Friendship Urn 60, 91, 93, 98
Deacy, William Henry 32
District of Columbia War Memorial 49-50, 91, 139
District of Columbia War Memorial grounds 49
Downing, Andrew Jackson 9, 12, 28, 32, 33, 95, 97, 111-116
Downing Urn 12, 26, 93, 96, 98
Ellicott, Andrew 104, 108, 110, 123, 130
Ellipse 12, 28-29, 66, 97, 114-115, 126, 128, 134, 138
Ellipse Meridian Stone 29
Estern, Neil 59, 60, 144
Evans, Rudulph 57

Fillmore, Millard 9, 33, 112-114
First Airmail Flight Marker 50
First Cherry Tree Planting Plaque 57
First Division Monument 30-31, 128-129, 135
Flood Control Levee 39-40, 42, 63-65, 133
Floral Library 37-38
Food Service Buildings 26, 46
Franklin Delano Roosevelt Memorial 58-60, 93, 99, 143, 146
Fraser, James Earle 30, 31, 46, 48, 128, 129
Freer Gallery of Art 17-18, 25, 26, 91, 128, 136, 138, 142
French, Daniel Chester 30, 31, 44-45, 96, 126-128
Friedlander, Leo 48
Gaylord, Frank 51, 143
Geiffert, Alfred, Jr. 19, 133
General William Tecumseh Sherman Memorial 29-30, 91, 126, 129
George Mason Memorial 53, 60-61
German-American Friendship Garden 38, 99
Goodacre, Glenna 43, 139
Graham, Robert 59, 144
Greenleaf, James 44, 45-46, 48, 49, 96, 97, 127
Guardhouse 46
Guerin, Jules 45, 123, 127
Hains, Maj. Peter Conover 97, 119
Halprin, Lawrence 58-59, 143
Hardy, Tom 59, 144
Hart, Frederick 43, 139
Hastings, Thomas 30, 55, 128, 129, 132
Haupt Fountains 32, 138
Henry, Joseph 11, 14-15, 93, 96, 112
Hornblower & Marshall 16, 125, 132
House, Donna 28, 142
Hubbard, Henry 56
Hunolt, James 32
Inlet Bridge 53-54
Jackson, Ed, Jr. 61, 146
Japanese Cherry Trees 8, 52, 53, 55-56, 57, 132
Japanese Lantern 57
Japanese Pagoda 58
Jefferson, Thomas 29, 36, 57, 90, 101, 104-108, 123
Jefferson Pier 29, 34, 36
John Ericsson Monument 44, 46, 128, 142
John Saul Plaque 32
Jones, Johnpaul 28, 142
Joseph Henry Memorial 14-15, 93, 96, 98, 119
Kaskey, Raymond 52, 145
Kendall, William Mitchell 47-48
Kiley, Dan 19, 25, 137, 138, 140

King, Martin Luther, Jr. 44, 45, 61, 94, 147
Kiosks 21, 37, 40-41, 46, 50, 58, 137
Korean War Veterans Memorial 51, 99, 143, 144
Kutz Bridge 52, 54-55, 135
L'Enfant, Peter (Pierre) Charles ..... 4, 5, 8, 10, 33, 62, 90 ff., 101 ff.
L'Enfant Plan ..... 5, 7, 8, 10, 28, 33, 44, 62, 95 ff., 101 ff., 113, 117, 120, 129
Latrobe, Benjamin Henry 106-108
Lin, Maya 42, 139
Lincoln Memorial ..... 7, 8, 34, 39-40, 43-46, 91 ff., 123 ff., 146-147, 149-150
Lincoln Circle 44-48, 62, 151
Lincoln Memorial Grounds 43-49, 97, 127-128, 131
Lincoln Memorial Reflecting Pool ..... 7, 8, 39, 40, 42, 51, 64-65, 133 ff., 142 ff., 150
Lock B (see Archeology)
Lockkeeper's House 8, 41-42, 64-65, 91-93, 98, 100, 109
Lockkeeper's House Foundation (see Archeology)
Mall (historic Mall) 5, 7, 9-28, 66, 92, 95, 97-101, 103-105, 108-132, 134-138
Martin Luther King, Jr. Memorial 39, 52, 61-62, 99, 145-146, 151
McKim, Charles Follen 16, 44, 47, 120-127
McMillan Commission (see Senate Park Commission)
McMillan Commission Plan (See Senate Park Commission Plan)
McMillan, James 120, 122
Memorial to the 56 Signers of the Declaration of Independence 40, 43, 139
Metro Entrance 24, 138
Mills, Robert 34, 96, 97, 110-112, 116-117
Modjeski and Masters 54, 55
Monument Grounds Archeological Site (see Archeology)
Monument Lodge 34, 36, 116
Mose, Carl 31
Mounting Block 41
National Capital Park and Planning Commission 97, 129, 132, 142
National Capital Planning Commission 51, 100, 149, 150
National Christmas Tree Plaque 32, 98
National Gallery of Art East Building 19, 24-25, 99, 140
National Gallery of Art Sculpture Garden 27, 140-141
National Gallery of Art West Building 18-19, 23, 24-25, 27, 91, 92, 96, 99, 132, 140
National Grange Marker 9, 19, 98
National Park Service ..... 4, 10, 34, 35, 36, 37, 38, 39, 41, 46, 49, 50, 51, 55, 56, 58, 97, 100, 140, 144, 147 ff.
Nelson, Louis 51
Newell, Gordon 32, 138
Niehaus, Charles Henry 55, 132
Number 4 Fountain 53-54, 60
Obata, Gyo 22, 136
Oehme, van Sweden & Associates 38, 52, 61, 62, 145, 146
Office of Public Buildings and Grounds 95, 114, 118, 120, 128, 134
Olin, Laurie 27, 34, 141, 150
Olmsted, Frederick Law, Jr. 10, 15-16, 30, 44, 46, 47, 55, 56-57, 97, 120-127, 131-132
Original Patentees of the District of Columbia Memorial 31

