National Park Service
Cultural Landscapes Inventory

2020



Marion Park

National Capital Parks-East

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Cultural Landscape Summary & Site Plan

Cultural Landscapes in the Cultural Resources Inventory System:

The Cultural Resources Information System (CRIS)

CRIS is the National Park Service's database of cultural resources on its lands, consisting of archeological sites, historic structures, ethnographic resources and cultural landscapes. The set of CRIS records for cultural landscapes is referred to as CRIS-CL.CRIS-CL records conform to a standardized data structure known as the Cultural Landscapes Inventory (CLI). The legislative, regulatory and policy directions for conducting and maintaining the CRIS are: Section 110 of the National Historic Preservation Act, NPS Management Policies (2006), Director's Order 28 (Cultural Resources) and Director's Order 28a (Archeology).

The Cultural Landscapes Inventory (CLI)

The CLI is the data structure within CRIS used to document and evaluate all potentially significant cultural landscapes in which NPS has, or plans to acquire any enforceable legal interest. Each CRIS-CL record is certified complete when the landscape is determined to meet one of the following:

Landscape individually meets the National Register of Historic Places criteria for evaluation; or,
Landscape is a contributing element of a property that is eligible for the National Register; or,
Landscapes does not meet the National Register criteria, but is managed as cultural resources because of law, policy or decisions reached through the park planning process.

Cultural landscapes vary from historic sites, historic designed landscapes, historic vernacular landscapes to historic ethnographic landscapes, but may also fit within more than one type. Those eligible for the National Register have significance in the nation's history on a national, state or local level, as well as integrity or authenticity. The legislative, regulatory and policy directions for conducting and maintaining the CLI within CRIS are: *National Historic Preservation Act of 1966 (16 USC 470h-2(a)(1)). Each Federal agency shall establish…a preservation program for the identification, evaluation, and nomination to the National Register of Historic Places…of historic properties…*

Executive Order 13287: Preserve America, 2003. Sec. 3(a)…Each agency with real property management responsibilities shall prepare an assessment of the current status of its inventory of historic properties required by section 110(a)(2) of the NHPA…No later than September 30, 2004, each covered agency shall complete a report of the assessment and make it available to the Chairman of the Advisory Council on Historic Preservation and the Secretary of the Interior…

Executive Order 13287: Preserve America, 2003. Sec. 3(c) Each agency with real property management responsibilities shall, by September 30, 2005, and every third year thereafter, prepare a report on its progress in identifying… historic properties in its ownership and make the report available to the Council and the Secretary…

The Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs Pursuant to the National Historic Preservation Act, 1998. Standard 2: An agency provides for the timely identification and evaluation of historic properties under agency jurisdiction or control and/or subject to effect by agency actions (Sec. 110 (a)(2)(A) Management Policies 2006. 5.1.3.1 Inventories: The Park Service will (1) maintain and expand the following inventories…about cultural resources in units of the national park system…Cultural Landscape Inventory of historic designed landscapes, historic vernacular landscapes,… and historic sites…

Cultural Resource Management Guideline, 1997, Release No. 5, page 22 issued pursuant to Director's Order #28. As cultural resources are identified and evaluated, they should also be listed in the appropriate Service-wide inventories of cultural resources.

Inventory Unit Description:

The Marion Park cultural landscape is located in SE Washington D.C. and encompasses the entirety of United States Reservation 018. The cultural landscape is situated along South Carolina Avenue SE and is bound by 4th Street SE to the west, E Street SE to the north and south, and 6th Street SE to the east.

HISTORICAL OVERVIEW
The Marion Park cultural landscape was first laid out in 1791 as an unassigned open reservation in Pierre L'Enfant's plan for the city of Washington. Despite its proximity to the Capitol and the Navy Yard, the area around the cultural landscape remained largely undeveloped until the mid-19th century. The period between 1884-1905 marked one of the most substantial periods of development for the Marion Park cultural landscape. Within that period, Marion Park was laid out as a formal public park for the first time, graded, planted, and rehabilitated by the Office of Public Buildings and Grounds (OPBG). In 1884, the OPBG combined two small triangular reservations into one reservation for the first time and declared it "Reservation 18." The reservation occupied a rectangular footprint that was bifurcated by 5th Street SE; a traffic circle was located at the center of the park. Also in 1884, the initial design of the park was laid out in keeping with 19th-century ideas of the picturesque, with curved walkways and a central focal element. In 1887, Reservation 18 was named after South Carolina military officer Brigadier General Francis Marion, nicknamed "the Swamp Fox." Considered a hero of the American Revolution to many South Carolinians, the OPBG decided to name the reservation along South Carolina Avenue SE after him. The initial improvement of Reservation 18 was completed in 1887 with the renaming of the park and the installation of a large iron vase at the center of the park, within the traffic circle. Marion Park was again rehabilitated in 1905, resulting in new plantings and the installation of a large, central, concrete fountain in place of the vase. From 1925-1933, Marion Park was among the few public spaces where segregated black and white communities overlapped. During this period, white neighbors lodged repeated complaints with park officials with the express intent of excluding black residents from using the park. In particular, white residents complained that black youth were overrunning the park's fountain. In 1933, officials acceded to these segregationist complaints and removed the central fountain. The condition of the cultural landscape deteriorated after this period, as few changes were made to Marion Park until the 1960s, due to lack of funding. By 1962, conditions in Marion Park had greatly deteriorated, prompting National Park Service officials to reevaluate the state of the park. In 1964, the Marion Park cultural landscape was redesigned based on contemporary principles of modern landscape design. Between 1965-1970, the park underwent additional improvements as part of Lady Bird Johnson's Beautification program. The cultural landscape retains integrity to the final period of significance (1964-1970) and is in good condition.

SIGNIFICANCE SUMMARY
The Marion Park cultural landscape derives national significance as a component of Pierre L'Enfant's 1791 Plan of the City of Washington. The cultural landscape was listed in the National Register of Historic Places in 1997 as a contributing element to the L'Enfant Plan, with significance based on Criteria A, B, and C. The period of significance for that nomination is 1790-1942.

The cultural landscape was also listed in the Capitol Hill Historic District in 1976 (with a boundary increase in 2003). The cultural landscape was listed with significance in the areas of Community Planning, Military, and Other-Local Neighborhood History, with significant periods that included 1700-1799, 1800-1899, and 1900-[1976]. The 2003 boundary increase nomination for the historic district was listed with significance based on Criteria A and C, and a period of significance of 1790-1945.

This CLI recommends that the Marion Park cultural landscape's significance be refined and expanded to encompass the following four periods:

1. 1791-1792, with national significance under Criteria A, B, and C, based on the association with the L'Enfant Plan and Andrew Ellicott's modified plan;
2. 1884-1905, with local significance under Criteria A and C, based on the OPBG's construction and improvement of Marion Park;
3. 1925-1933, with local significance under Criterion A, based on the racialized tension and Civil Rights discrimination against black residents that resulted in exclusionary changes to Marion Park's design; and

4. 1962-1970, with local significance under Criterion A, based on the mid-century Modernist redesign of Marion Park and the subsequent beautification projects undertaken in the park as part of Lady BirdJohnson's Beautification program in Washington, D.C.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION
This CLI finds that the Marion Park cultural landscape retains integrity based on the extant conditions that are consistent with its periods of significance (1791-1792; 1884-1905; 1925-1933; 1962-1970). Original landscape characteristics and features from the period of significance remain in place at Marion Park, including its use as passive and active park, gentle sloping topography, gridded composition, views of adjacent historic landmarks, modern planting scheme, turtle play structure, and several small-scale features (including benches and fencing). The landscape displays all seven aspects that determine integrity, as defined by the National Register of Historic Places.

Site Plan

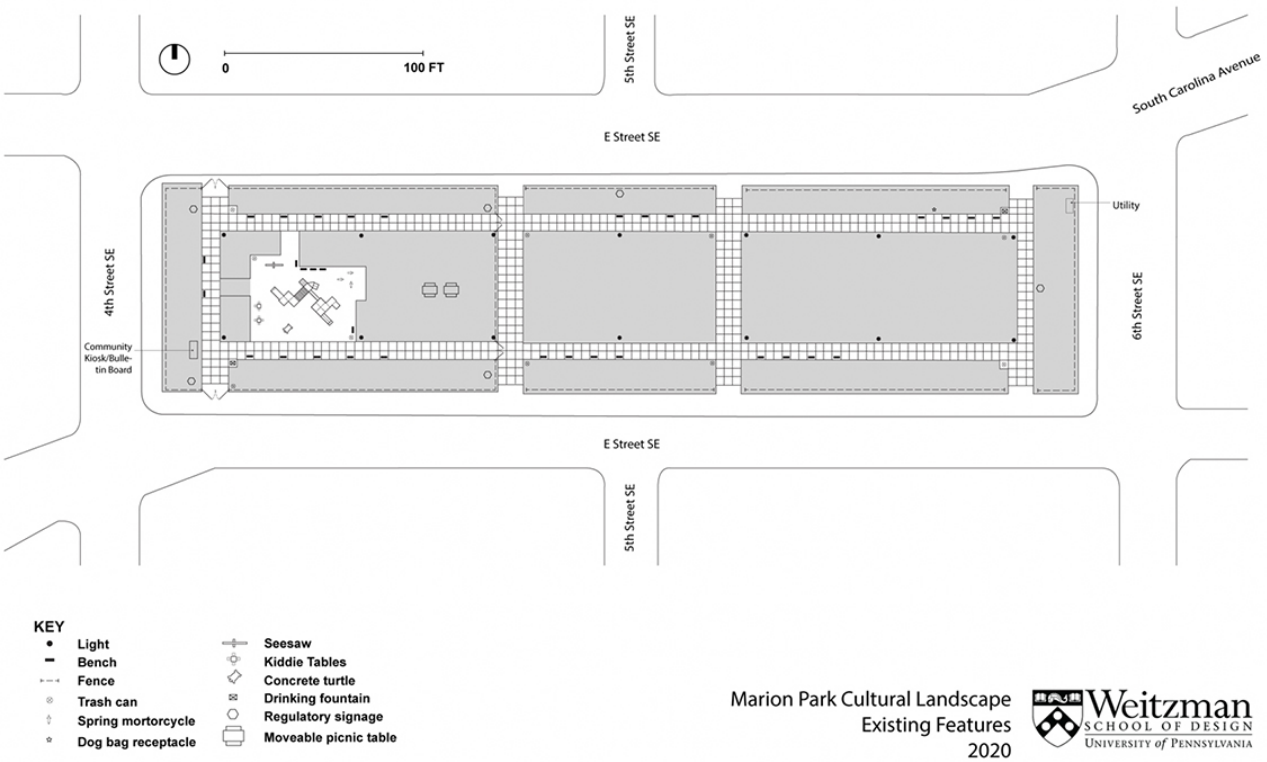


FIGURE 2: Site boundaries for the Marion Park cultural landscape (Graphic by CLI author, 2020).

Property Level and CLI Numbers

Inventory Unit Name:	Marion Park
Property Level:	Landscape
CLI Identification Number:	600073
Parent Landscape:	600073

Park Information

Park Name and Alpha Code:	National Capital Parks-East - Marion Park - NACE
Park Organization Code:	3563
Park Administrative Unit:	National Capital Parks-East

Concurrence Status

Inventory Status: Complete

Completion Status Explanatory Narrative:

This Cultural Landscape Inventory was written by Jacob Torkelson, Research Associate, University of Pennsylvania, under the supervision of Molly Lester, Research Associate, University of Pennsylvania. This Cultural Landscape Inventory also relies on substantial writing and research conducted by Shannon Garrison (University of Pennsylvania) related to other D.C. small parks, including the D.C. Small Parks Overview and the Virginia Avenue NW Cultural Landscape Inventory. Primary and secondary source material from within the National Park Service and local repositories was utilized to complete the inventory and is listed in the bibliography. Research and editorial assistance was provided by: Daniel Weldon, Cultural Resources Program Manager, National Capital Parks--East, National Park Service; Vince Vase, Chief of Visitor Services, National Capital Parks—East, National Park Service; and Randall Mason, Associate Professor, Historic Preservation, University of Pennsylvania. The following individuals provided guidance on the ethnographic scope of work: Noel Lopez, Regional Cultural Anthropologist and Edwin C. Bearss Fellow, Region 1- National Capital Area, National Park Service; and Megan Northrup, Information Sharing Specialist for Natural and Cultural Resources, Region 1- National Capital Area, National Park Service. Additional fieldwork support was provided by University of Pennsylvania alumni Elizabeth Reynolds and Mia Maloney. Initial documentation and research for this CLI was completed during the COVID- 19 Pandemic. Due to restrictions in travel (both in the field and to local repositories) findings could not be verified in a routine manner; as such, this CLI reflects the current understanding of the cultural landscape as of June 2020.

Concurrence Status:

Park Superintendent Concurrence: Yes

Park Superintendent Date of Concurrence: 09/10/2020

National Register Concurrence: Eligible -- SHPO Consensus Determination

Date of Concurrence Determination: 03/26/2021

National Register Concurrence Narrative:

The D.C. Historic Preservation Office (DC HPO) concurs with the findings of the Marion Park Cultural Landscape Inventory. The DC HPO further concurs that the cultural landscape resources of Marion Park, an enumerated, retain integrity to the site’s period of significance; 1791-1792; 1884-1905; 1925-1933; 1962-1970 and contribute to its historic character.

Geographic Information

Geographic Information & Location Map

State and County:

State: District of Columbia

County Washington County

Size (Acres) 1.54

Land Tract Number(s)

U.S. Reservation 018

Inventory Unit Boundary Description:

The Marion Park cultural landscape located in SE Washington D.C. and encompasses the entirety of United States Reservation 018. The cultural landscape is situated along South Carolina Avenue SE and is bound by 4th Street SE to the west, E Street SE to the north and south, and 6th Street SE to the east.

Boundary Coordinates:

Source:

Type of Point: Point

Latitude: 38.883149

Longitude: -77.000493

Narrative:

Source:

Type of Point: Point

Latitude: 38.882793

Longitude: -77.000526

Narrative:

Source:

Type of Point: Point

Latitude: 38.882765

Longitude: -76.998519

Narrative:

Source:

Type of Point: Point

Latitude: 38.883163

Longitude: -76.998524

Narrative:

Location Map:

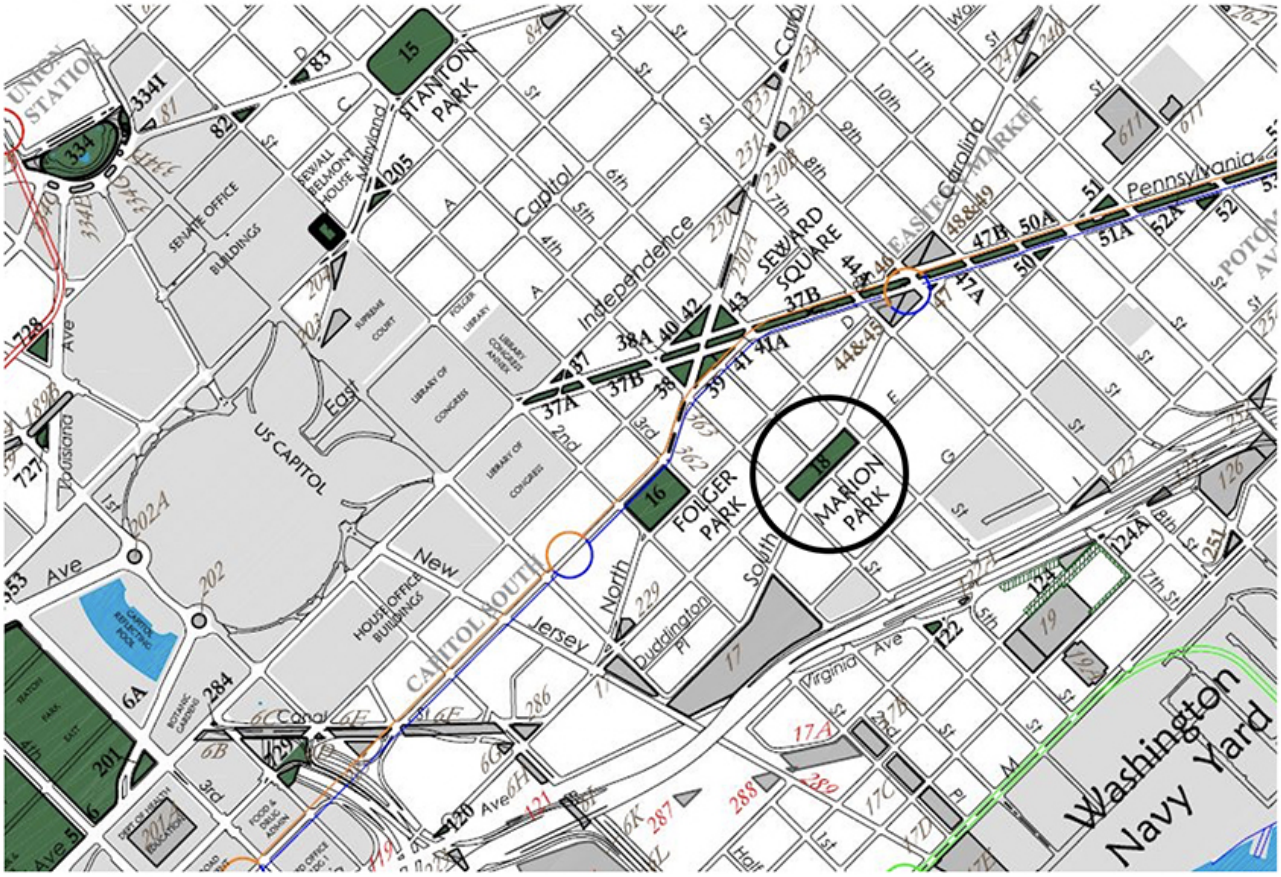


FIGURE 3: Marion Park cultural landscape, showing location in relation to the United States Capitol and the Washington Navy Yard. The Marion Park cultural landscape is circled; other federal reservations are depicted as green (Excerpt from Park System of the Nation's Capital and Environs, National Capitol Region, National Park Service, 2016; annotated by the CLI author).

Management Information

General Management Information

Management Category: Must be Preserved and Maintained

Management Category Date: 09/10/2020

Management Category Explanatory Narrative:

The Marion Park cultural landscape is currently listed in the National Register of Historic Places as a contributing resource for both the L'Enfant Plan and the Capitol Hill Historic District. It was designed as one of the open reservations in Pierre L'Enfant's plan for Washington, D.C. The Marion Park cultural landscape has also been host to significant recreational, Civil Rights, and beautification functions within the Capitol Hill neighborhood of Washington, D.C.

Agreements, Legal Interest, and Access

Management Agreement:

Type of Agreement: None

Type of Context:

Management Agreement Explanatory Narrative:

No management agreements identified (2020).

NPS Legal Interest:

Type of Interest: Fee Simple

Narrative: In 1933, responsibility for the federal reservations in Washington, D.C. was transferred from the Office of Public Buildings and Public Parks back to the Department of the Interior, under the management of the National Park Service (NPS). This transfer included Reservation 18, the Marion Park cultural landscape. The National Park Service maintains this ownership and management responsibility today.

Located in managed wilderness?: No

Public Access:

Type of Interest: Unrestricted

Explanatory Narrative:

Marion Park is open to the public with unrestricted access during daytime hours. The park is closed at dark.

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Land Narrative:

Adjacent lands outside the boundaries of the cultural landscape include the streets and sidewalks along E Street SE, 4th Street SE, 5th Street SE, and 6th Street SE. This land was part of the original L'Enfant right-of-way, and was historically associated with the cultural landscape. It was transferred to various city entities for management during the 19th and 20th centuries.

National Register Information

Documentation Status:

Entered Inadequately Documented

National Register Explanatory Narrative:

The Marion Park cultural landscape is listed in the National Register as a contributing resource for the L'Enfant Plan of Washington, D.C., with national significance under Criteria A, B, and C. The National Register nomination was prepared by Sara Amy Leach and Elizabeth Barthold. The National Register lists the period of significance for that historic district as 1790-1942. The historic district's nominated area encompasses an estimated 3,565 acres within the District of Columbia, representing the L'Enfant Plan area with modifications made in accord with the McMillan Plan. The district's inventory of contributing resources specifically addresses Marion Park. As a contributing resource in the L'Enfant Plan, the cultural landscape is listed under Criterion A for its national significance in the areas of Community Planning and Development; Landscape Architecture; Politics and Government, and Transportation. It is listed as contributing under Criterion B for its association with Pierre Charles L'Enfant. It is listed under Criterion C as a contributing resource for its association with L'Enfant's internationally influential design, and as an early American example of Baroque City planning.

Marion Park is also listed in the National Register in the Capitol Hill Historic District (1976; boundary increase 2003). The 1976 nomination was listed with significance in the areas of Community Planning, Military, and Other-Local Neighborhood History, with significant periods that included 1700-1799, 1800-1899, and 1900-[1976]. The 2003 boundary increase nomination for the historic district was listed with significance based on Criteria A and C, in the areas of Architecture, Commerce, Community Planning and Development, Entertainment and Recreation, and Transportation. The period of significance for the boundary increase nomination is 1790-1945.

Concurrence Narrative:

The D.C. Historic Preservation Office (DC HPO) concurs with the findings of the Marion Park Cultural Landscape Inventory. The DC HPO further concurs that the cultural landscape resources of Marion Park, an enumerated, retain integrity to the site's period of significance; 1791-1792; 1884-1905; 1925-1933; 1962-1970 and contribute to its historic character.

Name in National Register:	Capitol Hill Historic District
NRIS Number:	15000741
NRIS URL:	https://www.nps.gov/nr/feature/places/pdfs/15000741.pdf
Primary Certification Date:	10/21/2015

National Register Eligibility

National Register Concurrence:	Eligible -- SHPO Consensus Determination
Contributing/Individual:	Individual
National Register Classification:	District
Significance Level:	National
Significance Criteria:	A - Associated with events significant to broad patterns of our history
Significance Criteria:	B - Associated with lives of persons significant in our past
Significance Criteria:	C - Embodies distinctive construction, work of master, or high artistic values

Period of Significance:

Time Period:	CE 1791 - 1792
Historic Context Theme:	Shaping the Political Landscape
Subtheme:	Political and Military Affairs 1783-1860
Facet:	Early Federal Period, 1789-1800
Other Facet:	None

Time Period:	CE 1791 - 1792
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Landscape Architecture
Facet:	The Early National Period
Other Facet:	None
Time Period:	CE 1884 - 1905
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Landscape Architecture
Facet:	Urban Planning In The Nineteenth Century
Other Facet:	None
Time Period:	CE 1884 - 1905
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Landscape Architecture
Facet:	The Late Victorian Eclectic Landscape
Other Facet:	None
Time Period:	CE 1925 - 1933
Historic Context Theme:	Creating Social Institutions and Movements
Subtheme:	Social and Humanitarian Movements
Facet:	Civil Rights Movements
Other Facet:	None
Time Period:	CE 1962 - 1970
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Landscape Architecture
Facet:	Modern Landscape Design And Site Planning
Other Facet:	None

Time Period:	CE 1962 - 1970
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Landscape Architecture
Facet:	Urban Planning in the Twentieth Century
Other Facet:	None

Area of Significance:

Area of Significance Category:	Community Planning and Development
Area of Significance Category:	Entertainment - Recreation
Area of Significance Category:	Ethnic Heritage
Area of Significance Sub Category:	Black
Area of Significance Category:	Landscape Architecture
Area of Significance Category:	Politics - Government
Area of Significance Category:	Social History
Area of Significance Category:	Transportation

Statement of Significance:

The Marion Park cultural landscape (Reservation 018) is a 1.54-acre, rectangular small urban park in the southeast quadrant of Washington, D.C. It is bounded by 4th Street SE to the west, E Street SE to the north and south, and 6th Street SE to the east. The park is managed by the National Park Service, National Capital Parks-East.

Marion Park was previously listed in the National Register of Historic Places as a contributing resource and component of the L'Enfant Plan in 1997. The period of significance for the L'Enfant Plan is 1790-1942. The L'Enfant Plan is listed under Criteria A, B, and C for its national significance in the areas of Community Planning and Development, Landscape Architecture, Politics and Government, and Transportation. Marion Park is also within the boundaries of the Capitol Hill National Register Historic District (1976, with an amendment and boundary increase in 2003). The original nomination form for the Capitol Hill National Register Historic District did not specify an exact period of significance, but generally designated 1700-1799, 1800-1899, and 1900-[1976] as significant periods in the district's development. As amended in 2003, the Capitol Hill National Register Historic District is significant under Criteria A and C in the areas of Architecture, Commerce, Community Planning and Development, Entertainment and Recreation, and Transportation. The amended

period of significance is pre-1791 to 1945 and applies only to the areas added as part of the boundary increase.

This CLI concurs with the findings of previous National Register designations for Marion Park's national significance under Criteria A, B, and C. It recommends an additional eligibility or consideration for inclusion on the National Register under Criterion A, in the areas of Landscape Architecture and Community Planning and Development, for Marion Park's local significance in park design and planning in the District of Columbia from the late-19th to mid-20th centuries. The CLI also establishes that the Marion Park cultural landscape is locally significant under Criterion A in the area of Ethnic Heritage—Black, due to the physical alterations made in the 1930s with the explicit intention of reasserting the racial segregation of public space in the Capitol Hill neighborhood.

This CLI also recommends refining the periods of significance for the Marion Park cultural landscape to four specific spans: 1791-1792; 1884-1905; 1925-1933, and 1962-1970. Each of these four eras represents a succinct period of design, modification, and evolution of Marion Park.

The first period of significance (1791-1792) encompasses the initial platting of Marion Park as an open space along South Carolina Avenue SE as designed by Pierre L'Enfant in 1791 and surveyed by Andrew Ellicott with the assistance of his team. While the reservation was not improved for the purposes of a park until 1884, its existence as an open space along a major avenue is a result of the L'Enfant Plan's initial design. As the capital city for the new United States of America, Washington, D.C. served as a model for American city planning. L'Enfant's plan envisioned a city laid out to represent the new nation's form of government and as a symbol of government power. Marion Park is representative of the L'Enfant Plan's principles, which arranged small parks along major avenues, linking key features of the District of Columbia and creating vistas that uphold the federal city's symbolic role as the capital of the United States of America.

The second period of significance (1884-1905) delineates the initial improvement and design of Marion Park as a federal reservation under the Office of Public Buildings and Grounds (OPBG). During this period, Marion Park was one of the "breathing spaces" developed for residents by the Office of Public Buildings and Grounds in the late 19th and early 20th centuries as a response to an increasingly urbanized city. As the Board of Public Works improved and graded new streets to encourage development, the OPBG reasoned that a more robust park system would provide respite for residents of the densifying federal city. Although the L'Enfant Plan was originally laid out in 1791, most of the plan's green spaces did not see any formal design or construction until the 1870s. Indeed, many of the small parks in the Capitol Hill neighborhood would not see improvement until the 1880s and 1890s; this included Marion Park, which was improved for the first time in 1884. The OPBG was instrumental in improving and extending the open spaces originally envisioned by the L'Enfant and Ellicott Plans. Between 1884 and 1905, the OPBG unified the park's two small triangular reservations into a larger rectangular pass-through park. This established the park's formal boundaries, and reoriented its spatial organization. Marion Park featured curvilinear paths, ornamental plantings, and exotic flowering species consistent with Victorian-era tastes, ideas of health, and leisure. The Office of Public Buildings and Grounds also graded, irrigated, and seeded the park, planted trees and shrubs, and constructed walks and roads. While no remaining small-scale features date to this era, Marion Park owes its broader location, design, setting, feeling, and association to this era.

The third period of significance (1925-1933) represents a period of racialized tension and discrimination against black residents that resulted in exclusionary changes to Marion Park's design. This period is significant within the local context of D.C.'s small parks as a typical public space used by overlapping but generally segregated communities in the Capitol Hill neighborhood. Public parks were among the few public areas in the city that were not officially segregated. Nonetheless, persistent lobbying by white residents resulted in physical changes to Marion Park, including the removal of the central fountain, which greatly altered the park's spatial organization. These changes specifically responded to whites' residents' desires to exclude black children from using Marion Park, and were designed to restrict and regulate how black residents could use the park. The alterations made to Marion Park are representative of race relations throughout the city in the era of Jim Crow, when black residents had little to no agency in the public realm.

Finally, the fourth period of significance (1962-1970) includes numerous modern-style plans, both realized and unrealized, for Marion Park during a time when the Capitol Hill neighborhood was experiencing significant change and redevelopment. This period also saw the redesign and improvement of many of the city's small

parks under Lady Bird Johnson's Beautification Program, a significant effort to improve and modernize the green spaces of Washington D.C. Between 1962 and 1964, National Park Service designers presented several conceptual plans of a new, modern Marion Park to the Fine Arts Commission. The final design was approved and implemented in 1964, with modifications until 1970. The 1964 design was in keeping with the principal tenets of Lady Bird Johnson's Beautification program, featuring flowering plantings and imaginative play spaces. The design of Marion Park today owes much to this period of significance.

CRITERION A
Areas of Significance: Politics and Government; Community Planning and Development; Transportation
Level of Significance: National
Period of Significance: 1791-1792

The L'Enfant Plan for the City of Washington was listed in the National Register of Historic Places in 1997, with specific mention of Marion Park as a contributing feature to the structure. As part of that nomination, small parks that retain integrity to this period, including Marion Park, are considered nationally and locally significant under Criterion A, for their association with the creation of the nation's capital, and for their significance in the history of community planning, landscape architecture, politics and government, and transportation. Having formed a friendship with George Washington during the American Revolution, Major Pierre Charles L'Enfant requested the honor of planning the new capital of the United States. He was a French artist and engineer, and his plan was influenced by the Baroque designs of several European cities, rational planning concepts, 18th-century gardens, and the political system of the new United States. As the capital of a new nation, Washington, D.C. served as a model for American city planning and a symbol of government power. Pierre L'Enfant's plan adopted the Baroque city planning practice of superimposing a system of radiating avenues over an orthogonal grid pattern of streets, establishing significant views toward monumental sites in the federal city. The L'Enfant Plan drew from Baroque design principles even as it established a new American ideal for city planning.

While Marion Park was not specifically named by L'Enfant, the delineation of Reservation 18 as an open space appears on both L'Enfant's original plan and on Andrew Ellicott's modified version of the plan. L'Enfant's design called for grand diagonal avenues with open spaces interspersed along their routes. Marion Park represents an example of a city park that evolved from L'Enfant's original plan. As part of that plan, the future site of Marion Park was drawn as an open rectangle at the intersection of one of the diagonal avenues and the orthogonal street grid, making it one of several open spaces incorporated into the city plan as developed by Pierre L'Enfant and surveyed by Andrew Ellicott. (The site was not one of the 23 public spaces that were specifically named or whose uses were identified by Pierre L'Enfant.) Frequently, as at Marion Park, these avenue intersections coincided with a wider north-south grid street bisecting the open rectangle. The commemorative and symbolic location of buildings, streets, and vistas resulted in a singular American example of a city that physically expresses its national political role. Marion Park would later be carved out of South Carolina Avenue SE, one of the original streets platted by L'Enfant, and Ellicott. The L'Enfant Plan influenced the design of American cities such as Buffalo, New York, and Cincinnati (Ohio), as well as national capitals around the world such as Canberra, Australia, and New Delhi, India.

CRITERION A
Areas of Significance: Entertainment/Recreation; Community Planning and Development
Level of Significance: Local
Period of Significance: 1884-1905

Marion Park also derives local significance under Criterion A in the areas of Recreation and Community Planning and Development as a public park designed and developed by the Office of Public Buildings and Grounds (OPBG) in the late 19th and early 20th centuries. Though designed in 1791, most L'Enfant parks were not constructed or improved until the late 19th and early 20th centuries, when population growth required the development of services in previously underdeveloped parts of the city. The Office of Public Buildings and Grounds, under the Army Corps of Engineers, assumed control of all public reservations in 1871. Almost immediately after assuming responsibility for this reservation, the OPBG announced its plans to develop many new small parks as "breathing spaces," which would serve as green oases in an increasingly urbanized city.

1870-1901 saw the first sustained investment in construction of a number the small parks designed as part of the L'Enfant Plan. Improvements, overseen by the Office of Public Buildings and Grounds, included grading, irrigating, seeding, planting trees and shrubs, constructing walks and roads, enclosing the parks with post-and-

chain or ornamental iron fences, introducing water and gas lines and erecting statues, lodges, fountains, vases and seating. Early on in its tenure, in 1872, the OPBG recognized the need to improve two triangular reservations along South Carolina Avenue SE, between 4th and 6th Streets SE, into a park; however, funding was not available to do so until 1884. These reservations would later become Marion Park.

In the Capitol Hill neighborhood, newly improved reservations included Lincoln, Garfield, Folger, Stanton and Marion Parks. In all these reservations “as well as in a number of smaller improved parks, the lawns were mown and seeded; all roads and paths were raked, repaired and rolled, trees and shrubs pruned and watered [and] flower beds planted.” The reservations along South Carolina Avenue SE, were first graded in 1884, combining two small triangles into one long rectangle bisected by 5th Street SE, itself routed through the park around a traffic circle. E Street SE and South Carolina Avenue SE were routed around the redesigned park in order to create a unified rectangular configuration, in keeping with L’Enfant’s original designation of the reservation as open space. Between 1885 and 1905, Marion Park (Reservation 18) was designed, laid out with internal walkways, and planted with ornamental vegetation. In 1887, Reservation 18 was named after South Carolina military officer Brigadier General Francis Marion, nicknamed “the Swamp Fox.” Writing of their recent improvement of twenty-eight small public spaces in eastern and southern quadrants, the OPBG regretted that lack of further funding would prevent improvements to the nearly 100 similar spaces in neighborhoods like Capitol Hill. Noting the “increased prosperity of this section of [Washington] and the large number of private improvements in progress” the OPBG recommended more “attention be given” to this previously underserved part of the city, noting Marion Park and others as excellent examples of park design (Annual Report 1894:3280-3281).

As the Capitol Hill neighborhood grew in wealth and built-up, the OPBG continued to make changes to Marion park to meet the growing needs of the neighborhood’s residents. The numerous exotic plant species required a great deal of care and resulted in frequent change during the OPBG’s management of Marion Park. During this period, the OPBG altered walkways, installed an ornamental vase from Rawlins Square in the center of the park, and varied plantings from year to year in order to keep up with the parks’ extensive use and changing ideas of park designs. As industrialization and the rise of white-collar work resulted in jobs that required less physical exertion, urban dwellers began to seek opportunities for more robust activities in their free time. Changes were made to small parks reflecting evolving ideas of active recreation and health. For Marion Park, this meant the addition of a central concrete fountain in 1905 (replacing the Hilton iron vase)--the last major change to Marion Park under the tenure of the OPBG. The 1905 construction of the fountain and replanting of Marion Park marked the last significant alteration by the OPBG and the end of this particular period of significance. The OPBG-era design of the park was a representative example of the agency’s interventions in public space based on Victorian and romantic design principles. While no small-scale features date to this era Marion Park retains its spatial relationships, much of the design intent, several similar plant species, and much of the original property boundary set by the OPBG.

CRIITERION A
Areas of Significance: Ethnic Heritage—Black; Social History
Level of Significance: Local
Period of Significance: 1925-1933

The Marion Park cultural landscape is locally significant under Criterion A in the areas of Ethnic Heritage and Social History for racially restrictive decisions in recreation, during the period of 1925-1933, that resulted in its redesign. As a product of these changes, the cultural landscape is associated with the Civil Rights movement in Washington D.C. as a flashpoint in early 20th-century Washington. In the first decades of the 20th century, the condition of Marion Park deteriorated and the Capitol Hill neighborhood around the park saw significant demographic changes as a result of the Great Migration and the Great Depression. As more black residents moved into the Capitol Hill neighborhood, public parks remained among the few public spaces that were not legally segregated. In this way, parks like Marion Park, became among the few places where segregated communities overlapped. Despite there being no laws that segregated public parks in Washington D.C., racism and discrimination were endemic to the city. White residents and black residents had different ideas of how public spaces were to be used, ideas that often were at odds with one another. These tensions are evident in letters written by white residents to National Park Service officials between 1925 and 1933, whose lobbying resulted in a new (unrealized) park re-design. Many of the letters deplore the use of Marion Park by the black youth of the neighborhood. White residents complained about “unusual noises made by young men,” “colored children swarming the [fountain],” and roving “gangs” of black children terrorizing residents. Responding to

these letters, NPS officials made changes to the parks design and increased police patrolling and regulation of park use.

Marion Park is significant as a public park that saw alterations as a result of the racialized tensions of this segregated period. In 1933, the National Park Service removed the park's central fountain as a direct response to complaints by white neighbors about the informal use of the park and fountain by black children who played in its waters. Changes made within the park during this period unintentionally served to reinforce the de facto segregated use of Marion Park as a cultural landscape. While it is likely that similarly prejudiced letters existed both prior to 1925 and after 1933, none remain in NPS records. The period of significance reflects the span the time from the first extent letter written by white residents complaining of the park's use by their black neighbors to the removal of the fountain in 1933 as a direct consequence of these white residents' actions.

During this same period, the National Park Service drew up plans for a formal redesign of Marion Park. The design was in keeping with elements of the McMillan Plan from 1902; the new 1936 WPA-funded design followed City Beautiful principles including organized plantings and a geometric design, embodied in the McMillan Plan for the city. While funding would not emerge for a major redesign of Marion Park until 1964, lobbying of NPS officials by white residents likely in part resulted in the plan's development. White residents' dissatisfaction with the conditions of the park and their perceived misuse of the park by their black neighbors impelled National Park Service staff to add Marion Park to a Works Progress Administration (WPA) list of projects, to be funded by the New Deal.

CRITERION B
Areas of Significance: Politics/Government, Landscape Architecture, Community Development and Planning, Transportation
Level of Significance: National
Period of Significance: 1791-1792

The Marion Park cultural landscape (and other federal reservations) is listed as a contributing element of the 1997 L'Enfant Plan National Register nomination, which is nationally significant under Criterion B based on its association with approximately twenty individuals, including Pierre Charles L'Enfant, Andrew Ellicott, Nathaniel Michler, Alexander "Boss" Shepard, and Orville E Babcock, among others. Marion Park is not, however, individually eligible under Criterion B.

L'Enfant was a French artist and engineer who formed a friendship with George Washington while serving in the Revolutionary War. After the announcement of the movement of the national capital to the District of Columbia, L'Enfant requested the honor of designing a plan for the new city. Inspired by European and American precedents, L'Enfant's final design is considered his masterwork, and has guided the development of Washington since its publication in 1791. L'Enfant's plan consisted of grand avenues leading to ceremonial monuments superimposed over an orthogonal grid. Essential to his plan were public open spaces, squares, and triangles that were formed from the intersection of the two planning systems. After L'Enfant's dismissal, Andrew Ellicott modified L'Enfant's plan based on his surveys. Ellicott, who had worked with L'Enfant on the initial survey and platting of the district, removed any mention of specific public reservations from the new plan. The open spaces created by L'Enfant's and Ellicott's plans would continue to guide the development of the parks in the capital. Over the tenure of the Office of Public Buildings and Grounds, several prominent officers in charge charismatically shaped the nations open spaces. These included Nathaniel Michler and Orville E. Babcock, as well as others outside of the OPBG like Alexander "Boss" Shepard with the Territorial Government. Under the supervision of these officers, many of the previously undeveloped parks platted in the L'Enfant and Ellicott plans saw development for the first time. Orville E. Babcock, the successor of Nathaniel Michler, oversaw the first systematic inventory of the capital's public reservations. His listed included two triangular reservations along South Carolina Avenue SE that would later become Marion Park.

CRITERION C
Areas of Significance: Politics and Government, Community Planning and Development, Transportation, Landscape Architecture
Level of Significance: National
Period of Significance: 1791-1792

Under Criterion C, the Marion Park cultural landscape, as a component, contributes to the national significance

of Pierre L'Enfant and Andrew Ellicott's internationally significant design for the District of Columbia, and as an early American example of Baroque city planning. L'Enfant developed his plan for the City of Washington in 1791, and Andrew Ellicott adapted the plan the following year, retaining the site of Marion Park as an open space within the modified plan. The design, which remains largely in place in the area around the Marion Park cultural landscape, was an early American experiment in the use of Baroque urbanism, consisting of a rational grid with avenues overlaid. In keeping with Baroque planning principles, L'Enfant organized a hierarchy of public space throughout the city, with the main ceremonial areas centered around the President's House and Congress. Avenues radiated out from the seats of power as well as other landmarks in the city. Smaller circles, triangles, and plazas, intended as sites of memorials, monuments, and fountains, were located at intersections throughout Washington, including two triangles at the intersection of South Carolina Avenue SE and E Street SE. By superimposing a series of oblique avenues on top of a regular grid of streets, L'Enfant combined the American preference for orthogonal city planning with the European taste for grand diagonal avenues. The meeting of diagonal and orthogonal thoroughfares—and the instances of interruption in that city plan—created the basis for the historic and contemporary system of parks in Washington, D.C. As such, the Marion Park cultural landscape contributes to the significance of the overall plan of the city but is not considered nationally significant as an individual park under Criterion C.

CRITERION C
Areas of Significance: Landscape Architecture
Level of Significance: Local
Period of Significance: 1962-1970

The cultural landscape is also locally significant under Criterion A in the area of Landscape Architecture, based on the alterations to the park as part of the National Park Service's modernization of Washington D.C.'s small parks and in keeping with the Johnson Administration's mid-20th century Beautification Program. Marion Park is locally significant under Criterion A, as its improvement during this period represents the changing dynamics of the Capitol Hill neighborhood during a time of deterioration, urban renewal, modernization, beautification, and gentrification. Between 1962 and 1970, Marion Park reflects efforts by various federal institutions to modernize, beautify, and maintain the small parks of the nation's capital.

Under the direction of the National Park Service, the 1964 redesign of Marion Park incorporated landscape features with streamlined profiles and a mid-century modernist material palette (including vegetation, structures, and small-scale features). The redesign anticipated the objectives and design trends of First Lady Claudia "Lady Bird" Johnson's Beautification Program. Lady Bird Johnson undertook a campaign to restore natural beauty to blighted downtown areas, beginning in the nation's capital between 1965 and 1969. Her program had two primary objectives: improving the appearance of Washington, D.C.'s most heavily touristed areas, and addressing the deteriorating condition of parks and streetscapes throughout the city. Given its proximity to the federal core, and its location within the Capitol Hill neighborhood, the Marion Park cultural landscape bridged these two beautification objectives and bore out their design palette (as construction on Marion Park started the year before the Beautification Program was launched). While the full-scale redesign of Marion Park happened immediately prior to the beautification projects, Marion Park was improved as part of the Beautification Program with new permanent plantings in 1965-66, an expanded playground in 1968, and a new lighting project that was completed in 1970.

Both the National Park Service and Lady Bird Johnson brought much-needed improvements to Marion Park and other small parks that had fallen into disrepair in the decades after World War II. This period of significance begins in 1962 with the widening of E Street SE on the north side of the park, which narrowed the park to its present boundaries. Two years later, in 1964, the National Park Service closed the portion of 5th Street SE that transected Marion Park, unifying the reservation as one rectangular parcel for the first time since its platting within the L'Enfant Plan. This new spatial organization resulted in significant design changes to the park, as most of the existing circulation, vegetation, and small-scale features were removed and replaced according to new geometric designs that were popular with the National Park Service and the Beautification Program during this period. The park's playground was a major initiative of the Beautification Program in 1968, and new lighting fixtures were installed in 1969-1970. The redesign of Marion Park, implemented between 1962 and 1970, is nearly identical to the Marion Park that visitors experience today.

State Register Information:

Identification Number:	Capitol Hill Historic District
Name:	Capitol Hill Historic District
Listed Date:	1/1/1973 12:00:00 AM

Chronology & Physical History

Cultural Landscape Type and Use

Cultural Landscape Type: Historic Designed Landscape

Current and Historic Use/Function:

Primary Historic Function:	Plaza/Public Space (Square)
Primary Current Use:	Plaza/Public Space (Square)

Other Use/Function	Other Type of Use or Function
Urban Park	Current, Historic
Urban Park	Current, Historic

Current and Historic Names:

Name	Type Of Name
U.S. Reservation 18	Both Current And Historic
Marion Park	Both Current And Historic
Marion Square	Historic
Turtle Park	Historic

Chronology:

Year	Event	Annotation
CE 1608	Explored	Captain John Smith is the first English colonizer to explore and map the Potomac River and its Eastern Branch.
CE 1612	Platted	Captain John Smith publishes account of his travels and maps of his explorations along the Potomac River, its Eastern Branch and the area around Rock Creek in his book, General Historie of Virginia.

Year	Event	Annotation
CE 1632	Land Transfer	King Charles I grants the land that would become Washington, D.C. to George Calvert, Lord Baltimore. George Calvert dies shortly after the grant and the lands are then transferred to Cecilius Calvert, the second Lord Baltimore, who named the land Charles County, Maryland.
CE 1634	Settled	Maryland is settled by Englishmen sent by Cecilius Calvert, the second Lord Baltimore. Each man is granted a set amount of land based on the amount of people they bring to the new province: if they bring more settlers, they receive more land.
CE 1687 - 1688	Land Transfer	Houp's Addition is patented by Walter Houp, consisting of 154 acres, including the land that will become Marion Park.
CE 1696	Land Transfer	Prince George's County is formed out of Charles and Calvert Counties by the Council of Maryland, changing the governance of the land for the future Capitol to the new county.
CE 1764	Land Transfer	Houp's Addition is acquired by Jonathan Slater. His residence is located in a part of Houp's Addition at 8th and M Streets SE, south of the cultural landscape.
CE 1790 - 1791	Established	The Residence Act of 1790 establishes the District of Columbia. Maryland and Virginia cede the area within a 10-square-mile diamond, laid out by Andrew Ellicott and his team, to the federal government. George Washington appoints three city commissioners to oversee the new federal district, including public reservations.
CE 1791	Designed	Pierre L'Enfant lays out the new federal city of the District of Columbia, sited between the Potomac and Anacostia Rivers. The future site of Marion Park is included in L'Enfant's designs as an open-square intersection along the future South Carolina Avenue.
CE 1791	Land Transfer	The federal government acquires the site of Marion Park from William Prout as a street right-of-way.
CE 1791	Purchased/Sold	William Prout purchases land from Jonathan Slater (his father-in-law) through a bond of conveyance. The purchase includes the site of Marion Park. However, Prout does not receive a deed for the land until 1799, after Slater's death.
CE 1792	Designed	Andrew Ellicott is retained to reproduce a city plan based on L’Enfant’s original design, after L'Enfant is dismissed from his position. Ellicott's modified plan retains the open space along South Carolina Avenue, which would later become Marion Park.
CE 1800	Moved	The federal government officially moves from Philadelphia to Washington.

Year	Event	Annotation
CE 1802 - 1816	Land Transfer	The President of the United States transfers jurisdiction for Washington's public commissioners from the District's three commissions to a Superintendent of Public Buildings. This position is also appointed by the President.
CE 1816 - 1849	Land Transfer	The Superintendent of Public Buildings is replaced by a Commissioner of Public Buildings, still under the authority of the President.
CE 1849 - 1867	Land Transfer	Jurisdiction over public reservations is transferred from the Office of the Commissioner of Public Buildings to the newly created Department of the Interior.
CE 1867	Land Transfer	The Office of Public Buildings and Grounds (OPBG), U.S. Army Corps of Engineers, War Department assumes jurisdiction of the public reservations from the Department of the Interior.
CE 1872	Platted	The OPBG first refers to the triangular reservations on South Carolina Avenue SE between 4th and 6th Streets SE that would later become Reservation 18 (Marion Park). The triangular reservation on 6th Street SE and South Carolina Avenue SE is inventoried at 3,619 square feet and is vacant and unimproved. The reservation opposite it at South Carolina Avenue SE and 4th Street SE is inventoried at 4,305 square feet and is vacant and unimproved.
CE 1875	Built	The Anacostia and Potomac River Railroad Company is built, becoming the first streetcar line to cross the Anacostia River and the fourth streetcar line in the District of Columbia. The streetcar line followed E Street SE for part of its route, turning at 4th Street SE, along the western edge of Marion Park.
CE 1876	Built	Fourteen Hilton iron vases are placed in public parks, including two in Rawlins Square. One of the Rawlins Square vases would later be moved to Marion Square. The vases are planted with flowering plants in the summer and filled with "hardy decorative plants" during the winter.
CE 1879 - 1883	Planned	The Commissioner asks for $5000 to improve the triangular reservations on South Carolina Avenue between 4th and 6th Streets SE. The funds are to be used "to reduce its grade to correspond with the proper surrounding street grades; to introduce necessary water and drain pipe; to surface soil, and sow down in lawn-grass seed; and to plant trees and shrubs, and suitably enclose the park." The reservation remains unimproved, but is declared an urgent need, requiring immediate attention.
CE 1883	Built	Mt. Jezreel Baptist Church is built as an African American Baptist Church, located on the south side of Marion Park at the corner of 5th Street SE and E Street SE.