Outlet Bridge 52, 53
Owings, Nathaniel 32, 137, 138
Payne, Irving ..... 30, 97, 126, n. 444
Peaslee, Horace 30, 49, 128-129
Pei, I.M. 19, 24-25, 140-141
Platt, Charles 17-18, 128
Polshek and Partners 27, 43, 142, 151
Polo Grounds 49, 134
Pope, John Russell 18-19, 24, 31, 57, 129, 132-133, 140
President's Park South 28-33, 128-129, 134, 138, 150-152
Rankin, Kellogg & Crane 15, 125
Remnant Constitution Avenue terminus (see Constitution Avenue Belvedere)
Renwick, James, Jr. 11, 26, 92, 96, 110
Reservation C (see Archeology)
Rhodeside & Harwell 60
Rohl-Smith, Carl 30, 126
ROMA Design Group 61, 145
Roosevelt, Franklin Delano 19, 58-60, 132-134
Roosevelt, Theodore 15, 124-126
Ross, Albert Randolph 46
Ross, Wendy 61
Saint-Gaudens, Augustus 18, 121, 126
Sakiestewa, Ramona 28, 142
Sasaki and Associates 18, 26, 142, 150
Seawalls 48, 52-53, 56, 97
Second Division Memorial 31, 129, 139
Segal, George 59, 144
Senate Park Commission 10, 11, 16, 44, 47, 56, 93, 120-129
Senate Park Commission Plan ..... 3, 4, 5, 7, 8, 10, 15, 16, 19, 28, 33, 39, 44, 54, 62, 95, 97, 99, 124 ff., 129 ff., 135 ff., 137 ff., 140 ff.
Sherman Park Archeological Site (see Archeology)
Smith, Delos 31
Smithsonian Institution 7, 8, 9, 11-12, 13, 14, 16, 17, 19, 21, 22, 25, 27, 33, 38, 63, 95, 110
- Carousel and Ticket Booth 25
- Arts and Industries Building 12, 13-14, 23, 25, 26, 118
- Hirshhorn Museum and Sculpture Garden 18, 21-22, 101, 136
- National Air and Space Museum 22-24, 136-137
- National Museum of African American History and Culture 33, 38-39, 63, 64, 65, 151
- National Museum of American History 19-21, 135-136
- National Museum of the American Indian 27-28, 63, 140
- National Museum of Natural History 12, 14, 16-17, 124
- Quadrangle 25-26, 142
- Smithsonian Institution Building (Castle) 11-12, 14, 15, 92, 96, 98, 124, 133, 135, 142

St. Florian, Friedrich 51, 144
Streets 62
- 3rd Street, SW 62
- 4th Street, SW 62

7th Street, NW-SW 62, 110
9th Street, SW 62
12th Street, NW-SW 62, 110
14th Street, NW-SW 62, 110
15th Street, NW-SW 62, 104, 113
17th Street, NW 62
23rd Street, NW 62
Constitution Avenue, NW 62, 130
Daniel French Drive 44, 62
E Street, NW 62
Henry Bacon Drive 39, 44, 62
Independence Avenue Extension 55, 135
Jefferson Drive 62
Madison Drive 62
Maryland Avenue 62
Ohio Drive 62
Pennsylvania Avenue, NW 62
Survey Lodge/Boiler House 36, 116
Sylvan Theatre 37, 95, 132, 148
Terminus of the Rock Creek and Potomac Parkway 48, 62
Thomas Jefferson Memorial 5, 8, 19, 28, 30, 34, 35, 52, 57, 90, 91, 95, 96, 133, 149-150
Thomas Jefferson Memorial grounds 56-57, 92
Three Servicemen (see Vietnam Veterans Memorial)
Tiber Creek Sewer (see Archeology)
Tidal Basin 52-62, 119, 134
Tidal Basin Boat Dock and Gate 53, 58
Tidal Basin Parking Lot corridor 33
Tiber Creek Sewer (see Archeology)
Tourmobile Kiosks (see Kiosks)
U.S. Bicentennial (see Bicentennial)
U.S. Commission of Fine Arts 44, 45, 47, 51, 54, 100, 127, 129, 139, 144, 151
U.S. Department of Agriculture Administration Building 9, 11, 15-16, 91, 96, 124-125
U.S. Park Police Stables 50, 101
U.S. Reservations 4, 9, 10, 11, 28, 33, 39, 62, 101, 104, 114, 119, 130-131
Vietnam Veterans Memorial 39, 40, 41, 42-43, 98, 99, 139-140
Vietnam Women's Memorial (see Vietnam Veterans Memorial)
Washington, George 8, 10, 34, 90, 93, 101-105, 107
Washington City Canal Archeological Site (see Archeology)
Washington City Canal Memorial Stone and Plaque 41-42, 99
Washington Monument 7, 8, 10, 11, 28, 33, 34-35, 36, 40, 41, 43, 44, 47, 63, 96, 97, 110-111, 116-117
Washington Monument Grounds 5, 7, 8, 33-39, 42, 54, 55, 62-66, 94, 99, 112-117, 123, 132, 134, 147
Washington Monument Elevation Obelisk 36-37
Water Intake Tunnel Archeological Site (see Archeology)
Watergate steps 47-48
Weinman, Adolph 15, 57
West Potomac Park 39-62
White House Stable Archeological Site (see Archeology)

World War II Memorial 39, 42, 47, 51-52, 144-145
Wyeth, Nathan..... 49, 54, 129
Yixin, Lei..... 61, 146
Zero Milestone..... 30, 128