Year	Event	Annotation
CE 1884	Graded	The two small triangular reservations are graded and combined into the larger "Reservation no. 18." It is now inventoried at 35,200 sq. ft. E Street SE and South Carolina Avenue SE are rerouted around the new park. 5th Street SE bisects the improved reservation.
CE 1885	Established	Surface grading is completed, the reservation's lawn is seeded, and gravel roads and paths are laid out in intricate curvilinear patterns throughout the reservation. Workers install 480 feet of 3” and 82 feet of 2” water pipes in the reservation, as well as outlets for three hose valves. 1,800 linear feet of straight and circular curbstone is taken from the Nursery Grounds and installed on the north and south sides of the reservation and on the edges of the center circle.
CE 1886	Established	Eight gas lamps are erected throughout the park. Their locations are unspecified.
CE 1886	Established	Reservation 18's gravel walkways, totaling 1,420 square yards, are improved. 6,800 square yards of soil are used to fine grade the lawns, which are seeded. Brick sidewalks, measuring 8’ in width, are installed along the gravel roadway in the middle of the park, totaling 266 square yards.
CE 1886	Planted	Ornamental and shade trees are planted throughout the reservation, as well as numerous decorative and exotic shrubs. Trees planted include Indian Bean, Japan Cyprus, and Hercules Club, among others. Shrubs include buckthorn, jasmine, japan cypress, and witch hazel.
CE 1887	Damaged	The OPBG requests a night watchman in the park to protect the newly-planted plants that are being pulled up after the day watchman goes home. Chickens wreak havoc on the newly planted shrubs and flowers.
CE 1887	Memorialized	The OPBG recommends renaming Reservation 18 as Marion Park "in memory of the distinguished soldier from South Carolina who served so gallantly in the war of revolution," Francis Marion.
CE 1887	Moved	OPBG improvements are substantially complete. A large vase is installed in the center of the park, having been removed from Rawlins Square when a statue of General Rawlins was installed there. The vase is filled with tropical and flowering plants each summer.
CE 1888	Platted	The OPBG commissions the first plan of Marion Park, documenting the new park as built.
CE 1890 - 1891	Altered	Gravel pathways are resurfaced where worn. OPBG requests funding for asphalt walks to replace gravel paths that are muddy and covered with planks in the spring and fall.

Year	Event	Annotation
CE 1893	Altered	The eight gas lamps in Marion Park, installed in 1886, are provided with burners and lighted for the first time in June, 1893. The OPBG continues to ask for funds for asphalt walks and watchmen.
CE 1893	Altered	The roadway entrances along 5th Street SE are paved, and cobblestone gutters installed along the periphery, measuring 324’ long and 2’-6” wide.
CE 1897 - 1898	Maintained	Minor repairs are made to the gravel roadway [5th Street SE]. The OPBG continues to request appropriations for funds for asphalt walks and watchmen.
CE 1898	Altered	The 5th Street SE traffic circle is widened by OPBG to 25’ in width, reducing the diameter of the park's central circles.
CE 1898 - 1899	Maintained	Extant plants are inventoried, and additional plants added to supplement those that died after the initial planting in 1886. The plants include numerous flowering plants and several exotic specimens. Trees planted included European Alder, Chinese kolreuteria, Japan Judas Tree, and White Birch, among others. Shrubs include naked-flowered Jasmine, meadow sweet, and Bhotan pine.
CE 1900	Built	Sewer pipes are laid on 4th Street SE between South Carolina Avenue SE and E Street SE, and on 4th Street SE between D and E Streets SE. Water mains are laid on the south side of E Street SE from 5th to 6th Streets SE. Coal-tar pavement and asphalt pavements are laid on 5th Street SE from C Street SE to E Street SE, replacing the original road laid in 1894. Asphalt pavement is also laid at 6th Street SE from Pennsylvania Avenue to E Street SE, replacing the 1887 road.
CE 1900	Built	The 5th Street Police Precinct, along the north side of Marion Park, is rebuilt. The new station replaces an existing precinct built circa thirty years earlier.
CE 1901	Maintained	The gravel walks within the park are significantly repaired using 32 cart loads of new gravel.
CE 1901 - 1902	Designed	The McMillan Commission publishes its plan for the 20th century development of Washington, D.C. The plan discusses the need for more fountains throughout the city, comparing D.C.'s public reservations the public space of Rome and other great European cities.
CE 1902	Rehabilitated	Asphalt pavement is laid on the walkways from 4th to 5th Streets SE, and from 5th to 6th Streets SE. 13 trees, and 189 shrubs are removed. 55 others are taken to the nursery for rehabilitation. 2 new trees and 36 shrubs are planted. Lampposts and the vase are painted.
CE 1904 - 1905	Maintained	Repairs are made to bare spots in the lawn, as well as the gravel walkways and roadway. Lampposts and the vase are repainted.

Year	Event	Annotation
CE 1905	Built	A cement fountain basin is constructed in the center of the park, with 5th Street SE diverted around it. The fountain measures 28’-4” across and 2’-6” tall. The Rawlins vase is likely removed at this time.
CE 1905	Planted	New ornamental and exotic plants are added to supplement those already at the park. New species include pearl bush, deutzia, and hibiscus, among others.
CE 1906	Maintained	An iron-pipe post-and-wire fence is erected around the park's central circle containing the fountain basin. The fountain basin's inner walls are reduced to one-half of their original width. Four new side jets are placed. Post-and-wire fences are erected to prevent trespassing, and seed is sown in bare places in the park. One dead tree is removed. Two loads of gravel are used in repairing walks. Seven park settees are repaired, painted, and set in position.
CE 1910	Established	The US Commission of Fine Arts is established. The Commission has oversight of several park redesigns in the ensuing decades.
CE 1920	Planted	Seven deciduous shrubs are planted to replace damaged or missing ones. Their species are unknown.
CE 1925	Land Transfer	The Office of Public Buildings and Grounds transfers all public reservations to the Office of Public Buildings and Parks, a new separate and independent branch of the executive branch managed by the Director of Public Buildings and Public Parks of the National Capital.
CE 1928	Damaged	A storm on June 9 damages many parks across Washington D.C., including four trees at Marion Park.
CE 1929	Altered	The 6 gas lamps in Marion Park are removed.
CE 1933	Altered	The concrete fountain in the center of Marion Park is removed and substituted with a flower bed.
CE 1933 - 1934	Land Transfer	The Office of Public Buildings and Public Parks of the National Capital transfers all public reservations, including Marion Park, to the Office of National Parks, Buildings, and Reservations, designated the National Park Service in 1934.
CE 1935 - 1936	Designed	As part of the Roosevelt Administration's New Deal programs, the Works Progress Administration redesigns Marion Park, likely with funding from the Public Works Administration. The new landscape plan is approved by the US Commission of Fine Arts, but is revised due to objections related to closing 5th Street SE as a north-south roadway through the park. The design is subsequently altered to allow for 5th Street SE to remain open, while bringing "the two parts of the park in[to] proper relation." The new plan is approved. However, due to a lack of funding, it is not executed, and the improvements are eventually abandoned.

Year	Event	Annotation
CE 1941	Altered	Several benches (exact number unknown) are added to the park at the request of the neighborhood.
CE 1943	Planned	The Federal Works Agency, on behalf of the Cadet Nurse Corps at Providence Hospital, requests that the Secretary of Interior grant permission for the construction of a temporary barracks on the western end of Marion Park. The request is denied due to the need for play space in the city and as a result of the park's heavy use by neighborhood residents.
CE 1957	Designed	Marion Park is redesigned, combining elements of the OPBG plan and the 1935 WPA Plan. The District of Columbia compels the Landscape Architecture Branch of the National Capitol Parks to retain the traffic circle and keep 5th Street SE open through the park. The plan is abandoned.
CE 1962 - 1963	Land Transfer	The National Park Service transfers jurisdiction of 4,368 sq. ft. of land (a 10-foot strip along the north side of E Street SE) to the District of Columbia Commissioners for the widening of E Street SE.
CE 1963	Designed	The National Park Service's National Capital Office Design and Construction division submits a plan to re-landscape Marion Park to the Commission of Fine Arts. The design proposes new, wider walks running parallel to the southwest and northeast boundaries of the park, and two rows of columnar evergreen trees dividing the park into two parts along the central axis. The Commission decides that this plan to divide the park is not desirable, and that the park should be treated as a single unit. This modernized plan is abandoned, and the Commission of Fine Arts requests new plans.
CE 1963	Designed	The revised plans do not meet the Commission's standards. New designs eliminate columnar evergreen trees on the center axis of 5th Street SE. The new design has tree-lined oblique walkways along the center axis of the park. The Commission is of the opinion that the design remains ununified. Commission staff work with National Park Service Staff to resolve the issues
CE 1964	Built	The new design for Marion Park is approved and built as part of modernization efforts in the District. The design was contemporary with and in keeping with Lady Bird Johnson's Beautification Program. This design includes rectilinear walkways, a new play area, and the closure of 5th Street SE. The park land is generally cleared prior to new construction, apart from several trees and the brick walkways surrounding the park. The new playground consists of concrete culvert pipes, "fantasy walls," a hexapod, earthen mounds for children to play on, a large sculptural turtle, and a plank bridge.

Year	Event	Annotation
CE 1968	Inhabited	During the 1968 protests following the assassination of Martin Luther King Jr., army troops are bivouacked in Marion Park to prevent further looting, fires, and damage to property by rioters. Most damage happens along the commercial corridors of Pennsylvania Avenue SE and 8th Street SE, nearby.
CE 1969 - 1970	Maintained	Funds are appropriated for plant replacement and for a lighting project in Marion Park.
CE 1970	Altered	14 mushroom-style lights are installed in the new park along the east-west walkways.
CE 1970 - 1971	Built	It was likely during this time that the playground was fenced in and gates were added, after dog owners ask for a dog park in a third of Marion Park.
CE 1985	Altered	Plans call for replacement of the existing mushroom lights with Saratoga-style lighting units in the same locations. However, these plans are unrealized.
CE 1995	Altered	The path connecting the play area to the western north-south walkway is removed during renovations in order to protect an adjacent tree's roots and to allow for the connection of the berms on either side of the former path.
CE 1995 - 1999	Built	The Friends of Marion Park begin raising funds for the redesign of Marion Park, including a new playground. The new playground is designed, built, and dedicated to slain officer Jason E. White of the nearby police precinct during this time period, opening on May 20, 1995. Also added during this time is a community bulletin board at the southwestern corner of the park. Plans for a larger redesign of the entire park are developed but are not implemented due to a lack of funding.
CE 1996	Altered	All existing park lights are replaced with the "Washington Standard" poles and luminaires in the same locations.
CE 2004	Rehabilitated	The National Capital Region, as part of a landscape rehabilitation, adds a large number of plantings to Marion Park, including maples, winterberry, panicled goldenrain tree, liriope, saucer magnolia, black gum, cherry laurel, and oaks. Also added at this time are 2,495 daylilies, 3,200 liriope, and 6,450 daffodils in the north and south-central rectangles. Shrubs on the north side of the park are removed, and new shrubs are planted at the east and west end rectangles of the park.

Year	Event	Annotation
CE 2007	Built	Sometime around 2007, a new metal playground structure is installed, replacing the old wooden one that was installed in 1995. During this time, the turtle is moved from the northwest corner of the play area to the southwest corner. Also added around this time is a synthetic play surface underneath the playground, three springy motorcycles, a seesaw, and new kiddie tables. The kiddie tables are moved from the northeast corner of the playground to the southwestern corner.
CE 2009	Planned	Congress authorizes a memorial to Francis Marion to be installed in Marion Park. The Marion Park Project, organized by the Palmetto Conservation Foundation, is met with much neighborhood resistance for its proposed loss of open space in the park. The project is abandoned.
CE 2009 - 2011	Altered	The majority of 1960s era benches are removed and replaced with larger, newer models with curved armrests. More benches are added in the playground area.
CE 2014	Rehabilitated	A major rehabilitation of the park results in benches, trash cans, drinking fountains, and plantings. Walkways are repaired in-kind in the same locations.

Physical History:

Pre-1608-1790: Pre-Colonial History and Settlement

The Marion Park cultural landscape is located on a rectangular, 1.54-acre parcel of land. It is bounded by 4th Street SE to the west, E Street SE to the north and south, and 6th Street SE to the east; it is located within the Southeast Quadrangle of Washington, D.C. The cultural landscape comprises United States Reservation 18, and it is managed by the National Park Service, National Capitol Parks--East.

The first documented colonial exploration of the area associated with present-day Washington, D.C. occurred in 1608, when Captain John Smith mapped parts of the Potomac River and initiated contact with Native American tribes. He encountered a large Native American settlement, the seat of the Algonquin-speaking Nacotchtanks, located directly south of present-day Washington. As European immigration increased, established Native American settlements were abandoned or taken by force. Between 1608 and 1790, Europeans replaced Native Americans as the main inhabitants of land that would eventually become Washington, D.C. Forests were cleared to make way for agriculture as European-born and colonist subsistence farmers began to plant for profit (Bushong 1990: 12, 16). Colonists established a number of tobacco plantations between the Potomac and Anacostia Rivers.

The land that encompasses the present-day Marion Park cultural landscape was part of a 154-acre tract that was patented in 1687 by Walter Houp as Houp’s Addition, adding to the adjacent 500 acres he owned in the Houpyard to the east. By 1700, Walter Houp had returned to England; the chain of title for the cultural landscape is unclear until 1764, when Jonathan Slater purchased the land in Houp’s Addition. Slater established his residence in Houp’s Addition near the intersection of present-day 9th and M Streets SE, southeast of the cultural landscape. The 1790 census lists Slater as owning 27 slaves, a high number that suggests that Slater grew labor-intensive crops like tobacco across a large portion of his land holdings, possibly including the cultural landscape.

By the time the newly-formed federal government set out to create the District of Columbia in 1790, the site of the Marion Park cultural landscape was owned by Jonathan Slater. Under an agreement with President George Washington, the original proprietors of the land within the proposed District of Columbia were to convey lands for the public right-of-way and for government buildings. (This is discussed in more detail in the next section.) As one of the major landowners of the future capital city, Slater agreed to Washington's terms. However, only a few weeks before the agreement was signed between President Washington and the proprietors, Slater agreed to sell his land to William Prout. As a result of this complication, President Washington summoned Prout to sign the agreement along with the other proprietors, to which Prout readily agreed. (Overbeck and Janke 2000: 126-28; McNeil 1991: 47-8).

It is unclear how much of Houp's Addition was immediately sold to the federal government, as the proprietors' agreement with Washington was vague in its description of what land was being conveyed (Carter et al., 2018: 242, 253). Despite having purchased the property from Jonathan Slater, Prout did not receive it until 1799, after Slater died. Nevertheless, between 1791 and 1799, William Prout would play a significant role in the real estate development of much of Southeastern Washington D.C.

Summary
Between 1608 and 1790, European settlers replaced Native Americans as the main inhabitants of land that would eventually become the city of Washington, D.C. As European immigration increased, established Native American settlements were abandoned or taken by force. Forests were cleared as colonists established a number of tobacco plantations between the Potomac and Anacostia Rivers (Bushong 1990: 12, 16). The future site of Marion Park was first conveyed to English settlers as part of a 1632 land grant from Lord Baltimore, and it was part of the land patented by Walter Houp in 1687—a tract that he named Houp's Addition. By 1764, Jonathan Slater had acquired Houp's addition and established a significant plantation with the help of 27 slaves, just south of the cultural landscape.

By 1790, when the Residence Act established the District of Columbia, the Marion Park cultural landscape was primarily agricultural in use, with associated vegetation including crops and forested areas. According to historic maps, there were a limited number of buildings and structures associated with the pre-District farms and plantations in this area. This included one large house and several other structures located near the banks of the Eastern Branch (now the Anacostia River), on the estates owned by Jonathan Slater and likely William Young. The map is representative of the conditions in this period, but building locations are not precise. Given their proximity to the Eastern Branch of the river, these structures were likely located south of the cultural landscape (Prigs 1790; "View of the City…" 1792, Library of Congress).

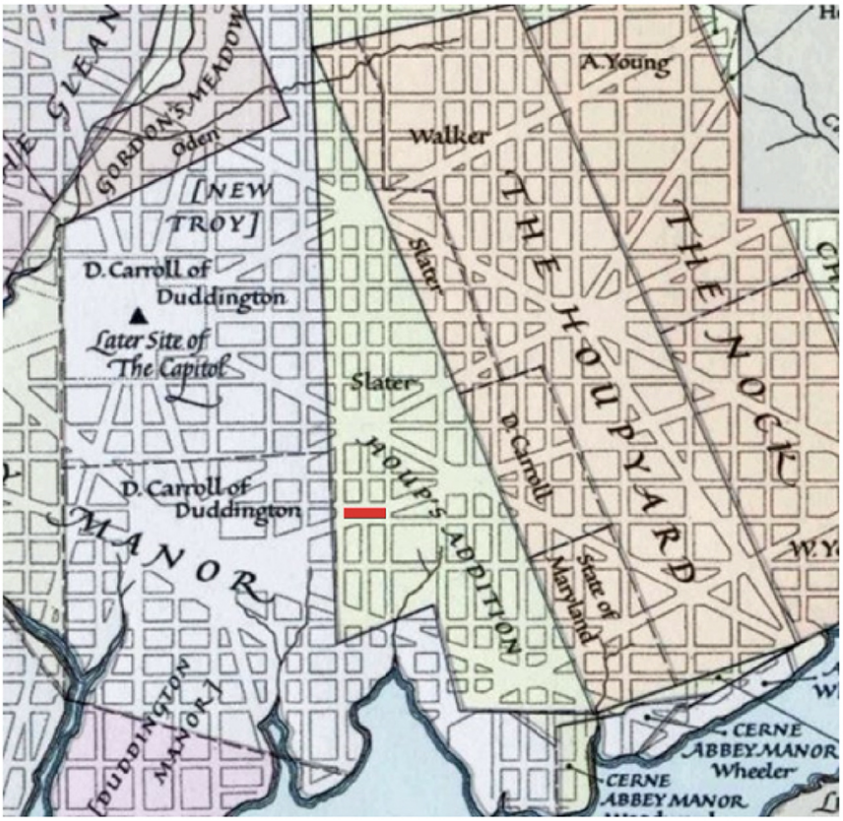


FIGURE 4: This map shows the original proprietors and their landholdings circa 1791, including Houp's Addition and The Houpyard. The future Marion Park is outlined in red (Excerpt from "Map Showing Tracts of Land in Prince George's County, Maryland Conveyed for the Federal City & Ownership of the Land on June 28-30, 1791, when the First Trust Deeds Were Signed," in Carter et al., 2018).

1791-1792: The L'Enfant Plan

In 1790, the United States Congress passed the Residence Act, which authorized President George Washington to select the location for the permanent capital of the United States of America. On January 24, 1791, Washington announced that the capital would be built on a ten-mile tract centered at the confluence of the Potomac and Anacostia Rivers. Maryland and Virginia ceded the area within the 100-square mile diamond to the federal government. Washington appointed three commissioners of the District of Columbia—David Stuart of Virginia, and Thomas Johnson and Daniel Carroll of Maryland—to survey the city and oversee construction of government buildings. Andrew Ellicott and his team, working under the direction of the D.C. Commissioners, marked out a diamond-shaped area, measuring ten miles on each side. The new District of Columbia encompassed territory in Maryland and Virginia, including the forks of the Potomac River and its Eastern Branch, which would eventually be renamed as the Anacostia River. Forty boundary stones, laid at one-mile intervals, established the boundaries based on celestial calculations made by Benjamin Banneker, a self-taught astronomer of African descent and one of the few free blacks living in the vicinity (Leach and Barthold 1997: VIII.7). Within the district, the area at the meeting of the Potomac and Eastern Branch rivers was laid out as the City of Washington.

Major Pierre Charles L'Enfant, a French artist and engineer who had formed a friendship with George Washington while serving in the Revolutionary War, requested the honor of planning the new capital. L'Enfant's final design encompassed approximately 6,111 acres, an area that was double the combined area of colonial Boston, New York, and Philadelphia. The entire plan encompassed the area between the Potomac and Anacostia Rivers, beginning at their convergence and extending north toward present-day Florida Avenue, which was originally named Boundary Street (Bedner

2006: 11-12). The area within the boundaries of L'Enfant's plan—which included the site of the Marion Park cultural landscape—was largely agricultural or undeveloped at this time, giving the federal city's founders the unique opportunity to create an entirely new capital city (Leach and Barthold 1997: VIII.7).

After surveying the bounded area, L'Enfant developed a plan that combined the grand processional ideas of the French baroque with the English reverence for existing landscape features. L'Enfant's plan delineated ceremonial spaces and grand avenues radiating from seats of power in the baroque style, while also respecting the natural contours of the land in the manner of rational English garden design. Just as his design for the capital city borrowed from French and English precedents (e.g. Vaux le Vicomte and Versailles), L'Enfant's plan also drew from American precedents for the cities of Philadelphia and Williamsburg, transforming the practicality of the ubiquitous American grid through a more profound understanding of the European Baroque style (Comeau 2000: 47).

Notations on L'Enfant's original 1791 plan explain how he first chose the location for significant buildings and squares, including the sites for the President's House and Congress. They were located on small, centrally-located hilltops whose higher elevations provided "the most advantageous ground, commanding the most extensive prospects" (Bedner 2006: 11). L'Enfant then linked these prominent sites via wide, diagonal avenues, oriented northwest to southeast, and northeast to southwest. L'Enfant's design specified that these avenues should be grand, wide, and lined with trees to emphasize unobstructed reciprocal views toward monuments and significant buildings (Miller 2002: 32-4). His notes suggested naming the avenues after the original thirteen colonies. On top of this arrangement of avenues, L'Enfant overlaid an orthogonal grid of streets, oriented in the cardinal directions. The size of individual blocks varied, ranging from small squares to larger rectangles.

The juxtaposition of the orthogonal streets and the diagonal avenues created opportunities for ornamental green spaces, ranging from large squares to smaller circles and triangles, where the two street systems met (Leach and Barthold 1997: VIII.7-8). Though the entire plan was designed to emphasize the importance of the area between the Capitol and the President's House, the network of small open spaces located outside this core was an integral part of L'Enfant's design. The open spaces and markets planned throughout the city would promote a functional and balanced settlement. As such, the plan of the capital reflected the nation it represented.

On paper, L'Enfant shaded and numbered fifteen larger squares as open space, indicating that the squares were to be "divided among the several States in the Union, for each of them to improve, or subscribe a sum additional to the value of the land for that purpose." The squares, named for the states, would be separate unto themselves, yet "most advantageously and reciprocally seen from each other…connected by spacious Avenues round the grand Federal Improvements," much like the United States, bound together by the Constitution. L'Enfant speculated that the population would grow and be evenly distributed if each of the states participated in a square's development, creating small villages with residents and legislators from individual states clustered around the squares. L'Enfant specified that each reservation would feature statues and memorials to honor citizens worthy of imitation. The urban landscape would thereby embody and perpetuate the nascent country's values and ideals (Leach and Barthold 1997: VIII.8).

In addition to the larger state squares, L'Enfant included more than two dozen open spaces throughout the city, in the form of smaller squares, circles, triangles, and other shapes. Most sites were located at the intersections of diagonal and gridded streets. L'Enfant's notes do not include formal plans for these smaller spaces, although many of them formed shapes like goose-feet and bow-ties that were common features in Baroque urban plans and were used to focus attention on secondary views and important sites (Fanning 2005: 19). See the Small Parks Cultural Landscape Overview for more on L'Enfant's design principles.

On L'Enfant's original plan, the area that would become Marion Park was platted as an open rectangle along a major axial thoroughfare, later South Carolina Avenue, running southwest-northeast. The avenue began at James Creek Canal, south of the Capitol, and extended to the northeast at a 70-degree angle. As platted by L'Enfant, the avenue bisected a large open space (later Garfield Park) labeled "E" that would hold one of several grand fountains and a smaller open square

(later Marion Park) one-block long between 4th and 5th Streets SE. The avenue then crossed Pennsylvania Avenue at a large open square (later Eastern Market Park), ending at Kentucky Avenue (Barthold, 1993: 1).

As Pierre L'Enfant was refining his design, President George Washington and Secretary of State Thomas Jefferson oversaw the real estate transactions necessary to finance the city's physical development. At the suggestion of Georgetown businessman George Walker, they used a unique scheme to obtain the land from the original proprietors, with transactions contingent upon the yet-unfinished city plan. The government would purchase land designated for federal buildings at approximately $67 an acre. The proprietors would donate to the government land set aside for streets and avenues. The remaining acreage would be divided into city blocks, and each block would be further subdivided into lots. The lots in each block would be split evenly between the government and the original owners. Proceeds from the sale of the federally-owned lots would fund the construction of government buildings and the improvement of parks. Anticipating that the value of the land would increase significantly, the proprietors retained only 16 percent of their original holdings, turning over 84 percent of it to the federal government (Leach and Barthold 1997: VIII. 8-9).

The first sale of federal lots in the city of Washington took place in October 1791. Believing the sale would hinder the city's development, L'Enfant refused to furnish his plan for use. The sale was a failure, with only 35 of the 10,000 potential lots sold. Under pressure from the D.C. Commissioners, President Washington relieved L'Enfant of his position and retained Andrew Ellicott to reproduce a city plan based on L'Enfant's original design.

Between 1791 and 1795, the city plan was surveyed and laid out in sections by Andrew Ellicott (assisted by Isaac Briggs, George Fenwick, and his brother Benjamin) until their dismissal in October 1793. Benjamin Banneker also participated in the survey of the District of Columbia boundary between February and April 1791. He left the survey to return to his farm near Ellicott City, Maryland to continue his work associated with tracking the positions of various celestial bodies.

Ellicott's map largely followed the L'Enfant Plan, but departed from it in several important ways. Ellicott straightened Massachusetts and Pennsylvania Avenues, eliminated twelve public reservations, deleted five radial avenues, omitted any mention of large fountains, and re-aligned several public reservations and streets. Perhaps most notably, Ellicott omitted L'Enfant's name on his first draft of the plan (Miller, 2002: 45-47). Ellicott also eliminated L'Enfant's notes concerning the installation of statues, monuments, and memorials at public spaces throughout the city, as well as his 15 yellow-shaded reservations, thereby abandoning any comprehensive plan for the treatment of the city's open spaces. He did, however, retain his predecessor's directive to divide the avenue into "footways, walks of trees, and a carriage way." Streets and avenue names first appeared on Ellicott's plan, although the convention of naming avenues after states in the union is thought to have been originally conceived by L'Enfant (Leach and Barthold 1997: VIII.9-10).

Ellicott retained L'Enfant's general conception of South Carolina Avenue, but lengthened it, beginning further west at Delaware Avenue and terminating at Massachusetts Avenue. Ellicott also followed L'Enfant's recommendation to have E Street SE transit from the north side to the south side of the block containing the future reservation. This allowed Ellicott to align the three would-be reservations making up Seward Square, Stanton Park, and Marion Park vertically between 4th and 6th Streets SE--moving the future Marion park one block to the east. In doing so, Ellicott lengthened the open space that would later host Marion Park, extending it from L'Enfant's one block to two blocks to match the reservations to the north (Barthold, 1993). The 100-foot width of 5th Street, which connects these three parks, emphasizes its special situation in the street grid.

In 1792, Ellicott and his team set to work implementing the final plan, focusing on the area between the President's House and the Capitol. The construction of streets created additional federal acreage at the many odd-angled intersections. While these spaces were largely amorphous in L'Enfant's original plan, Ellicott reconfigured many intersections, cutting off some of their acute angles to form near-circular or rectangular openings (Leach and Barthold 1997: VIII.11). The result was the creation of additional open spaces, located within street rights-of-way. These sites, many of which do not appear as delineated areas on either the L'Enfant or Ellicott maps, would eventually form the basis of

Washington, D.C.'s network of small parks. Ellicott's survey of the squares surrounding Marion Park is recorded in surveyor's returns dated September 3 and 4, 1793. These squares were platted by surveyor James Dermott on various dates from April 14, 1794 to August 18, 1795, and officially recorded with consent the of the original proprietors from August 22, 1795 to April 13, 1797.

Summary
The Marion Park cultural landscape was defined in the 1791 L'Enfant Plan as an unassigned open reservation. By 1792, it was formally incorporated as part of the earliest designs for the District of Columbia under surveyor Andrew Ellicott, although it wasn't platted and paved until later periods of significance. The earliest development near the cultural landscape began near the turn of the eighteenth century. The area, however, would remain sparsely developed until the Civil War, remaining isolated between two pockets of development near the Capitol and Navy Yard (Barthold, 1993). As it awaited its own development, the cultural landscape likely retained its historic agricultural use to some degree but was forested in general. The topography was largely flat with a gradual slope from northeast to southwest.

Located east of the Capitol area, which was the target of Ellicott's earliest interventions, the cultural landscape likely had views toward the activity in the federal core, including the establishment of the first federal buildings. A map created by A. C. Harmon in 1931 represents the conditions of Washington, D.C. as of 1801-2 (see Figure 6). This map indicates clusters of development near the Capitol and Navy Yards, with only a handful of structures near the cultural landscape, along South Carolina Avenue (Harmon 1931). There is no documentation of the cultural landscape's vegetation, circulation features (within the small park), buildings and structures, or small-scale features as of 1792.

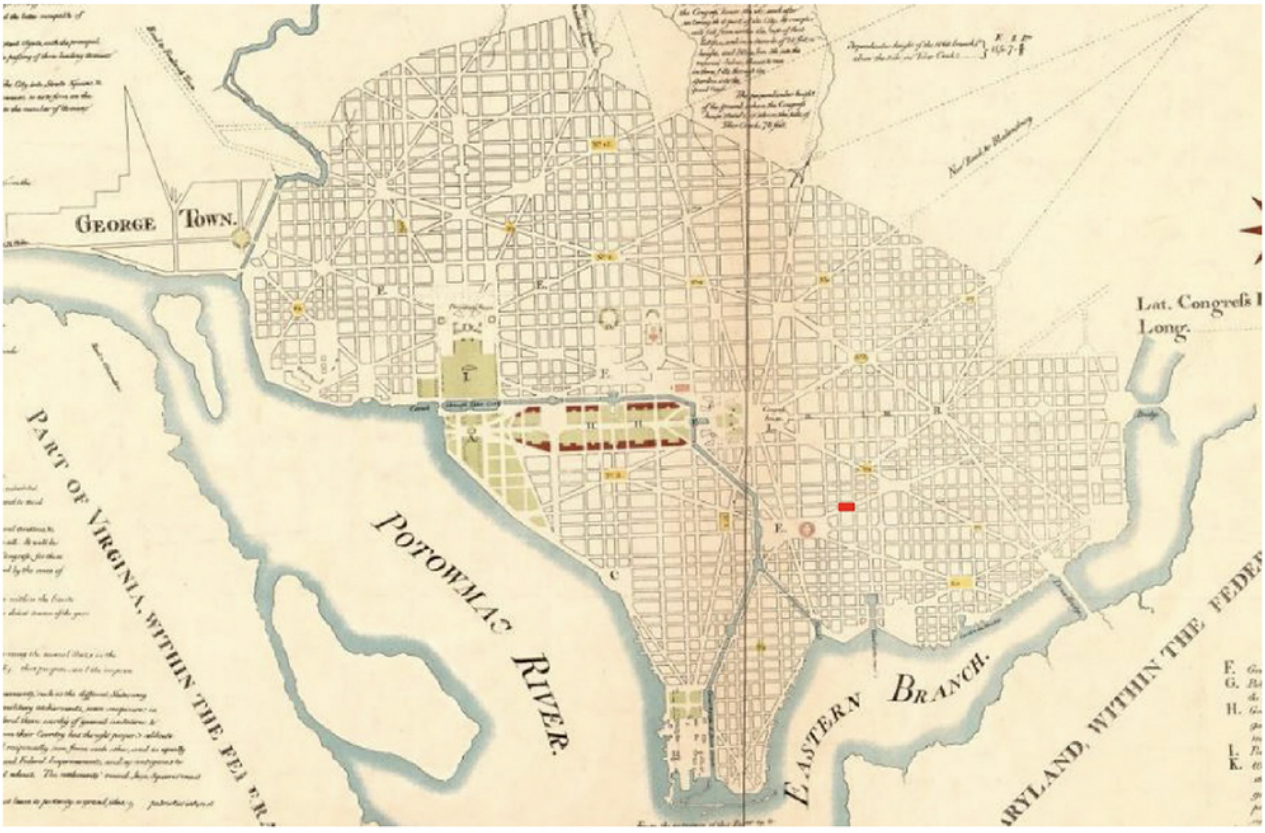


FIGURE 5: Plan for the City Intended for the Permanent Seat of the Government of the United States, showing Marion Park (outlined in red) as an open space (orange) (Excerpt from L'Enfant 1791, Library of Congress) .

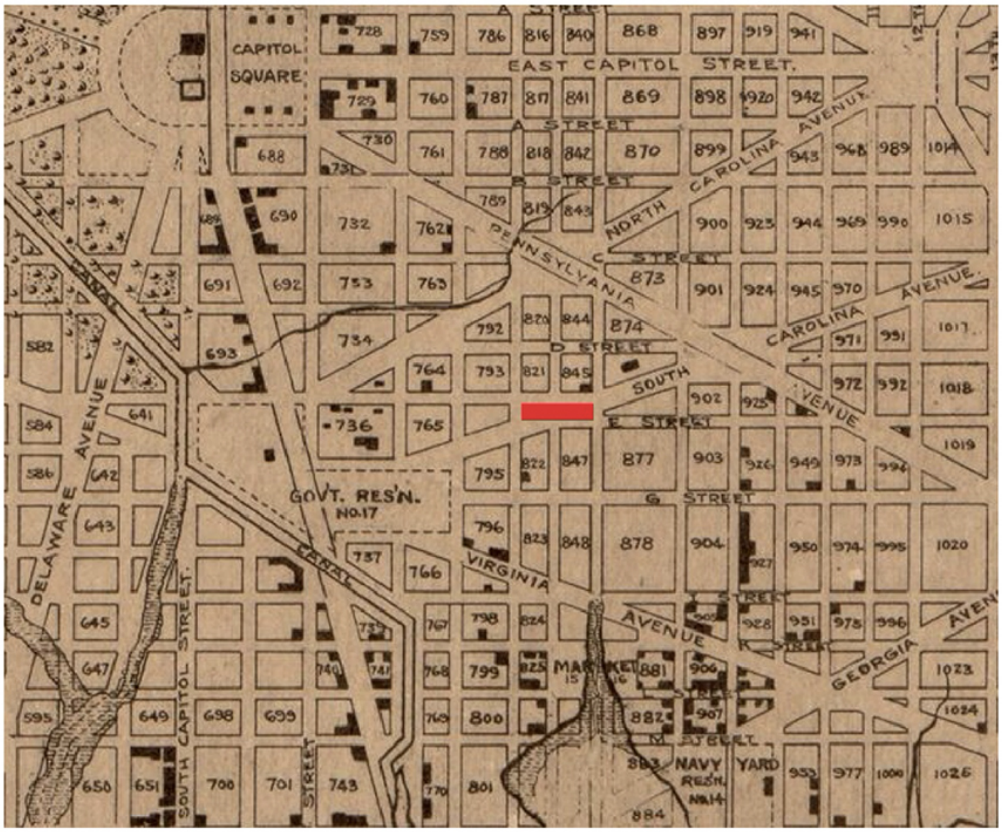


FIGURE 6: Excerpt from Historical map of the city of Washington, District of Columbia: view of the city & location of the houses in the year 1801-02: the beginning of Washington. The reservation that would become Marion Park, outlined in red, remained sparsely populated at the turn of the eighteenth century (Harmon 1931, Library of Congress).

1793-1866: Early and Mid-Nineteenth Century Developments

William Prout was an essential character in the development of the Capitol Hill area at the turn of the 18th century, but development of his land began slowly. When Prout purchased the land around the Marion Park cultural landscape from Jonathan Slater in 1791, it was not entirely clear if the new capital city would include his property. However, a few months later when the proprietors' agreement was executed, Prout's land was indeed within the District boundaries. As a merchant, Prout began investing in the creation of essential services for the new community. He sold bricks and hay, established the city's first tavern hotel (on the Eastern Branch near the Slater house), funded the construction of several churches (to the north and south of the future Marion Park), and built a fishery (near the Navy Yard) to augment his income. Writing of the L'Enfant Plan, Prout noted that his land "lies in the center and is the best situated in the whole city. It comes within 100 yards of the state house, the Royal Exchange, the Bank, Town House or Guild Hall, three markets, and a great many capital square" (Overbeck and Janke, 2000: 122-139). The cultural landscape did benefit from this proximity, as the street rights-of-way were surveyed in 1792, and the earliest development along the future South Carolina Avenue SE, The Maples, emerged shortly after.

Prout paid off his debt for the Slater property in 1799, and significantly changed the management of the land. Previously, the land was primarily used for agricultural purposes such as the Slater plantation. When the 1800 Census was taken, only four slaves were recorded on the former Slater land. This suggests that Prout no longer farmed the land with the same crops as Slater and may indicate a further change in land use for the cultural landscape (Overbeck and Janke, 2000: 122-139). Working with several other investors, Prout successfully opened the Eastern Market (two blocks northeast of the cultural landscape) in 1805-1806. He was elected to the first city council, was an

officer of the Anacostia Fire Company (9th and M Streets), chartered the Anacostia Bridge (near 11th Street Bridge), and conveyed much of land around the cultural landscape to organizations for use in civic and religious purposes (Overbeck and Janke, 2000: 122-139).

Development in the immediate vicinity of the future Marion Park was directly catalyzed by Prout's real estate dealings. Prout was a member of Washington D.C.'s first Episcopalian Church, which had been meeting in a tobacco barn adjacent to Prout's property since 1794. In 1806, Prout donated land in Square 877 (along the 600 block of G Street SE, one block southeast of the cultural landscape) for the construction of Christ Church, the oldest church in the original Washington, D.C. Just a few years later, in 1810, the first Methodist congregation in Washington D.C. built the Capitol Hill United Methodist Church at 514 4th Street SE (immediately south of the cultural landscape). Several years later, the black members of the Capitol Hill United Methodist Church separated from their white counterparts and purchased land at 4th and D Streets SE from Prout for construction of their own church (immediately north of the cultural landscape). Prout is credited with being among the first of the proprietors in the District to sell property to freed black residents, having sold Moses Liverpool a lot on Square 825 in 1804 (several blocks south of the cultural landscape). Historian Ruth Ann Overbeck wrote that "it can be surmised that [Prout] did other business as well with Southeast's expanding free black community" (Overbeck and Janke, 2000: 122-139). By the time of Prout's death in 1823, most his lots remained unsold and the cultural landscape remained as unimproved open space. However, he had cleared the path for the development of much of the Capitol Hill neighborhood in the subsequent decades leading up to the Civil War.

One of the few structures built by this time was a large Georgian mansion named "The Maples." Prior to the planning of the Capitol, the site in square 875 had a small log cabin in a maple grove and was known as "Maple Square." In 1795-1796, a wealthy merchant and land speculator by the name of William Duncanson purchased the square from the federal government. (Prout had ceded the land to the federal government a few years earlier.) Duncanson built the new house known as The Maples, together with outbuildings and slave quarters, on the site one block east of the cultural landscape, along the unpaved future South Carolina Avenue SE (Washington Perspectives, Inc., 1979). It is unknown if Duncanson cultivated the land around the house, but it he likely did, as the area was still generally rural in nature: in a letter to her uncle, Duncanson's wife, Mayne, described the area around their new house as "complete country." She went on to state that in the whole city they saw but 100 houses and that the city had no streets, only lanes where streets were supposed to be (Overbeck and Janke, 2000:122-139). The Maples was one of a handful of early large estates built during the late-eighteenth century in the Capitol Hill area. As a form of speculative real estate, it was likely a catalyst for subsequent wealthy Washingtonians to build and develop the neighborhood (Hughes et al., 2016).

The first house to be constructed immediately adjacent to the cultural landscape was the James Carbery House, built in 1803 immediately northeast of the cultural landscape and east of The Maples. The lot on which the house was built was acquired by the federal government in the initial platting and was allocated for sale. In 1790, real estate speculators Morris and Nicholson purchased the lot, but they defaulted, and the government retained the land. The square was then purchased at auction in 1800 by Hugh Densley, a professional plasterer and builder who had worked on both the White House and the Capitol. Like other early builders in the Capitol Hill area, Densley purchased unimproved lots, developed them, and sold them at a profit. Such was the case with the property at 423 6th Street SE (Washington Perspectives, Inc., 1978).

Architect Robert Alexander purchased the house in 1803 and brought with him four slaves. As an architect, Alexander worked on the Navy Yard and Marine Commandant's House. He was also close friends with noted architects Benjamin Latrobe and George Hadfield, who supervised the Navy Yard and Commandant's House projects, respectively. Receipts indicate that Alexander had a cow and seven hogs on the property. Keeping livestock was common at this time in Capitol Hill and it is possible that the cultural landscape was used as grazing land for Alexander's animals. Alexander did not live in the house for long and leased the house to Benjamin Latrobe upon the architect's arrival to America in 1807. Latrobe designed an addition to the house for his architectural studio, living and working adjacent to the cultural landscape until Alexander's death in 1811 (Washington Perspectives, Inc., 1978). Alexander and Latrobe were among the first residents of the area around the cultural

landscape.

Except for The Maples and the Carbery House, few buildings had been built immediately adjacent to the cultural landscape by the early 1800s. Even fewer buildings faced the area that would become Marion Park, as evidenced by the 1857-1861 Boschke maps. Instead, the city's development was concentrated in the areas around the Capitol, Marine Barracks, and Navy Yard, with a limited number of buildings beginning to bridge the gaps between these areas.

The British Army burned large sections of the federal core in the War of 1812, and reconstruction of the capital city began in 1815. It continued until the 1830s, with most new development clustered around the Navy Yard and the Capitol. Meanwhile, the Marion Park cultural landscape likely remained rural and agricultural in use, with a few scattered houses and structures nearby, according to A.C. Harmon's 1931 map of the City of Washington in 1801-1802 (Harmon 1931). By the late 1850s, development had begun around the future Marion Park reservation, with a limited number of houses along its northern boundary. According to Albert Boschke's Map of Washington City, as of 1857, approximately 10 structures faced the open square that would become Marion Park (Boschke 1857).

Without an extensive network of navigable roads, or many buildings in the vicinity of the cultural landscape, the green spaces set aside in L'Enfant's plan remained undesigned and in use as passive agricultural land for much of the 19th century. The first documented effort to plant trees in the District dates to 1807, when Thomas Jefferson oversaw the installation of four rows of Lombardy poplars along Pennsylvania Avenue NW (Leach and Barthold 1997: VIII.14). The first city park, in the northernmost section of President's Park (now Lafayette Square, northwest of the Marion Park cultural landscape), was designed in the 1820s, in advance of a visit by the Marquis de Lafayette (Leach and Barthold 1997: VIII.14). There is no documentation of any similar efforts at this time to plant trees or install other park features in the Marion Park cultural landscape. Instead, Marion Park was preserved as open public space, but remained undesigned and unimproved.

In 1849, the United States Congress created the Department of the Interior (DOI). The Congressional Act charged the new DOI with control over the nation's internal affairs, consolidating the role of the General Land Office, the Patent Office, the Indian Affairs Office, and the military pension office. The Department of the Interior was also tasked with the care and management of all federal property, including public parks in the city of Washington (Leach and Barthold 1997: VIII.16). This included the site that would become Marion Park.

The Civil War years (1861-1865) marked a period of extensive growth for Washington, D.C., as the wartime population multiplied, and the city fortified itself against another attack like the events of 1814. At the start of the war, Washington was a small, relatively undeveloped town with a population of just over 60,000. Few streets were paved, and an open sewer carried trash, creating poor sanitary conditions (Miller 2002: 88). Over the course of the war, the population of the city more than tripled, from 61,000 in 1860, to 200,000 in 1864, as troops, formerly enslaved persons, and other transplants took up residence in the city (Leach and Barthold 1997: VIII.21). This wartime population boom heightened the demand for new construction. Temporary buildings were constructed to serve as everything from housing to hospitals, and open spaces became campsites for troops and escaped slaves (Leach and Barthold 1997: VIII.51). It is unknown if the cultural landscape was used for this purpose.

Summary
By 1866, the cultural landscape retained many of the same conditions as the previous period, as it remained sparsely populated and largely undeveloped. At this time, the cultural landscape's spatial organization consisted of two undeveloped triangles bisected by South Carolina and 5th Street SE. The cultural landscape generally sloped from northeast to southwest, maintaining its topography from the previous era. By 1866, the first few buildings were constructed immediately outside the boundaries of the cultural landscape, including the Carbery House (on the north side of E Street SE) and The Maples (one block to the northeast). However, the reservation does not appear to have hosted any buildings or structures during this period. Without formal landscape features or regular maintenance practices, the reservation was likely used by the adjacent landowners for gardens,

refuse heaps, and livestock. Vegetation likely consisted of patches of grass and trees. At this time, there were likely only informal circulation features within the future park, without any paving, as the streets surrounding the cultural landscape had yet to be improved. The cultural landscape retained views to the Capitol and there is no documentation of extant small-scale features during this time.

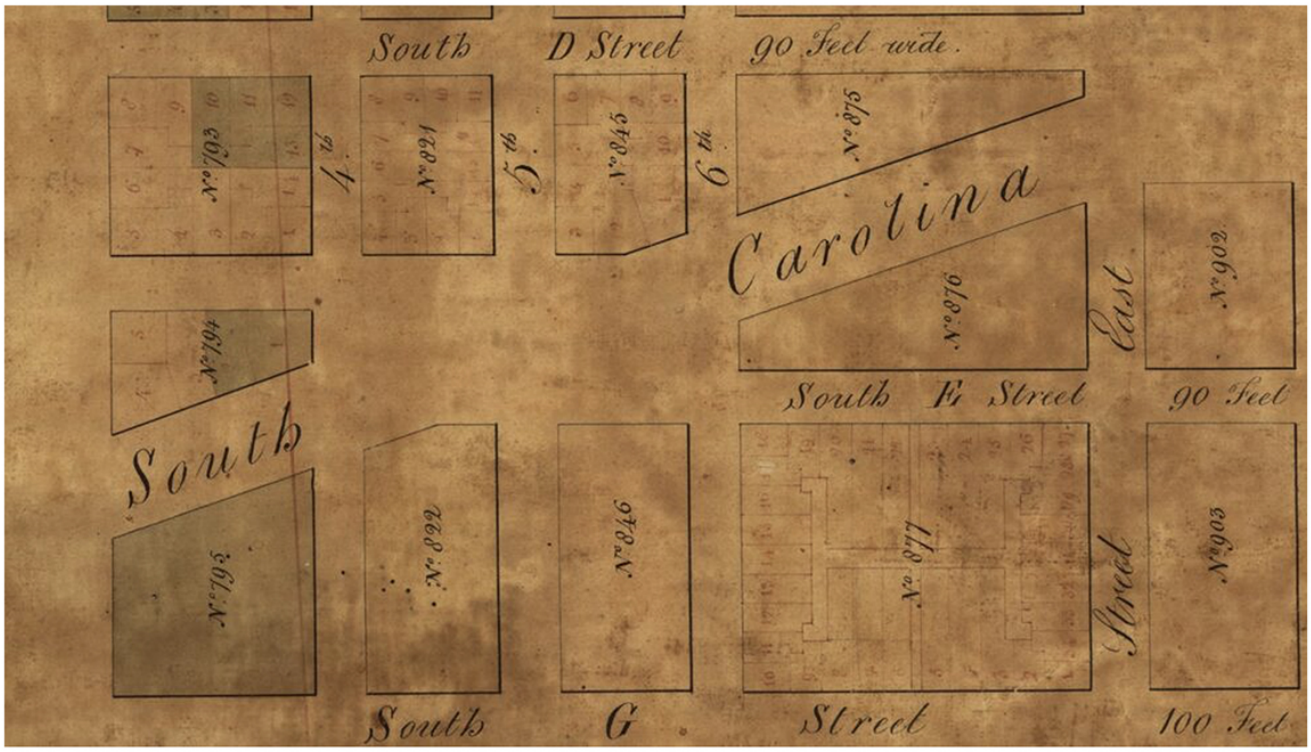


FIGURE 7: The cultural landscape as it appeared in 1800 remained largely undeveloped. Much of the land had been surveyed and parceled out but had not yet been sold. The first structures built around the cultural landscape were "The Maples" in square 875, and the Carbery House in square 845. (Excerpt from Plan of part of the city of Washington, 1800, Library of Congress)

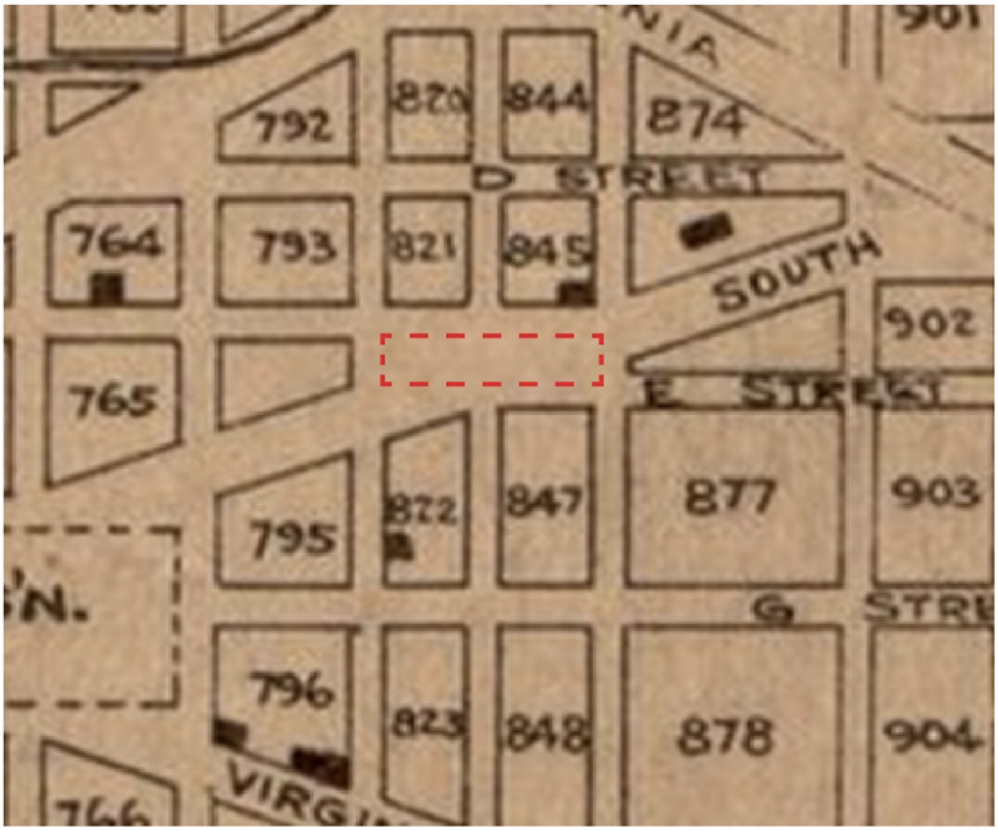


FIGURE 8: Development around 1800 was clustered near the Capitol, Navy Yard, and Marine Barracks. The only development around the site of Marion Park (center) was the Carbery House (in Square 845) and The Maples (the structure to the east of square 845). Excerpt from Historical map of the city of Washington, District of Columbia: view of the city & location of the houses in the year 1801-02: the beginning of Washington (Harmon 1931, Library of Congress).

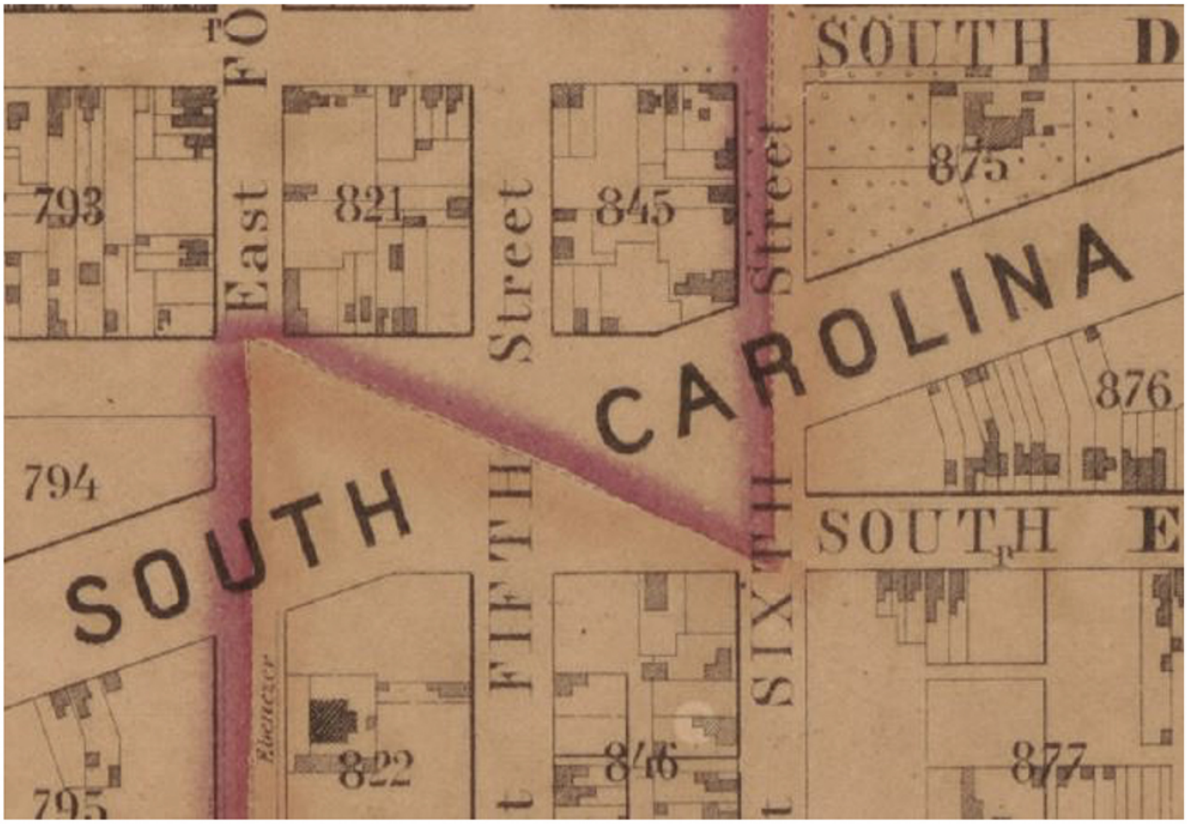


FIGURE 9: Few structures surrounded the Marion Park cultural landscape (Center) by 1857. Robert Alexander's house, located at the northeast corner of 6th Street SE and South Carolina Avenue SE, and The Maples, seen in the upper right corner of this excerpted map, were some of the earliest buildings on the adjacent lands around the cultural landscape (Excerpt from Boschke, 1857, Library of Congress).



FIGURE 10: This photograph of The Maples during the Civil War is indicative of the condition of the area around the cultural landscape in the middle of the nineteenth century. The area was sparsely developed and generally used for agriculture ("Patellus House" 1862-1865, Civil War photographs, Library of Congress).

1867-1905: Improvements Under the Office of Public Buildings and Grounds and the McMillan Plan

After the Civil War, Washington, D.C. was thrust into a new era of development as it confronted the aftermath of the conflict, the population boom, and the war's impact on the city's public space. In 1867, the Department of the Interior transferred the jurisdiction of public lands to the newly-formed Office of Public Buildings and Grounds (OPBG) of the U.S. Army Corps of Engineers, which was based in the War Department (Fanning 2005: 3). Brigadier General Nathaniel Michler was appointed to lead OPBG. For more on this era's administrative history, see the Small Parks Cultural Landscape Overview.

This administrative transfer included Reservation 18 (later, Marion Park) and had a significant effect on the reservation's management and physical conditions in the latter decades of the 19th century and the early decades of the 20th century (Quinn 2005: 17). Under Michler's leadership, OBPG developed a preliminary plan for the improvement of the city's avenues. In the process, Michler recognized the significance of the parks and parklets created by L'Enfant's original plan and the potential of these green spaces to improve the "health, pleasure and recreation of [the city's] inhabitants (Leach and Barthold 1997: VIII.21). Based on Michler's vision and direction, OPBG priorities determined the design and use of the "many public places…consisting of circles, triangles, and squares…set apart as reservations for the benefit of citizens." Michler's report made specific mention of the reservations east of the Capitol (a collection that would include the cultural landscape), describing the area as "a hitherto much neglected portion of the city as far as the general government is concerned" (Leach and Barthold 1997:VIII.21). Anticipating the growth of the neighborhoods in the southeast, Michler urged that reservations east of the Capitol be improved. Despite these clear directives, however, Michler's plans remained unfunded until the 1870s (Quinn 2005: 17).

Construction throughout Washington, D.C. began to accelerate in the 1870s. New development flourished after Alexander “Boss” Robey Shepherd became the vice-chairman of the Board of Public Works in 1871 and proposed a new civic improvement program to reshape the city’s streets and public space. This marked the first substantial and funded effort to improve the District’s streets and parks (unlike Michler’s efforts a few years earlier). Under Shepherd’s direction, the Board of Public Works narrowed roadways and shifted sidewalks, assigning the extra land to the adjacent properties so that property owners would have to bear some of the maintenance costs (Billings 1960/1962: 153). Under Shepherd, the Board of Public Works proposed “parking” the city’s wide streets and avenues. The term “parking” referred to the practice of bordering roadways with long strips of lawn and planting trees, in an effort to reduce paving costs. The Parking Commission oversaw the work and eventually planted over 60,000 street trees throughout the city (Beveridge 2013:182). It is likely during this time that the cultural landscape was delineated as public property and marked for future improvement. It comprised two triangular reservations along South Carolina Avenue between 4th and 6th Streets SE.

This time period saw notable development along the edges of the cultural landscape. Nearby Providence Hospital was constructed in 1871, adjacent to the future Folger Park. Providence Hospital was significantly expanded on in 1904 with the addition of a central tower. After 1904, visitors to Marion Park could see the Providence Hospital tower from within the cultural landscape (Fanning, 2005: 22). Mt Jezreel Baptist Church was built in 1883 on the south side of the cultural landscape as an African American Baptist Church at the corner of E Street SE and 5th Street SE (umbrasearch.org). The building’s gothic façade overlooked the cultural landscape and would have also been a significant addition within the viewshed of the cultural landscape. Opposite the church, the 5th Street Police Precinct was rebuilt, replacing an earlier structure that was built some thirty years prior (1900 Annual Report of the Commissioners). These structures, in addition to the Carbery House and The Maples, features prominently along the future cultural landscape in 1884 sketch of the city by Adolphe Sachse (Figure 11).

In 1871, Michler’s successor, Orville E. Babcock, oversaw the first survey to locate all the federally-owned spaces within the street rights-of-way. The result of Babcock’s survey was published as a set of eight sheets, titled “Plan of the City of Washington, District of Columbia, showing the Public Reservations.” They depict central Washington, D.C., within the boundaries of the original L’Enfant Plan, and identify 250 circles, triangles, and squares, all shaded green. In the accompanying 1871 Report of the Chief of Engineers, Babcock praised “The Board of Public Works [for] making such valuable improvements in every direction, and taking such liberal and energetic action in beautifying the city.” He went on to declare “that their efforts should be seconded as much as possible by enclosing such small triangular and circular reservations as come within the line of the city improvements, thus making green and beautiful what are now, in most cases, open places of sand and mud” (Barthold 1993:33; Leach 1997:VIII.23).

In addition to his “Plan of the City of Washington” Babcock also published a list of federal reservations in the 1872 Annual Report of the Chief Engineer in Charge of the Office of Public Buildings and Grounds. The compilation includes most of the original L’Enfant reservations, as well as approximately 80 parcels at the intersections of orthogonal streets and diagonal avenues. The properties are described by shape, location, and condition. The first mention of the triangular reservations along South Carolina Avenue appear in this report. The first reservation, between South Carolina Avenue and 6th Street SE, is inventoried at 3,619 square feet; the second reservation, between South Carolina Avenue and 4th Street SE, is inventoried at 4,305 square feet. The survey noted that both reservations were vacant and unimproved.

Having made this initial inventory, Babcock set out to systematically improve the reservations in neighborhoods where the Board of Public Works had undertaken projects. But despite such obvious progress, the territorial administration was beset with corruption. Congress instigated an investigation as early as 1872, and testimony at the hearing included accusations that contracts were awarded at inflated prices to companies owned by Board of Public Works members and their friends. In addition, the investigation accused the board of focusing on areas—namely, northwest Washington, D.C.—where board members and their cronies owned property, at the expense of working-class neighborhoods such as Capitol Hill. As a result of this corruption, the reservations along South

Carolina remained unimproved, despite being inventoried and marked for improvement. By 1874, the entire territorial government was dissolved amid financial obligations and scandal (Leach 1997.VIII.24).

With the demise of the Board of Public Works, municipal responsibility for the streets, bridges, and other public spaces reverted to a three-person Board of Commissioners, consisting of William Dennison, Henry T. Blow, and John H. Ketcham. Throughout the 1880s and 1890s, the Commissioners of the District of Columbia and the Army Corps of Engineers continued to work together to improve the city's infrastructure. By the late 1880s, most of the avenues in the District had some type of pavement, such as asphalt block, granite, cobblestones, wood blocks, or gravel (Leach 1997: VIII.26). By 1886, the streets surrounding the cultural landscape had been improved: 4th Street SE was graded with granite and trap rock (1873); 6th Street SE was macadamized (1880); 5th Street SE was graveled (1882); and South Carolina Avenue was graveled (circa 1886).

Until 1884, the OPBG was unsuccessful in securing funds for the improvement of the reservation, despite having made funding requests for this purpose since 1879. In his annual report for fiscal year 1879, Col. Thomas Lincoln Casey, the officer in charge of the OPBG at this time, declared the improvement of the reservations along South Carolina Avenue SE to be a high priority. Increased growth in the area east of the Capitol demanded the development of parks in the area. "The necessity of putting in order many of the unimproved reservations, particularly those on Capitol Hill in the vicinity of the extensive private improvements made in that section of the city is strongly urged." The South Carolina Avenue reservations, among others, "require[ed] immediate attention" (1879 OPBG Annual Report).

In 1884, the OPBG secured a modest $5,000 for the initial improvement of the reservation. The 1884 Annual Report noted that "the work of improving this park is at present in progress, the ground surfaces are being filled to establish grades; on completion of this work, roads through and walks, &c., will be laid out in accordance with the plan prepared for the improvement of this reservation." The two small triangular reservations, having first been inventoried in 1872, were graded into one reservation for the first time and declared "Reservation 18," totaling 32,500 square feet (1884 OPBG Annual Report). A real estate atlas of city lots indicates that Reservation 18 could have been graded into one reservation as early as 1876 and named "Long Square." However, this document appears to be an anomaly when compared to the OPBG annual reports, which list the reservation as unimproved prior to 1884.

Serious improvements to the reservation began in earnest between 1885 and 1886. By 1885, the surface grading of the reservation was completed using 1,200 cubic yards of soil. The initial design of the park was laid out in the same year in keeping with Victorian ideas of the picturesque, featuring curved walkways and a central focal element. Where it bisected the park, 5th Street SE was graded with 200 cubic yards of gravel, curving around a central traffic circle. The OPBG delineated the edges of the reservations using "about 1,800 linear feet of straight and circular curbstone [that] was hauled from the Nursery Grounds and laid on the north and south sides of the reservation and along the roadway around the circle," (1885 OPBG Annual Report).

Work on Reservation 18 continued in earnest in 1886 with the initial planting of trees and shrubs, completion of gravel walks, and the installation of eight gas lamps. The 1886 OPBG Annual Report described Reservation 18 as follows:
The work in progress for the improvement of this park, which covers nearly 2 acres, was continued during the year in accordance with improved plans. … The gravel walks, which form nearly direct lines for public travel through each section of the park and cover an area of 1,420 square yards, were excavated, graveled, and rolled, and their margins sodded. The lawns, covering an area of 6,800 square yards, were brought to proper grades with surface-coatings of good soil, and planted with grass seed. Trees and shrubs were planted in suitable locations for shading the walks and ornamenting the grounds. Gas was introduced and eight lamp-posts erected at the intersection of walks at equidistant spaces through the grounds; 266 square yards of brick sidewalks, 8' in width, were constructed, bordering the gravel roadway through the middle of the park. (1885 OPBG Annual Report: 2080)

Reservation 18 was now greatly improved and was operating as a park for the first time since it was initially set aside as a public reservation by L'Enfant and Ellicott in 1791-1792. According to Lieutenant Colonel John M. Wilson, then the Officer in Charge of the OPBG, the park was "now quite ornamental to this section of the city, which private enterprise is rapidly improving (1886 OPBG Annual Report: 2080)."

The area around Reservation 18 remained sparsely developed despite growth in the Capitol Hill neighborhood, presenting a security problem to the newly improved reservation. Annual requests for a watchman for the reservation began in 1885, citing concerns with residents pulling-up newly planted shrubs and flowers. Chickens similarly caused havoc on the newly planted reservation, "running at large and destroying the lawns and flowerbeds" (1887 OPBG Annual Report). Plant species in the park included exotic and rare specimens such as Naked-flower Jasmine (Jasminum), Japan Cyprus (Chamaecyparis obtusa), Indian Bean (Catalpa), and Hercules Club (Araliai). (For a full list of species planted between 1885-1886, see Appendix A)

The improvement of Reservation 18 was completed in 1887 with the renaming of the park and the installation of a large iron vase at the center of the park, within the traffic circle. According to the 1887 OPBG annual report, the Office of Public Buildings and Grounds recommended the reservation "be hereafter known as 'Marion Park,' in memory of the distinguished soldier from South Carolina who served so gallantly in the war of Revolution" (1887 OPBG Annual Report: 2576). Francis Marion, nicknamed the Swamp Fox, fought in the Revolutionary War as a military officer for the Continental Army. He is widely credited as an early adopter of guerilla warfare. Marion earned the name Swamp Fox for his surprise attacks on the British and equally rapid withdrawals into the swamps of South Carolina. Considered a hero of the American Revolution to many South Carolinians, the OPBG decided to name the reservation along South Carolina Avenue SE after him. Efforts to move a statue in Rawlins Square in northeast Washington D.C. to a more developed area of the city resulted in the relocation of one of Rawlins Park's two "large Hilton Iron [Vases]" to Marion Park. The vase was placed in the center of the small traffic circle in the middle of Marion Park. It was filled with tropical flowers and winter greens (of unknown species) that were replanted in different seasons (1894 Annual Report).
As the Capitol Hill area of D.C. urbanized in the 1890s, the OPBG continued to improve its public reservations to match increasing demand. In 1893, the OPBG paved 5th Street SE and installed cobblestone gutters (measuring 2'6" wide) around the traffic circle as the street passed through Marion Park. They later widened the street to 25' in 1898. In 1893, the 8 gas lamps installed in 1886 received burns and were lit for the first time. Extant plants were inventoried in 1898 and the OPBG added additional plants to supplement those that died after the initial 1886 planting. The 1898 inventory of plantings lists numerous flowering plants and decorative species including European Alder (Alnus glutinosa), Chinese Kolreuteria (Koelreuteria paniculata), Japan Judas Tree (Cercis japonica), White Birch (Betula alba), Naked-flowered Jasmine (Jasminium nudiflorum), Meadow Sweet (Spirea), and Bhotan Pine (Pinus excelsa) (1898 OPBG Annual Report). See Appendix A: Vegetation for a full listing of species in Marion Park in 1898.

By this time, visitors were causing significant damage to paths and plantings at Marion Park and other Capitol Hill parks due to overuse. Beginning in 1894, the OPBG asked for increased funding to pave the muddied and trampled gravel walks in Marion Park. In his 1894 Annual Report, the officer in charge of the OPBG wrote: "In the late fall, winter, and early spring these walks are muddy, and pedestrians seek the lawns, which are thus destroyed by trespassers. … Each autumn it becomes necessary to put down plank walks, which must again be removed in the spring" (1894-1896 OPBG Annual Reports). The OPBG reasoned that the initial expense of paving the walks would be recouped with decreased maintenance costs. Despite these requests and rationale, the walks in Marion Park were not paved until 1902.

The elaborate plantings and curving walkways required regular maintenance and improvement. Muddy conditions continued to be a problem for Marion Park, requiring 32-62 cart loads of gravel annually for repair of the walkways (1902-1904 OPBG Annual Reports). Regular maintenance also required numerous cartloads of manure and grass seed to restore the lawns worn away by visitors straying from the paths.

By 1902, the Marion Park cultural landscape already required rehabilitation. The OPBG removed 13 unsightly trees and 189 unsightly shrubs (their species were unnamed), 55 of which were taken to a nursery for rehabilitation. In their place, the OPBG added two new trees and 36 new shrubs; the species and their locations were not named in the report (1902 OPBG Annual Report).

Marion Park was again rehabilitated in 1905 closely following planting conventions of the day, resulting in significant new plantings that included Pearl Bush (Exochorda grandiflora), Japan Pagoda Tree (Sophora japonica), Spanish Bayonet (Yucca aloitfolia), Double-flowering Peach (Amygdalus flore plena), and Yellowwood (Caldrastis lutea) (1905 OPBG Annual Report). The Rawlins vase was likely removed at this time to make way for a new cement-basin fountain in the middle of the 5th Street SE traffic circle. Later drawings, photographs, and reports do not mention the vase, but do show the fountain in its place. The new fountain was radially symmetrical and roughly floral in plan. The construction of the fountain was the last major improvement to Marion Park under the tenure of the Office of Public Buildings and Grounds. For more information on the 1905 rehabilitation, see Figure 45 in the vegetation section of the A & E and Appendix: A.

McMillan Plan
The installation of the Marion Park fountain coincided with the implementation of ideas set forth for the City of Washington in the McMillan Plan of 1902. A number of reform movements swept the country in the 19th and early 20th centuries, a period often referred to as the Progressive Era. These movements focused on alleviating a host of societal ills, many of which were associated with urban life. The World's Columbian Exposition in 1893 offered a new model for the American city that closely followed Progressive era ideas of urban reform. The City Beautiful movement, a new urban planning movement, began as a direct result of the World's Columbia Exposition. The City Beautiful movement held that design and social issues could not be separated and advocated for a comprehensive approach to city planning that would both alleviate societal ills and inspire civic pride (Leach and Barthold 1997: VIII.32).

In 1900, officials noted the centennial anniversary of the movement of the capital to Washington, D.C., and acknowledged that the District needed a plan to guide the federal city into the 20th century. Thus, on February 21, 1900, a joint Congressional committee held its first meeting, with Senator James McMillan of Michigan as chairman and McMillan's secretary, Charles Moore, as committee secretary (Leach and Barthold 1997: VIII.32); the committee and its resulting plan were named for its chairman. The committee was comprised of many of the same renowned designers from the Worlds Columbian Exposition, including architect Daniel Burnham; landscape architect Frederick Law Olmsted, Jr. (replacing his father); architect Charles F. McKim; and sculptor Augustus St. Gaudens. The report that they produced aimed "to prepare for the city of Washington such a plan as shall enable future development to proceed along the lines originally planned—namely, the treatment of the city as a work of civic art—and to develop the outlying parks as portions of a single, well-considered system" (Leach and Barthold 1997: VIII.32).

The McMillan Commission's plan for Washington is widely regarded as one of the seminal documents in the history of American city planning. The plan was a prime example of the City Beautiful movement, which emerged in the early 20th century with the objectives to promote public welfare, civic virtue, social harmony, economic growth, and an improved quality of life. For the McMillan Plan, these objectives would be achieved in large part through park planning and naturalistic design. The Commission repeatedly stressed that its primary objectives were to update and enhance the L'Enfant Plan and expand it beyond the original city boundaries via a modern system of parks and parkways. The final plan, published in 1902, included a social component, but it was also a masterwork of functional design. Specifically, the Commission called for extending Washington's ceremonial core by removing the railway from the Mall and alleviating at-grade crossings, clearing slums, the placement of new monuments, rehabilitating the character of the Mall, designing a coordinated municipal office complex, preserving space for parks and parkways in the rapidly developing suburbs, and establishing a comprehensive recreation, park, and parkway system throughout the city. (For more on the McMillan Plan, see the Small Parks Cultural Landscape Overview.)

A few pages of the McMillan Plan were devoted to the treatment of the smaller parks along L'Enfant's original avenues. The report acknowledged their bountiful placement, and importance as spaces for

passive recreation and beautification, but criticized their sculptural decoration as “out of keeping” with the design of the rest of the parks. It also suggested that older small parks should be adapted to the needs of individual neighborhoods and offer “special forms of recreation chosen with a view to the surroundings and capabilities of each particular area.” The McMillan Plan pointed to playgrounds, bandstands and concert groves, electric fountains, and specialty gardens as possible new features, and its recommendations encouraged a variety of activities, suited to different types of users. Although the McMillan Plan did not address Marion Park specifically, and its recommendations for small parks in general were limited, the fountain installed in 1905 by the OPBG was in keeping with the recommendations set forth by the McMillan Plan.

Summary
The period between 1867-1901 marked one of the most substantial periods of development for the Marion Park cultural landscape. Within that period, Marion Park was laid out as a formal public park for the first time, dedicated to Francis Marion, and rehabilitated.

By 1905, Marion Park was graded, landscaped, and planted under the supervision of the Office of Public Buildings and Grounds. As built, its topography was generally flat, with a slight slope from northeast to southwest, generally consistent with earlier periods. Development around the edges of the cultural landscape altered the views from the cultural landscape. Roads and paths now framed views of the recently constructed 5th Street Police Precinct, Mt. Jezreel Baptist Church, and Providence Hospital. All roads surrounding the cultural landscape were developed in some capacity by this time. 5th Street SE bisected Marion Park in its middle with a traffic circle in the center, organizing the park into two rectangular parts. The circle was edged with curbstone and surrounded with a brick walkway. Circulation within the park consisted of curvilinear walkways that connected the corners of the surrounding streets to the central traffic circle. By 1905, most pathways were still gravel. However, several heavily-used pathways were paved with asphalt; their exact locations are not known. Vegetation included several native species such as sweetgum (Liquidamber styraciflua), maple (Acer), and nettle tree (Celtis occidentalis), as well as decorative foreign species such as Japan Pagoda Tree (Sophora japonica), Althea (Hibiscus syriacus), Deutzia (Deutzia), and others. Trees and shrubs were generally planted along pathways and at the edges and entrances of the park. As designed, the park was primarily used for passive recreation as a small, urban pass-through park. By 1905, a large iron vase in the center of 5th Street SE had been replaced with a concrete fountain. Other documented small-scale features were limited to eight gas lamps.



FIGURE 11: Excerpt from "The national capital, Washington, D.C. Sketched from nature by Adolphe Sachse, 1883-1884," showing conditions around the cultural landscape prior to improvement (Sachse 1884, Library of Congress).

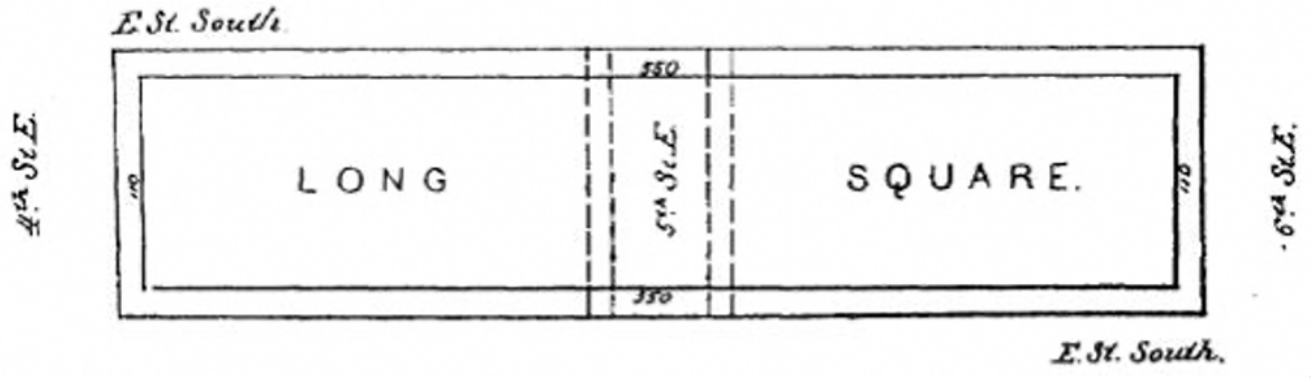


FIGURE 12: A plat of the reservation indicates that plans to combine the South Carolina Avenue reservations into one park date as far back as 1876. This plan calls the reservation "Long Square." However, according to official OPBG reports, the reservation would remain vacant and unimproved until 1884 (City Lots, NARA RG42 230; Barthold, 1993).

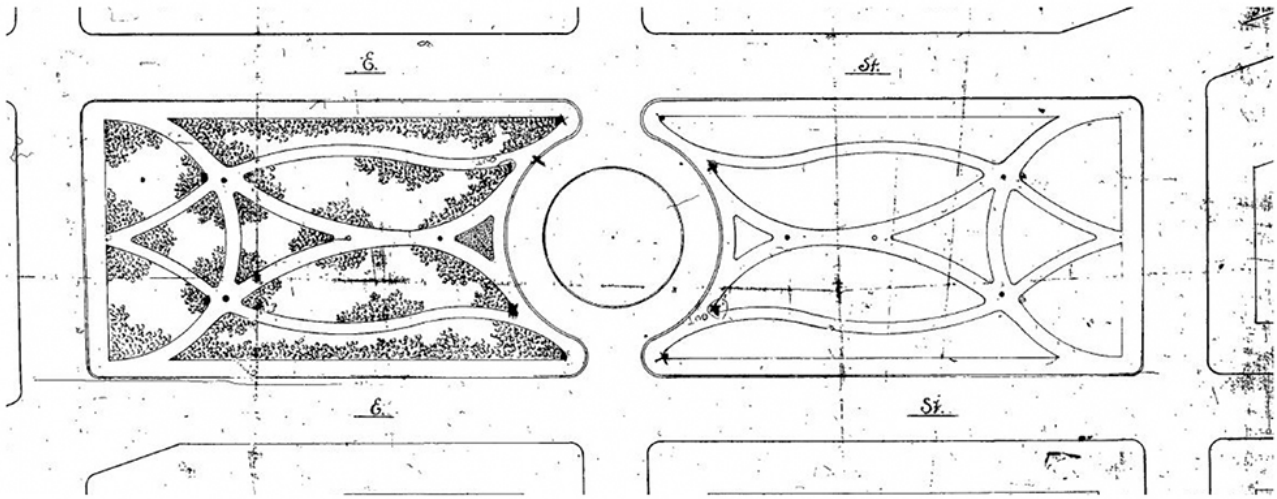


FIGURE 13: A pre-1905 drawing of Marion Park showing the general layout of walks and streets ("Marion Park Draft," TIC 823/80002, NCA).

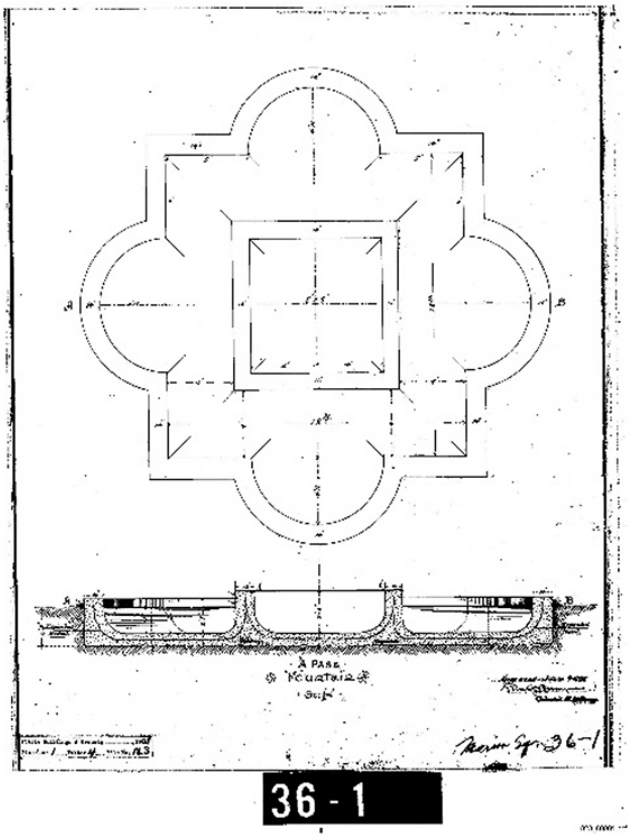


FIGURE 14: 1905 Plan and section drawings of the fountain installed in Marion Park ("Marion Park Proposed Fountain," TIC 823/80001, NCA).

1906-1924: Deterioration in the Early Twentieth Century

Little information is available about Marion Park between 1906 and 1924; what information is available indicates a general trend of deterioration. General maintenance during this time was often limited to adding gravel to unpaved walkways, filling potholes in the traffic circle drive, and reseeding/resodding the park lawns (1906-1920 OPBG Annual Reports). In 1906, the OPBG removed one dead tree (its species was unnamed) and sowed grass seed in bare places. The agency also used two loads of gravel to repair walks and repaired and repainted seven park settees (1906 OPBG Annual Report). By 1908, some of the walkways had been covered in asphalt. However, the narrow walkways caused pedestrians to step off the paved path, wearing down the borders of the walks regularly (1908 Annual report). In an effort to prevent trespassing on these areas, the OPBG installed post and wire fences throughout the park; their locations were unspecified, but given the issues with the walkways and borders, it is likely that the fences were installed around some or all of the lawn areas/ The report did not specify the height, form, or general design of the post and wire fencing. (1906 OPBG Annual Report).

In the first few decades of the 20th century, the OPBG adjusted the design of Marion Park to address safety concerns. Between 1909 and 1920, the OPBG asked for an additional watchman for Marion Park annually; after 1920, these requests were no longer recorded in annual reports, although they may have continued (1909-1920 OPBG Annual Reports). Sometime around 1911, the OPBG repaired the lighting in the park, likely as a result of increased crime or the perception of the same. Some of the plantings were removed to increase visibility through parks; the exact species and locations of these planting is unknown. This was in large part due to the theory that dense plantings could conceal lurkers and block the “breezes of Washingtonians sought in the sweltering summers” (Annual Report 1899, quoted in Leach and Barthold, 1997: VIII, 28). In Marion Park and other small parks, this typically meant that vegetation was removed but not replaced. Views into and out of Marion Park greatly increased as the OPBG thinned the vegetation. In turn, visitors increasingly used the lawns for active and passive recreation, which necessitated the constant reseeding of the park’s grassy areas. The last recorded changes to the park’s vegetation during this time included the planting of seven deciduous shrubs in 1920; their locations and species are unknown (1920 OPBG Annual Report).

Meanwhile, Marion Park’s fountain appears to have been quite popular with neighborhood children and was simultaneously a traffic hazard for cars going over the curb of the traffic circle. In 1917, an automobile collided with the fountain while apparently attempting to steer around the circle drive (Evening Star, Dec 27, 1917). Letters in 1925 complain of children bathing in the fountain--a practice that almost certainly started prior to 1925 (Marion Park reservation file). In an effort to keep children and automobiles out of the fountain area, the OPBG erected an iron-pipe post-and-wire fence around the central circle containing the fountain. At the same time, the OPBG reduced the width of the fountain’s walls by one-half from 12” to 6” and added four jets. The reduction in width was likely done to prevent children from sitting on the walls and the jets were likely added to prevent children from lingering in the pools (1906 OPBG Annual Report). Efforts to keep children and automobiles out of the fountain were apparently unsuccessful, as the wire fencing was frequently repaired (1906, 1909 OPBG Annual Reports). Eventually, the Marion Park fountain and 22 other fountains across the city were turned off in 1918 due to their drain on the city’s water supply (Evening Star, May 14, 1925).

Marion Park continued to be actively used during this period, despite its deterioration. Numerous newspaper articles mention children playing in the park, often referring to injuries they incurred while playing there (The Washington Herald, July 12, 1917, &c.). Marion Park was also frequently used for band concerts during this time, including concerts by the Boy Scouts, War Risk Bureau, and Police Boy’s Club (Evening Star, Aug 10, 1920; The Washington Times Herald, July 8, 1920; Washington Post July 12, 1935). It is unclear where in the park these concerts were held, but research suggests that no alterations were made or features (e.g. stage or bandshell) were installed to accommodate them.

In 1916, OPBG landscape architect George Burnap wrote a book titled Parks, Their Design, Equipment and Use, which echoed many of the tenets of the McMillan Plan. Burnap recommended a series of new treatments for the city's small parks. These included replacing the curvilinear, meandering routes and "fussy" fenced-off landscaping of the Victorian garden design movement with Beaux-Arts formal spacing and symmetrical paths. For the first time, small parks were described as "beginning to have an individuality all their own" (Burnap 1916: 9-13). This approach appears to have had little impact on the reservation at this time, although it likely influenced later alterations.

Summary

Marion Park saw little improvement during this period, and by 1924, it began a period of slow decline. Accordingly, the cultural landscape's topography, spatial organization, views and vistas, and circulation remained consistent with the previous era. Residents continued to use Marion Park during this time for passive recreation, including band concerts at unknown locations within the park. By this time, much of the vegetation in the park was removed as it died and was not replaced. This greatly opened sightlines throughout the park. The OPBG conducted minor repairs of the park's small-scale features, repairing eight gas lights and installing iron-pipe post-and-wire fencing around the park's central circle and along vulnerable walkways to prevent trespassing on these landscape features. The fountain in the center of Marion Park was shut down to conserve water and remained closed as of 1924. Beyond minimal regular maintenance, no other major changes were made to Marion Park during this time.

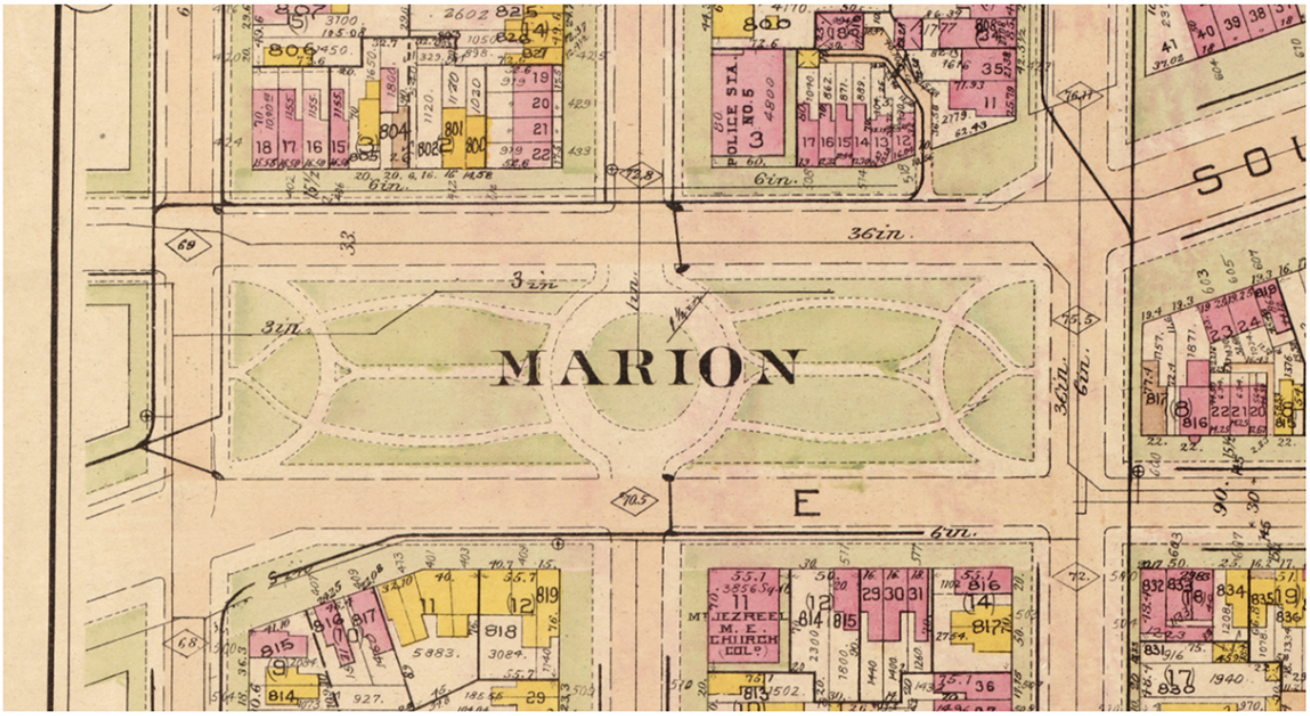


FIGURE 15: Baist's Real Estate Atlas of 1919 showing Marion Park and the surrounding buildings (Baist et al. 1919, Plate 23, Library of Congress).

1925-1933: Discrimination and Segregation in the 1920s and 1930s

In 1925, the Office of Public Buildings and Grounds transferred all public reservations to the Office of Public Buildings and Public Parks of the National Capitol (OPB&PP), a new separate and independent agency in the Executive Branch. The new agency was managed by the Director of Public Buildings and Public Parks of the National Capitol. In 1933, the OPB&PP transferred all public reservations to the new Office of National Parks, Buildings, and Reservations (later designated the National Park Service in 1934), which had jurisdiction of the National Capital Parks. Around the same time, in 1924, Congress established the National Capitol Park Commission to oversee the development of the park system in the nation's capital. The NCPC was renamed the National Capital Park and Planning Commission two years later and tasked with an increased scope of overseeing development in the Washington region at-large. Around the same time, in 1925, the fountain in Marion Park was placed back into service, with running water for the first time since 1918; it is unclear whether this decision was related to the change in management (Evening Star, May 14, 1925).

In 1926, the Office of Public Buildings and Public Parks began a program of documenting and photographing each reservation in Washington's park system. Over three years, the agency surveyed every public park within the city. A photo of Marion Park taken in 1927 shows that by this time, views into and out of the park were greatly affected by the densely planted foliage along the cultural landscape's boundaries. Trees line the edges of the cultural landscape. The central portions of the park consisted of grass lawns, while the edges of the park consisted of dense canopies of mature trees. The curvilinear pathways dating to the original 1885 plan were paved by this time. Large shrubs (of unknown species) at the corners of the park forced users to enter the meandering paths at specific points, without cutting across the park mid-block. Several benches, lampposts, and the fountain are pictured in the background of the photograph, within the Marion Park cultural landscape.

Correspondence from residents living near Marion Park to the newly established office are preserved in the reservation file for Marion Park. These letters document significant racial conflict between the Capitol Hill neighborhood's white and black residents over the use of Marion Park. Letters within the reservation file span the administrative shifts from the OPBG, to the OPB&PP, and ultimately ending with the NPS. The first preserved letter dates to 1925, but based on the contents of these letters, it is likely that similar letters were written prior to the change in the park's administration; these earlier records, however, were not uncovered during research for this CLI. The letters on file document a period from 1925-1933 when white residents exercised their political agency to regulate how black residents could use Marion Park, and the ways in which park officials altered the design of Marion Park to accommodate the demands of the white residents.

In the first decades of the 20th century, the condition of Marion Park deteriorated and the Capitol Hill neighborhood around the park saw significant demographic changes as a result of the Great Migration and the Great Depression. The first few decades of the 20th century saw the creation of Jim Crow laws that limited the social and economic opportunities for black residents in the public realm (Prichett, 2000: 1321-33). Public parks (as distinct from public playgrounds) remained among the few public spaces that were not legally segregated, as public playgrounds, schools, golf courses, and recreation facilities all operated on a segregated basis (Verbugge, 2015: 105-121). Although there were no laws that formally segregated public parks in Washington D.C., racism and implicit discrimination were endemic to the city, privileging white residents in the use of public space.

As more black residents moved into the Capitol Hill neighborhood, Marion Park was one of the few places were segregated communities overlapped. These tensions and discriminatory practices are evident in correspondence between white residents and The Office of Public Buildings and Public Parks of the National Capitol between 1925 and 1933, resulting in significant alterations for Marion Park. Beginning in 1925, white residents wrote to officials to deplore the use of Marion Park by the black youth of the neighborhood. They complained about "unusual noises made by young men," "colored children swarming the [fountain]," and roving "gangs" of black children terrorizing residents. The first letter was written to Lt. Col. C. O. Sherrill, the Director of Public Buildings and Parks, by a

Mrs. Margaret Kelly, who lived at 512 E Street SE, on the north side of the park. In her letter, Mrs. Kelly writes: Kind Sir: I am writing asking you for a little protection. Every night in Marion Park at 5th & E Streets SE there is a gang of white boys at one end and a gang of n------ at the other, between the age of 15 & 20. Their talk and hollering is something awful. Last week my little girl age 10 and some others the same age that live in front of the park, had a few play chairs over there playing school and a park-policeman came along and ordered them out giving them 5 minutes to get their things out but still they allow such doings to go on at night. … (Marion Park Reservation File, NCA)

Responding to the complaint, Director Sherrill promised Mrs. Kelly that both park policemen and officers from the adjacent police precinct (directly across from the park) would respond to the matter. Beyond Kelly's account, it is unclear what exactly was happening between white and black youth at Marion Park; nonetheless, racial conflicts between park users persisted.

A similar letter dated June 14, 1929, from a Mrs. Julia T. Pyles of 433 5th Street SE, condemned the use of the fountain by black children in Marion Park. The 1905 fountain had been out-of-service since 1918 to conserve the public water supply and had re-opened only a few years earlier in 1925 (Evening Star, May 14, 1925). Pyles, writing to Lt. Col. Ulysses S Grant III, who succeeded Director Sherrill, wrote:

Gentlemen:

I want to enter my earnest protest against the use of the water fountain at Marion Park, 5th & E Streets SE, as a bathing pool for children of the neighborhood. I have no desire to deprive the children of this pleasure, but there is a pool at the playground nearby, and the use of this park is worse than a public nuisance. Colored children swarm the place, and large colored boys of 12 years or more change their clothes in full view of everyone. The whole block was pandemonium until after 10:00 o'clock last night, the children screaming and shrieking.

My neighbors on Fifth Street join me in this protest. The scheme has been tried before and abandoned as the objections outweigh the advantages. … I hope you will give this matter your earnest consideration. (Marion Park Reservation File, NCA)

Upon receiving Pyles' letter, the Office of Public Buildings and Public Parks debated physical changes to Marion Park's landscape to address the apparent issue of use. Memoranda from Col. Grant's subordinates recommended that 5th Street SE be cut right through Marion Park, "thus eliminating the circle and fountain," and that "police give special attention with view of reducing the noise, potentially at night." Writing to Colonel Grant, another subordinate wrote of Marion Park that "conditions are very bad here. This is primarily a police matter. The fountain cannot be operated and should be removed" (Marion Park Reservation File, NCA: 1932).

Although he stopped short of altering the route of 5th Street SE through Marion Park, Col. Grant did approve the removal of the Marion Park fountain (to be replaced by a flower bed) in response to these complaints by white residents. In a letter that he wrote personally to Mrs. Pyles, Col. Grant wrote:

My dear Mrs. Pyles:

Upon receipt of your petition, I caused an investigation to be made by the staff of the National Capital Park and Planning Commission of conditions at Marion Park, and as a result of this study I have instructed the Chief of the Park Division to have the fountain removed and a flower bed substituted. This I trust will bring about the improvement in conditions that you desire.

Black children continued to play in the park, despite Pyles and the OPBP's best efforts to alter the landscape to prevent their use of it. Pyles, on behalf of her fellow white residents, again wrote Col. Grant in 1934 requesting further modifications to the park to prevent black children from using Marion Park. Pyles' letter, dated January 19, 1934, reads:

Dear Sir,

I am enclosing a reminder of the great favor granted in the Spring of 1933, when your promise to remove the fountain in Marion Park and substitute a flower bed, became a reality.

I write now to ask if it would be possible to favor this neighborhood further by planting more shrubbery and flowers in this same little park. In this way it is impossible for the colored hoodlums of Southwest and Southeast to make a playground of [Marion Park].

The police try to keep them quiet but it is not always possible, so I feel if they were discouraged in hanging around the park, perhaps they might return to their own neighborhoods and congregate.

The flowers were very lovely last year and I hope you will give consideration to the planting of additional ones. (Marion Park reservation file, NCA)

Pyles' additional requests were not implemented by the then National Capitol Parks, having been reorganized under the Department of the Interior, National Park Service between 1933 and 1934. In a response to Pyles, the Assistant Superintendent of the National Capitol Parks, wrote that while his office would not implement the requested changes, they had already requested an allotment from the Civil Works Administration (a New Deal-era federal program) to prepare plans for an entirely new redesign of Marion Park. Signing off on his letter to Pyles, the Assistant Superintendent expressed his continued desire to respond to Pyles' complaints, writing, "you may be assured of my desire to continue this cooperation" (Marion Park reservation file, NCA). As the correspondence makes clear, NPS officials altered the physical character of the cultural landscape during this period with the deliberate intent to reinforce the de facto segregated use of the park.

Summary
Significant alterations made by the OPB&PP to Marion Park resulted in changes to the cultural landscape's design with the express intent of excluding black residents from using the park. Topography, views, vegetation, and circulation remained consistent with previous periods. By 1933, however, the park's fountain—the central feature of the design—had been removed to prevent black children from playing there. This resulted in a reoriented spatial organization, the removal of a significant small-scale feature, and the elimination of an aspect of recreational use from the cultural landscape.



FIGURE 16: Landscape conditions in Marion Park in 1927, as viewed from the southeast (Reservation 18, Reservation Files, National Capital Region, National Park Service).

1934-1961: Mid-Twentieth Century

The National Park Service and the New Deal: 1934-1941
In 1933, responsibility for federal reservations was transferred from the Office of Public Buildings and Public Parks back to the Department of the Interior, under the management of the National Park Service (NPS). At the time of its founding in 1916, most National Park service units were located in western states, where they had been carved out of federal lands for preservation and protection from development. The 1933 transfer of 56 national monuments and military sites, from the Forest Service and War Department to NPS, expanded the National Park Service's role as steward and manager of a more diverse set of public lands. National Capital Parks, a unit of the National Park Service, was established in 1934 as the direct legal successor to the office of the original three Federal Commissioners first established by George Washington. As such, National Capital Parks occupied an unusual place with respect to the National Park Service. Many of its functions were entirely different from other field units in the park system, in that the office supervised a system of parks, rather than large individual parklands of the type associated with western parks (Heine 1953; quoted from Small Parks Cultural Landscape Overview).

The transfer of federal reservations to the National Park Service came during a period of growth and crisis caused by yet another national emergency—the Great Depression. Population growth during the Depression again strained the city's resources, but it also resulted in great infrastructural improvements by way of relief work programs for the unemployed (Leach and Barthold 1997: VIII.37; quoted from the Small Parks Cultural Landscape Overview). Among the New Deal programs launched by the Roosevelt Administration, the Works Progress Administration was established on May 6, 1935. (It was known as the WPA, an acronym that also applied to its successor agency created in 1939, the Works Projects Administration.) The agency was created to employ millions of people for public works projects, including the construction of public buildings and roads. Nationwide, the agency was also responsible for street widening projects, the restoration of older parks, the construction of new parkways and playgrounds, and the erection of new comfort stations in federal parks (The Living New Deal n.d.).

While the National Mall was a natural target for this kind of public works project, the smaller parks and reservations had been somewhat neglected in the decades leading up to the Great Depression. The federal capital's growing population after World War I put great strain on its small urban parks. Few projects had been undertaken to improve the District's parks prior to the New Deal and as a result, their conditions continued to deteriorate. Thus, in 1936, the acting superintendent of the National Capital Parks, Frank Garside, secured $1 million to upgrade the minor parks throughout the District of Columbia using Public Works Administration (PWA) funding and WPA labor. The new PWA/WPA grant included funding for the drawing of plans for Marion Park, along with Lafayette, Franklin, Folger, Montrose, and Meridian Hill Parks (Evening Star, August 22, 1935).

The intended redesign of Marion Park would make it "the equal of any of the smaller parks in the city" noted a reporter for the Evening Star. Improvements "in the long-neglected Southeast," at Folger and Marion Parks, would be a "boon to residents." Conditions in these parks had greatly declined: "cement walks are worn out and in unsightly condition. The grounds generally show the lack of attention, with great bare patches in the lawns." Many had not "received proper attention for 50 years." New designs under the PWA/WPA for these parks would not only remedy the declining conditions, they "would be practically made over" (Evening Star, May 26, 1935). National Capital Parks staff acknowledged these conditions in correspondence about various redesign plans, stating that Marion, Folger, and Lafayette Parks were "badly degenerated and [their] existing physical lay-outs are not adequate for the present day usage" (Reservation 18, Reservation Files, NCA).

Thomas C. Vint, Chief Architect of the Eastern Division, Branch of Plans and Design, National Park Service began drawing plans for the improvement of Marion Park in 1934. Contemporary newspaper articles state that officials were considering extending South Carolina Avenue through the park and would not release designs until this matter was resolved (Evening Star, May 26, 1935). However, the idea of extending South Carolina Avenue through the park appears not to have been considered in Vint's designs; instead, park officials sought to extend 5th Street SE through the center of Marion Park, eliminating the traffic circle. Vint's plans called for the installation of formal turf panels with

adjacent brick walks—which would be linear, not curvilinear as they had been previously—to be connected to the corners of intersections with diagonal walks. Vint reasoned that this would facilitate pedestrian movement through the park from the surrounding neighborhood. The plan also called for the placement of benches along the central grass panels (Reservation 18, Reservation Files, NCA).

Vint's plans for Marion Park were approved by the Commission of Fine Arts (CFA) in 1935, after he made minor revisions to his plans. Revisions included the removal of benches and shrubs from the central grass panels so that visitors could enjoy clear views through the full length of the park's open space. However, after securing CFA approval, the plans for Marion Park's rehabilitation stalled when the National Capital Park and Planning Commission (NCPPC) referred the plan to a District Coordinating Committee because the scheme involved change to a city street. The coordinating committee took no issue with the change to 5th Street SE but took no action and referred the matter to the neighborhood's citizen's association to determine what effect changes to the street would have on the neighborhood. In its meeting to discuss the street, the Executive Committee of the Southeast Citizens' Association unanimously approved the plan to continue 5th Street SE through Marion Park. Having secured approval from both the coordinating committee and the citizen's association, the NCPPC approved the plan, pending the addition of barriers to limit the street crossings between the two halves of the park (Reservation 18, Reservation Files, NCA).

The contracts and plans were finalized, but never implemented due to a lack of funding; the traffic circle remained in place at the center of the park until the 1960s. By 1936, residents were angrily writing National Capital Parks officials regarding the status of the promised improvements. Temporary measures were taken to patch the walks in Marion Park and to seed the lawns, but without implementing the full redesign, officials considered any major repairs to be a waste of money. By 1938, much of the vegetation in Marion Park was limited to its edges, with the central portion of the park largely open as low-maintenance lawns.

Ultimately, the intended PWA/WPA-funded projects never materialized at Marion Park (although they were successfully carried out in 1936 at Folger and Lafayette Parks). National Park Service officials continued to press for WPA funding for Marion Park, again requesting it be added to a list of WPA projects in 1938. Jurisdictional disputes over changes to 5th Street SE also appear to have played a factor in the delays in improvements, as the District and the National Park Service could not reach an agreement over which entity would pay for changes to the street. A letter sent by a D.C. surveyor in 1939 resolved the matter: he confirmed that the District never had claim or jurisdiction over 5th Street through Marion Park, and that the street right-of-way was part of the public reservation dating back to the L'Enfant Plan. It was therefore the responsibility of the National Capital Parks (Reservation 18, Reservation Files, NCA).

Without additional funding, conditions continued to decline in Marion Park in the 1930s, and the Park Service sympathized with neighborhood associations that found the park "unsightly" and "run-down" (Reservation 18, Reservation Files, NCA). Minor maintenance projects—including grass seeding and patching of walkways—did little to improve park conditions overall. The park, however, continued to be heavily used by residents. Events in Marion Park and the surrounding streets included street dances sponsored by the nearby Friendship House, performances by the WPA Orchestra and army band in a roving bandstand, and even a travelling Shakespeare Theater. The Metropolitan Police Boys Club of the nearby 5th Street Police Precinct used the park so often for football games that U.S. Park Police demanded they stop for fear of damaging shrubbery and park property (Reservation 18, Reservation Files, NCA). In a 1938 aerial photograph, residents can be seen using the open spaces in Marion Park for social gatherings (See Figure 46 in the vegetation section of the A&E).

World-War II: Requests for Temporary Buildings

The onset of World War II continued to preclude any funding for the rehabilitation or redesign of Marion Park. The National Park Service conducted minimal regular maintenance, but the agency was constrained due to the wartime rations on necessary materials. In 1941, a member of the Board of Friendship House (located in the former Maples mansion) made a special request of National Capital Parks that led to the installation and repair of several benches in the park. This effort appears to have been organized so that neighbors could sit and sleep in the park on hot days. "There are many people living in very crowded hot rooms and rooming houses," wrote the board member, "and I know

they would appreciate a place to sit out-of-doors. With No. 5 Station right on this park it seems as if it should be particularly easy to prevent undesirable roughness and I think the benches would be a real benefit" (Reservation 18, Reservation Files, NCA). The National Park Service granted the request, and neighborhood residents often used the park for sleeping during the hot months of summer (Evening Star, July 5, 1950).

Temporary buildings for war efforts sprang up across Washington D.C., frequently imperiling small parks. Such was almost the case at Marion Park when the Federal Works Agency sought to use Marion Park as a barracks for housing and feeding nurses, on behalf of the Cadet Nurse Corps at Providence Hospital. The agency requested the use of the western two-thirds of Marion Park, citing its proximity to Providence Hospital as the primary reason for the request. The improvements would have consisted of one single-story mess hall and a two-story barracks. However, Secretary of the Interior Harold Ickes denied the request due to "the intensive use of this park by the public…and the need for play space in this densely populated section of the city." Instead, the Secretary recommended a portion of Garfield Park nearby, diverting any temporary structures or wartime installations at Marion Park (Reservation 18, Reservation Files, NCA).

Post WWII Improvements to Marion Park: 1945-1961
The mid-20th century marked a period of profound change for much of Washington, D.C. and other cities across the United States as they experienced dramatic shifts in demographic and development patterns after WWII. A postwar baby boom resulted in population growth in Washington, D.C., and the Second Great Migration of African Americans from the South left the city scrambling to redevelop deteriorating neighborhoods within the city center. An initial period of development saw the construction of new roads, schools, post offices and other amenities. However, it was also the beginning of an economic downturn that would define the character of the city in the second half of the century, as federal programs encouraged white, middle-class residents to buy homes in the rapidly growing suburbs outside the city. Lured by the promises of suburban life, these white residents began to leave Washington en masse.

In some parts of the city, white flight resulted in neighborhoods opening up to black residents for the first time. In the early 20th century, discriminatory real estate practices barred black families from purchasing homes in newly developing subdivisions; instead, working-class black families were restricted to areas like the Capitol Hill neighborhood, which as a result was poorer than neighborhoods associated with white residents. When the Washington Navy Yard nearby radically downsized its production after the war, the loss of middle-class jobs accelerated the pattern of white flight and economic decline in the Capitol Hill neighborhood. Many of the row houses in the area were subdivided into rooming houses and rental units by absentee landlords. Working-class black families, lower-income residents, and transient groups moved into the houses vacated by would-be suburbanites (Ganschinietz, 1976; Williams, 2003: VIII, 11-13).

The deterioration of Marion Park corresponded to the relative decline of the surrounding area in the postwar years, and little was done to improve its conditions prior to 1964. The National Park Service, very aware of the problems facing Marion Park, continued to press for funding for its redesign—once again avoiding any substantial interventions until the agency had funding in place for a full-scale redesign. One local resident offered to plant trees in Marion Park at his own expense, apparently impatient with the slow progress being made. In response to his offer, the National Park Service wrote:
With reference to Marion Park, I believe it was stated then that it is realized that the park is exceedingly bare and also that we do have detailed plans that when carried out will result in a very fine development. To plant trees in the park under existing conditions is "placing the cart before the horse" in that other installations must take place first, such as water and drainage, walks and grading. … (Reservation 18, Reservation Files, NCA)
Throughout the 1940s and 1950s, Marion Park ranked high in the priority group of parks for improvement, should funding for park improvement become available.

Post WWII Restoration Efforts & The Capitol Hill Restoration Society
In 1949, Justice William O. Douglas purchased a house in the Capitol Hill neighborhood, a notable contrast with other public officials who traditionally lived in Northwest Washington. Douglas'

renovation of the house and his move to the area catalyzed real estate developers and other wealthy white citizens to purchase and restore houses in the Capitol Hill neighborhood. In 1951, the Capitol Hill Southeast Citizens Association reported the restoration of 43 houses. One year later, in 1952, 189 homes had been restored (Ganschinietz, 1976; Williams, 2003: VIII, 11-13).

As a continuation of this trend in the 1950s, the Capitol Hill Restoration Society (CHRS) was founded in 1955 to preserve the historic built fabric of the neighborhood. Tours of Capitol Hill row houses promoted a “culture of restoration” that rapidly transformed the neighborhood. Articles in local newspapers like The Washington Post and The Evening Star promoted the efforts of restorers by printing articles declaring Capitol Hill “a region of little-known, old-time enchantment” and a good “place for living, too” (The Evening Star, Oct. 2, 1950; The Washington Post, November 5, 1966). As these restoration efforts accelerated, real estate prices increased and many working-class black residents were priced out and displaced from the neighborhood (Ganschinietz, 1976; Williams, 2003: VIII, 11-13). Gradually, the neighborhood grew whiter and wealthier, and the physical conditions of the neighborhood corresponded to this influx of money (Logan, 2017: 37-59).

The rising prosperity and political capital of the increasingly white Capitol Hill neighborhood likely motivated the creation of new plans for the rehabilitation of Marion Park. In 1957, National Capital Parks’ Landscape Architecture Branch began developing plans for a new Marion Park. This new plan combined the rigid (and unrealized) geometric plans of the 1930s with the reality of existing conditions. A preliminary development study of the park from 1957 shows the extant brick walks, central traffic circle drive, and a central flower bed. The plan also indicated a handful of remaining trees that included Sugar Maples (Acer saccharum), Hackberrys (Celtis occidentalis), English Field Maples (Acer campestre), Red Oaks (Quercus borealis), Big Leaf Lindens (Tilia platyphyllos), Norway Maples (Acer platanoides), and Pin Oaks (Quercus palustris).

In their new plans, landscape architects straightened out walks, retained the open central grassy areas, installed hedge rows along the park’s edges, and called for the planting of additional trees. However, the new design was not implanted due to ongoing discussion regarding the closure of 5th Street SE at Seward Square and the construction of the Southeast Freeway.

Summary
By 1961, conditions in Marion Park had greatly deteriorated amid numerous failed redesigns. The cultural landscape retained its spatial organization, land use, and views and vistas from previous periods. However, few small-scale features and little vegetation remained in Marion Park by 1961, as many of these features had been actively removed. A contemporary plan noted ten trees remaining in the western half of Marion Park, and six in the eastern half of the park. A photograph from the same year shows several large trees on the edges of what was by then a vastly open Marion Park. These trees are likely two sugar maples (Acer saccharum) in the foreground, a big-leaf linden (Tilia platyphyllos) in the center back, and a large pin oak (Quercus palustris) at left. Pictured are traces of the paved curvilinear walkway at the corner of E Street SE and 6th Street SE, as well as several benches.



FIGURE 17: By 1935, conditions in Marion Park had greatly deteriorated. The paved walks were cracked and pitted, vegetation had become sparse (even accounting for the fact that this photograph was likely taken in early spring) and grassy areas patchy (Evening Star, May 26, 1935: A3).

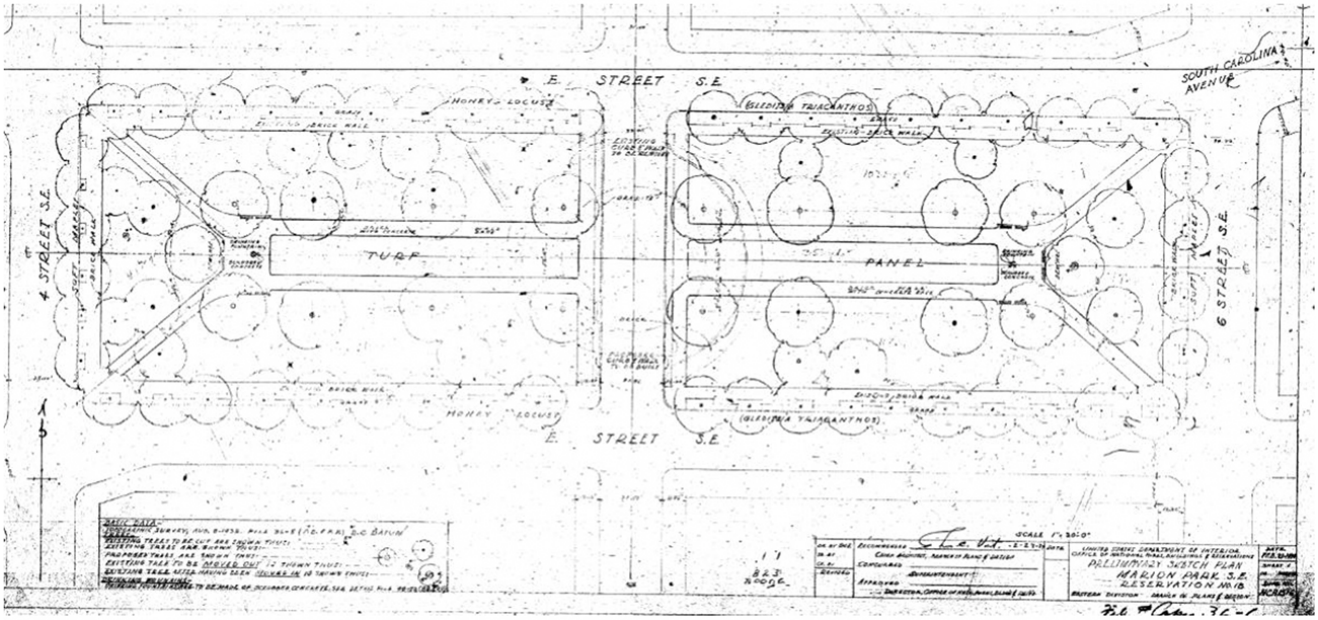


FIGURE 18: 1934 sketch plan for a rehabilitation of Marion Park by Thomas C. Vint. Note the underlying plan of existing conditions (Vint, "Preliminary Sketch Plan, 1943, TIC 823/80006, NCA).

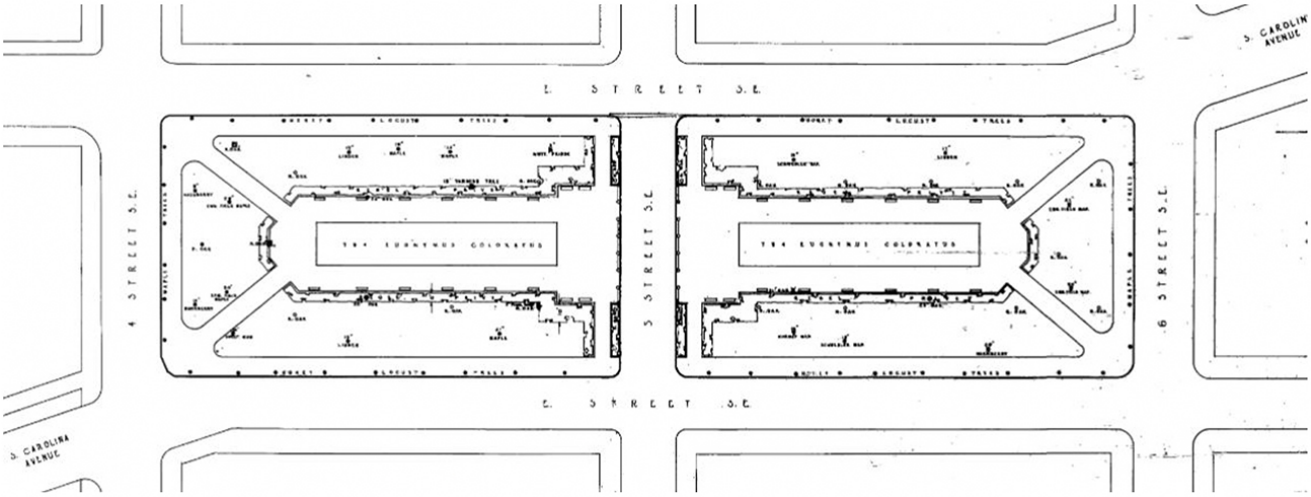
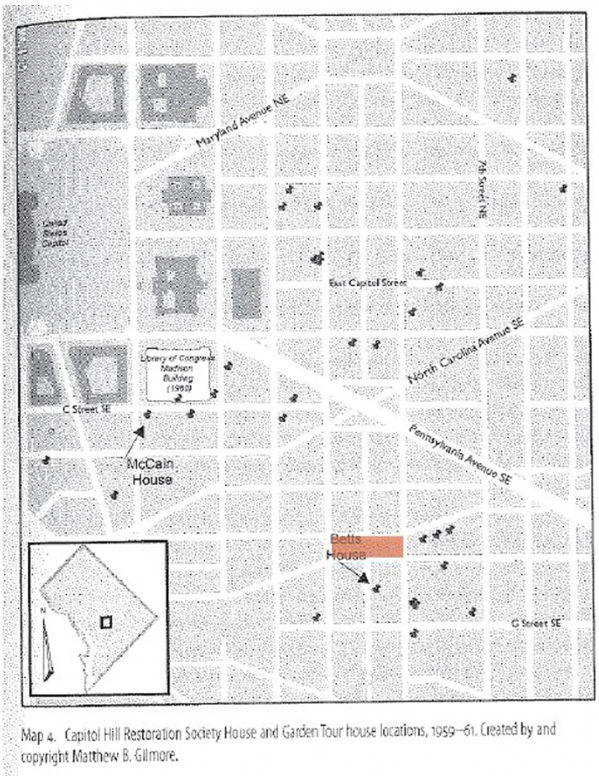


FIGURE 19: This 1935 rehabilitation plan for Marion Park was approved by the Commission of Fine Arts after modifications were made to restrict travel between the two halves along 5th Street SE (Excerpt of "Planting Plan," 1935, TIC 823/80009, NCA).



FIGURE 20: Post-WWII conditions of Marion Park in 1955. Note the loss of nearly all the trees and shrubs along the edges of the park and the park's openness as a result of the changes in vegetation (Excerpt from AE 381, Whetzel Aerial Photograph Collection, Kiplinger Library).



Map 4. Capitol Hill Restoration Society House and Garden Tour house locations, 1959–61. Created by and copyright Matthew B. Gilmore.

FIGURE 21: The CHRS Home and Garden Tour featured several houses near Marion Park and was likely a catalyst for its redevelopment (Logan 2017: 59).

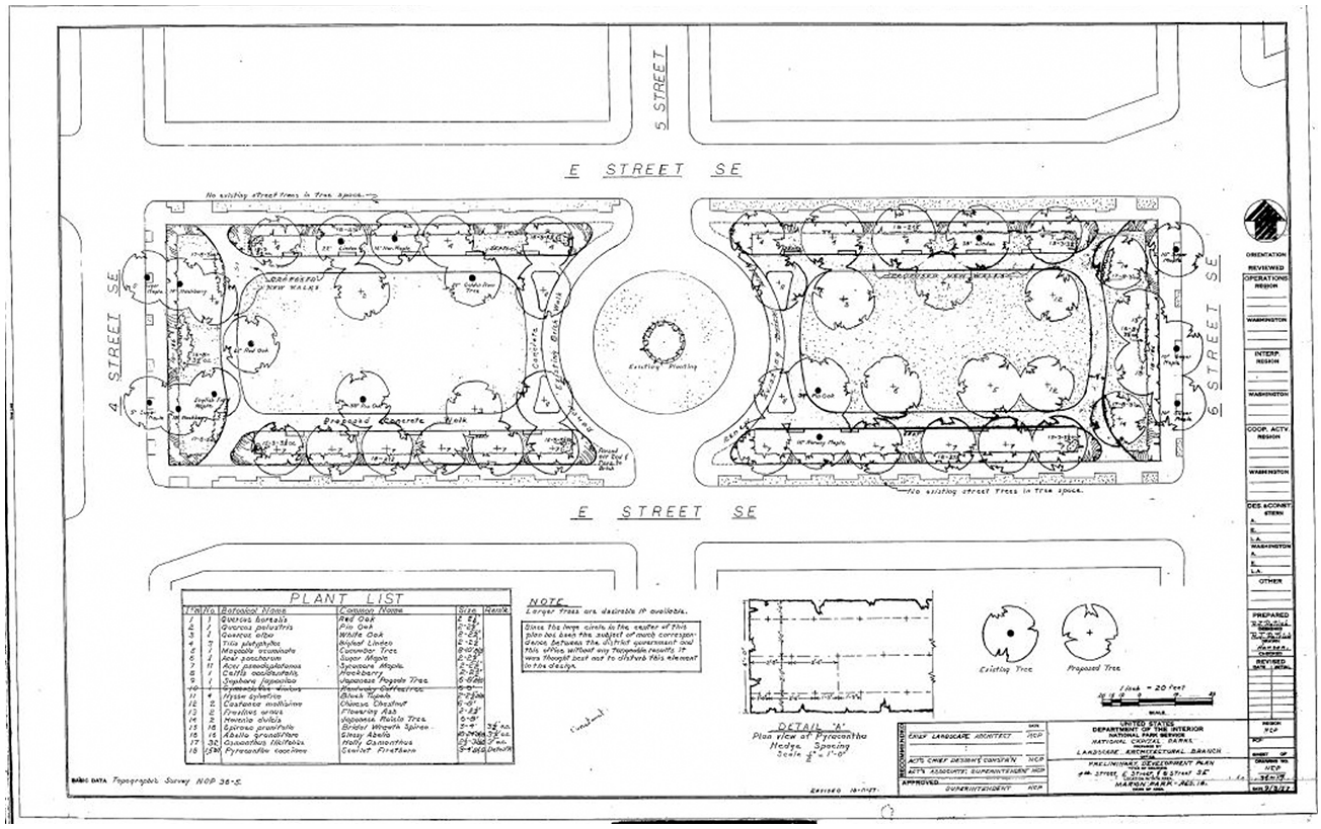


FIGURE 22: A preliminary development plan from 1957 shows existing conditions overplayed with proposed improvements. The design was not realized (“Preliminary Development Plan,” TIC 823/80017, NCA).



FIGURE 23: Few trees or small-scale features existed at Marion Park by the time this photo was taken in 1961. View across Marion Park to the north side of the 500 block of E Street SE (PR 0425A Emil A. Press Collection, Kiplinger Library).

1962-1970: Modernization and Beautification in the mid-20th Century

Transfer of portion of Marion Park for the expansion of E Street SE
As the popularity of the automobile exploded in the mid-20th century, the city of Washington, D.C. expanded. This had the effect of reshaping many of the downtown avenues into major crosstown thoroughfares between the city core and the suburbs. Between 1925 and 1940, the number of people driving to work more than doubled (Leach and Barthold 1997: VIII.38). Smaller residential streets that served as secondary arteries were also expanded to accommodate increased traffic. Because the historic L'Enfant reservations were designed within the legal rights-of-way, these traffic interventions often affected the city's small parks (Barthold 1992: 6). Between 1962 and 1963, the Department of Highways and Traffic decided that E Street needed to be widened along the north and south sides of the park to improve traffic flow in the neighborhood from east to west. Accordingly, the National Park Service transferred jurisdiction of a 10-foot strip of land along E Street on the north side of Marion Park to the District of Columbia (Reservation 18, Reservation Files, NCA). The National Park Service granted the permit for this street widening project, which required the removal of the brick walk on the north side of the park and the removal of one OPBG-era Norway Maple on the northwestern end of the brick walk (Reservation 18, Reservation Files, NCA).

Simultaneous with the widening of E Street, the Department of Highways and Traffic decided to close 5th Street SE through Seward Square (north of the cultural landscape), having already closed 5th Street SE to the south for the construction of the Southeast/Southwest Expressway. Citing these closures, the National Capital Region drew up plans for the removal of the asphalt traffic circle through Marion Park and the extension of curbing along the north and south ends of E Street in order

to close 5th Street SE (“Proposed Sidewalks,” 1962, TIC).

Spurred by the widening of E Street SE and the possibility of closing 5th Street SE, the National Park Service began redesigning Marion Park in earnest. This represented the first major redesign and modernization of Marion Park since the OPBG era. A series of iterative designs between 1962 and 1964 called for the unification of both halves of Marion Park, in place of the former 5th Street SE cut-through and traffic circle. Later in 1964, NPS landscape architects developed design and construction drawings for the site. Incorporating concrete walkways, benches, and fixtures with streamlined profiles, the new design adopted a Modernist material palette and aesthetic similar to the contemporary facilities being erected around this same time as part of the National Park Service’s Mission 66 program. However, no records exist tying Marion Park’s design evolution directly to the Mission 66 program (Smith 2019). Rather, plans for Marion Park likely adhered to general mid-century Modernist landscape trends.

The first plan for Marion Park, drawn in 1963, responded to the surrounding streets and located entrances at the axis of major avenues. Landscape architects located the primary walkway along the central north-south axis, aligning with 5th Street SE to the north and south. Similarly, reflected symmetrical east-west walkways began at the central axis and extended to meet South Carolina Avenue in the northeast and southwest corners of the park.

However, the Commission of Fine Arts (CFA) repeatedly found fault with the initial versions of the modern design. Commissioners thought that the park should be unified as a single unit and not split into two parts by the central walkway. The commissioners also apparently took issue with the fact that the park’s walkways did not adequately align the surrounding streets. One commissioner noted that the proposed design “lacked scale and represented merely a split in the middle.” He strongly believed that any design for the long and narrow park needed a stronger sense of perimeter to “give a sense of being protected from the street.” Based on National Park Service records, it appears that NPS staff worked with CFA staff to resolve the objections to the new design.

In 1964, a greatly simplified modern design was approved for Marion Park, and construction began in the following months. The new design arranged the park in an asymmetrical 3x3 grid, with walkways separating largely open grass panels (see Figure 26). Magnolia trees (Magnolia x soulangeana and Magnolia stellata) were planted irregularly throughout the park, likely to prevent active recreational use that would take a heavier toll on the new vegetative materials. The edges of Marion Park were lined with a roughly 3’ tall low steel fence, hedge rows, and planting beds; these boundary materials may have been designed to meet the CFA’s desire to delineate the park with a clear perimeter. The walkways featured 5’x5’ square brick modules in a concentric repeating pattern that connected with an existing brick walk around the outer edges of the park (separating the cultural landscape from the perimeter streets). The park’s new small-scale features were typical of the National Park Service’s Modernist feature palette at this time, with standard iron and wood NPS benches, stone octagonal drinking fountains, and tulip trash cans. Benches were located along each panel in a reflected symmetrical pattern. Trash cans were located at the northwestern and southeastern entrances, and drinking fountains were located at the northeastern and southwestern entrances of the park (Reservation 18, Reservation Files, NCA; TIC Plans).

Tree selection followed the Modernist landscape preference for simple, decorative species. The park’s planting list specified the use of American Yellowwood (Cladrastis Lutea), Panicled Goldenrain tree (Koelreuteria paniculate), various Magnolia species (Magnolia soulangeana; Magnolia stellate), and several types of Rhododendrons (Rhododendron gandavense; Rhododendron mole; Rhododendron obtusum). These new trees were integrated with the few remaining specimens dating to the OPBG-era and were mostly located along the edges of the park, while several Magnolia and Rhododendron shrubs were planted in the central panels. Four flower beds located in panels A4, B1, B3, and C4 (see Figure 26) contained Common Periwinkle (Vinca minor). All perimeter panels along the fence line of the park were planted with Japanese Yew (Taxus cuspidataexpansa). The areas not specifically designated were to be open lawns covered in 2” of topsoil and sodded (TIC 823/80029).

The first designs developed in 1964 for Marion Park did not call for a playground. However, the construction of the Southwest/Southeast Freeway eliminated play space at nearby Garfield Park. In

order to remedy the situation, NPS officials worked with neighborhood residents to design and build the first playground in Marion Park in panel A2 (see Figure 26) (The Washington Post, Times Herald, Mar. 8, 1964). This marked the first time that the cultural landscape included an active recreation feature. The proposed Marion Park playground included both creative play equipment like concrete turtles, a hexapod, and fantasy walls, along with play features such as concrete culvert pipes, earthen berms, and a plank bridge.

The playground closely followed new Modernist ideas of abstract or “unstructured play” that left the program, object, and idea of what the playground could be up to the children and not the manufacturer (Ogata, 2013: 60). Beginning in the 1950s in the United States, a new category of “play sculpture” emerged that paired artists and designers with manufacturers as a way for artists to directly impact post-World War II urban life. Creative Playthings, Inc. was among the early innovators that worked with designers to reform childhood play. In 1953, Creative Playthings, Inc. created a subsidiary called Play Sculptures whose goal was to change the idea of what a playground could be through modern and abstract design. Creative Playthings, Inc. paired with the Museum of Modern Art (MoMA) and Parents Magazine to promote its new subsidiary, Play Sculptures, through a design contest at the museum. The aim of the competition was to rethink what a playground could be in the modern era. Entries were encouraged to appeal to the imagination of children with vague sculptural forms, while still adhering to emerging ideas of playground safety. MoMA’s jury was composed of many prominent experts, including architect Philip Johnson, education director Victor D’Amico, and Creative Playthings founders Frank and Theresa Caplan (Ogata, 2013: 57-66; Ragain, 2017: 33-36).

The winning designs of the MoMA contest were exhibited in the museum in 1953. The first-place prize went to artist Virginia Dortch Dorazio for her design “Fantastic Village,” which featured modular concrete walls with various holes that could be combined infinitely to meet the needs of any playground site. Winning designs from the MoMA contest were then sold through company catalogues and began appearing in parks across the country shortly after the competition.

“Play environments” and the “creative playground” continued to be a topic of much discussion into the 1960s. Creative Playthings exhibited the winning MoMA entries again, along with new designs, at the American National Exhibition in Moscow in the summer of 1959. The exhibition featured Dorazio’s “Fantastic Village,” as well as a new design by sculptor Milton Hebald called “Turtle Tent.” The success of the Moscow exhibition and the proliferation of the Play Structures catalogue Play Sculptures: A New World of Play quickly saw the installation of many of their designs in parks across the country, including in Marion Park (Ogata, 2013: 57-66; Ragain, 2017: 33-36).

Designers for the Marion Park almost certainly selected features for the playground directly from the Play Structures catalogue. As built, Marion Park featured Milton Hebald’s “Turtle Tent” and a variation of Virginia Dorazio’s “Fantastic Village,” and another abstract concrete feature called a “hexapod,” designed by sculptor Robert Winston. The 1964 plan for Marion Park also calls for three “Baby Turtles” in addition to the “Turtle Tent,” but it is unclear if these smaller turtles were installed. Each of these elements was featured in the 1957 Play Structures catalogue (Figures 32-33) (Ogata, 2013: 57 -66; Ragain, 2017: 33-36).

Marion Park also followed design principles of so-called “adventure playgrounds” that emerged in Europe after World War II. These playgrounds used rubble and other found objects to organize play in an environment that was designed to give the perception of risk in a controlled environment. “Adventure playgrounds” were unprogrammed, forcing children to rely on their imagination and teamwork for play. Designers for Marion Park installed concrete culverts, a plank bridge, and a sandbox, in keeping with the concept of “adventure playgrounds.” The 1964 design for the Marion Park playground appears to have been influenced by high-design ideas of the “creative playground” advocated for by the MoMA and Creative Playthings, while combining these elements with everyday objects and rubble following the principles of the “adventure playground” (Ragain, 2017: 25-36).

Play Sculptures’ designs like those featured in Marion Park quickly fell out of fashion by the 1960s and 1970s, as they were criticized for their fixed features and passive design. Landscape Architect M. Paul Friedberg complained about so-called static “concrete turtle playgrounds” that provided only “a one-dimensional play experience” (Quoted in Ragain, 2017: 35-36). Friedberg was one of several

landscape architects who called on cities to build playgrounds that took great liberty with topography in order to create earthen play berms, mounds, tunnels, and planks (Carr, 2007: 216). The “total play environment,” as Friedberg called it, placed elements in close proximity to one another to force children to interact with one another. Tunnels and mounds offered varying vantage points for children to discover and explore the playgrounds (Ogata, 2013: 57-66; Ragain, 2017: 33-36; Randall, tclf.org/pioneer/m-paul-friedberg). Friedberg’s projects were nationally known and could have catalyzed the imaginative designs of the playground at Marion Park, although there is no evidence of a definitive link between the two.

Neighborhood residents generally approved of the new design, and in particular the playground equipment. However, at least one neighborhood resident found the playground to be wanting. In a critique of beautification efforts in the city, one resident wrote in the Washington Post:
There is more than those concrete turtles—the ubiquitous attempt of ‘modern’ playground designers to bore our children to death—at Marion Park. The Park Service has built a mound around this lot for kids to run up and down on and, maybe, hide behind and dream of castles and mountains and other wonders. The kids do run up and down. But the mounds are covered with grass which must have looked very pretty on the designer’s sketch, but which is now no more. There is solid dirt and when it rains there is mud. This may please the kids but is bound to cause some anguish for mothers and the people who look at these mud mounds (Washington Post, Apr. 30, 1967).
Despite this naysayer, local residents apparently liked the redesign so much that the lawns and grassy berms near the playground area (in panel A2; see Figure 26) quickly became overused. In the years after the 1964 redesign, the National Park Service regularly reseeded Marion Park’s lawns.

Improvements and Beautification: 1965 to 1970
Although it was completed in 1964, the modernization of Marion Park coincided with a movement—advocated chiefly by the First Lady, Lady Bird Johnson—to beautify American parks and streetscapes. Concerned that major new development, increased traffic congestion, and deteriorating downtown areas were marring the nation’s most scenic streets and byways and affecting the natural environment, Lady Bird Johnson undertook a campaign to restore beauty to blighted areas as a means to improve the urban condition. Beginning in the nation’s capital, Lady Bird Johnson’s Beautification Program extended from 1965 to 1969. Johnson formed The First Lady’s Committee for a More Beautiful Capital, composed of leading politicians, philanthropists, urban designers, architects, and landscape architects. It was a two-part project, focused on improving the appearance of Washington’s most heavily touristed areas, while simultaneously addressing the deteriorated condition of parks and streetscapes in neighborhoods throughout the city (Gould 1999: 67; Johnson 1968).

The Beautification Program sought to create a new set of standards that would use Washington D.C. as a model or pattern for cities across the country to follow when improving their own urban areas. Working with neighborhoods, the Beautification Program improved schools, parks, and vacant land by introducing flowering plants, colorfully designed playgrounds, gardens, and fountains. On the larger scale, the program also sought to tackle a wide range of social and environmental issues including pollution of the capital’s rivers, air quality, access to mass-transit, coordinated freeway design, blight, litter, and employment programs. The sweeping Beautification Program centered on the idea that the quality of the environment affected everyone equally. By improving conditions on a local level, Lady Bird Johnson and her Committee believed they could also change larger societal and environmental issues. A quote from the First Lady sums up the overall approach to improvements undertaken as part of the program: “Where flowers bloom, so does hope” (Johnson 1968) (For more on Lady Bird Johnson’s Beautification Program, see the Small Parks Cultural Landscape Overview.)

As a park that had just been modernized and redesigned, Marion Park did not fit the same profile as many other small parks within the official Beautification Program. However, Lady Bird Johnson’s advocacy for neighborhood parks such as Marion Park—and her endorsement for flowering landscapes in particular—likely contributed to the planting improvements that were made soon after the modernization of Marion Park. In 1965, as part of the Beautification Program, several unspecified plantings were added to Marion Park. A few years later, in Fiscal Year 1969, $5,500 was appropriated for a lighting project in the park. Fourteen mushroom-style lights were installed along the

east-west walkways of the park at regular intervals in panels A2, B2, and C2.

On April 4, 1968, riots broke out across the country following news of the assassination of civil rights leader Martin Luther King, Jr. Organized by civil rights activist Stokely Carmichael, many of the District's
black residents took to the streets to express their anger and grief over King's death and the condition of race relations in the nation's capital. At the time, segregation, poverty, and discrimination was the reality for thousands of black residents in the District. The riots started as an expression of grief and solidarity among many of the District's black residents, but quickly got out of hand. Over the course of four days, over 200 businesses were damaged, looted, or burned as rioters clashed with police, firefighters, and the military ("The Four Days that Reshaped D.C.," Washington Post, March 27, 2018). Troops were bivouacked in Marion Park in order to prevent looting to nearby homes and to instill order in the neighborhood. Long-time resident Keith Melder, who was living on South Carolina Avenue SE at the time, recalls the army camp as an "occupying force" in Marion Park. In a 2003 oral history, Melder said "there was an Army camp in Marion park for a brief time. Not for very long. And that I found very upsetting. You couldn't walk through the park for example. And you felt as though it was, at least I did, I felt it was an occupying force there" (Interview with Keith Melder, 2003: 18). Another resident, Pat Taffe Driscoll, recalled the army staying for two or three weeks. Describing the occupation, Taffe recalled that "[the Army] was stationed in Marion Park, with all their tents and field kitchens and all that stuff…" (Interview with Pat Taffe Driscoll, 2006: 24). Oral histories conducted with residents who lived near Marion Park during the riots reveal that there was heavy damage along 14th Street NW and 7th Street NW, but damage near Marion Park was localized along Pennsylvania Avenue, and a segment of 8th Street SE (Melder, 2003: 18; Driscoll, 2006: 24). Other than the bivouacked troops, the Marion Park cultural landscape saw little damage as a result of the 1968 riots.

Summary
By 1970, E Street SE on the north side of Marion Park was widened, claiming a 10-foot strip of the park. At the same time that this street project was altering the cultural landscape's boundaries, the Marion Park cultural landscape was redesigned based on contemporary principles of modern landscape design. The modern redesign of the park maintained the park's land use and topography, but greatly altered its other landscape features. On the central axis of the cultural landscape, 5th Street SE was removed and permanently closed, unifying the park as one uninterrupted parcel. The new design was organized by gridded walks that parceled the park into three sections from east to west; each of those three sections was then organized into three smaller subsections from north to south (see Figure 26). The walks that divided these sections consisted of 5'x5' concentric brick modules. Low steel fencing surrounded the park, limiting entrances to the park except at points along the street grid, thus enforcing the park's spatial organization and circulation patterns. A playground structure was also installed in panel A2 by this time and featured abstract playground equipment, including a large concrete turtle and hexapod, to encourage active recreational use.

Existing trees incorporated into the plating plan included two hackberries, one maple, and eight oak trees (their specific species are unknown). New trees and shrubs included magnolia (Magnolia soulangeana; Magnolia stellate), rhododendrons (Rhododendron gandavense; Rhododendron mole; Rhododendron obtusum), and American Yellowwood (Cladrastis Lutea). Four flower beds in panels A4, B1, B3, and C4 contained Common Periwinkle (Vinca minor). The panels along the full perimeter of the fence line of the park were planted with Japanese Yew (Taxus cuspidataexpansa). The areas not specifically designated were to be open lawns covered in 2" of topsoil and sodded. Standard NPS park benches, octagonal drinking fountains, and tulip trash cans were placed throughout the park at regular intervals along walkways in a reflected symmetrical pattern. By 1970, Marion Park also featured 14 mushroom-style lamp posts spaced evenly along the central panels (A2, B2, C2) of the park.

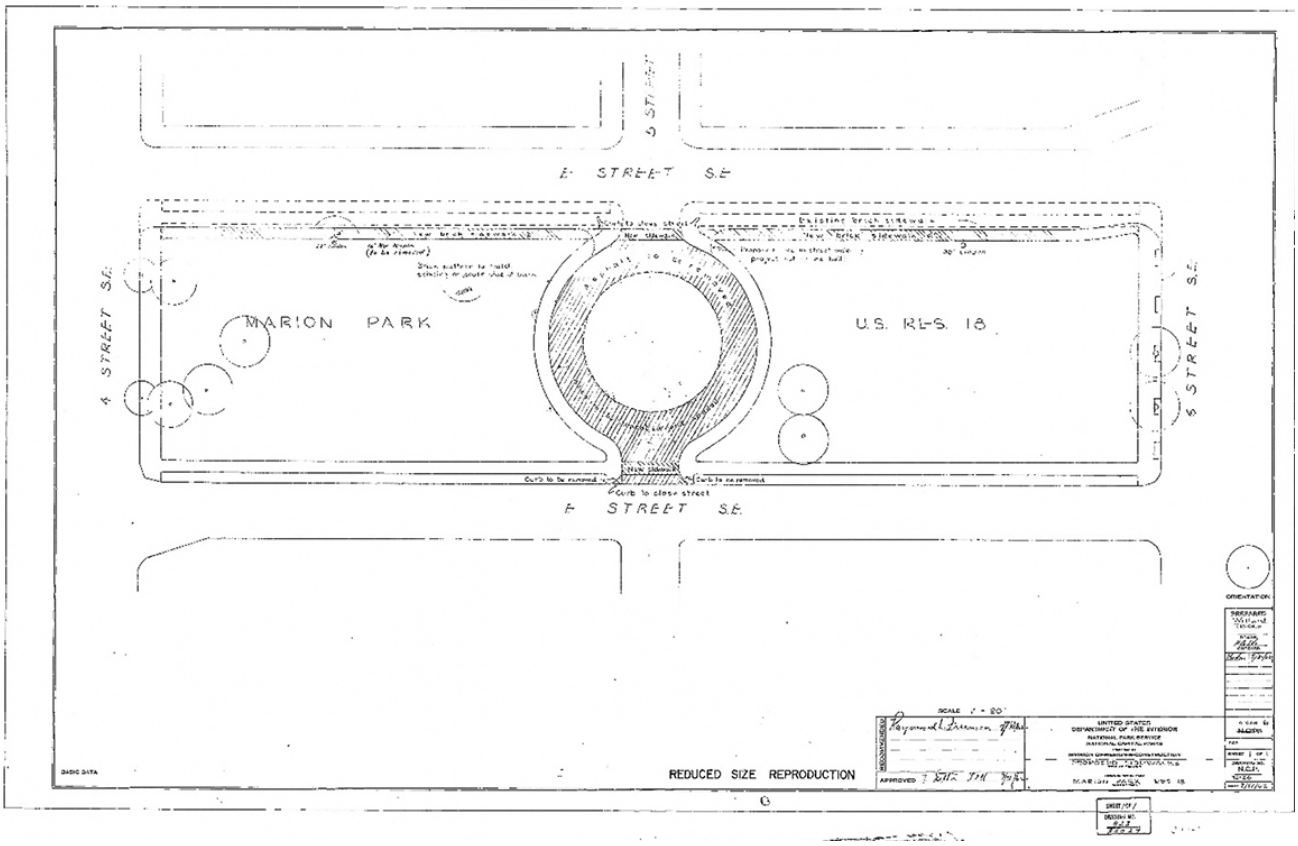


FIGURE 24: 1962 plan of Marion Park showing the loss of a 10-foot strip on land on the north side of the park and the closure and removal of 5th Street SE through the center of the park ("Proposed Sidewalks," TIC 823/80024, NCA).

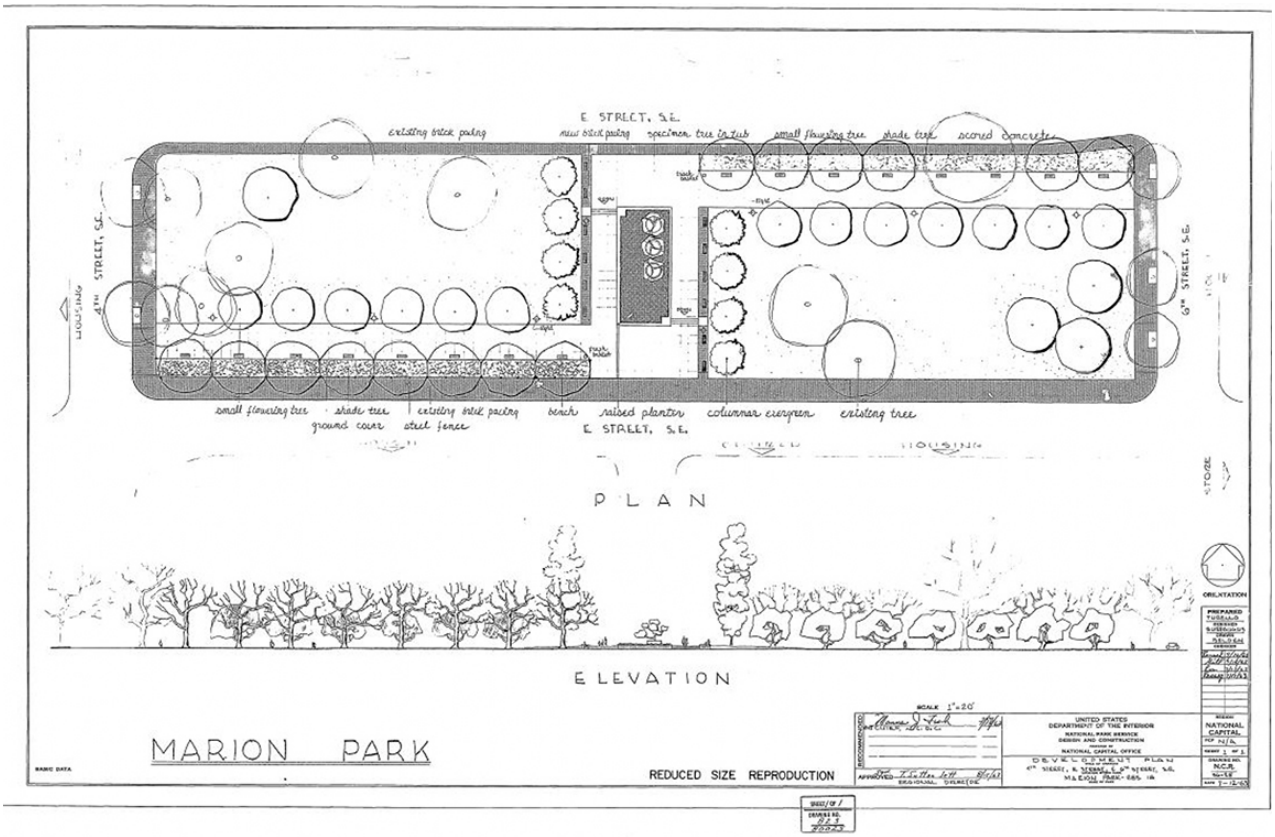


FIGURE 25: The first 1963 landscape plan for Marion Park called for streamlined features in an orthogonal arrangement, a central focal element in place of the former traffic circle, two reflected symmetrical grass panels, and two central allées of columnar evergreens. The plan was not approved by the Commission of Fine Arts because it functionally divided the park into two parts ("Development Plan," TIC 823/80025, NCA).

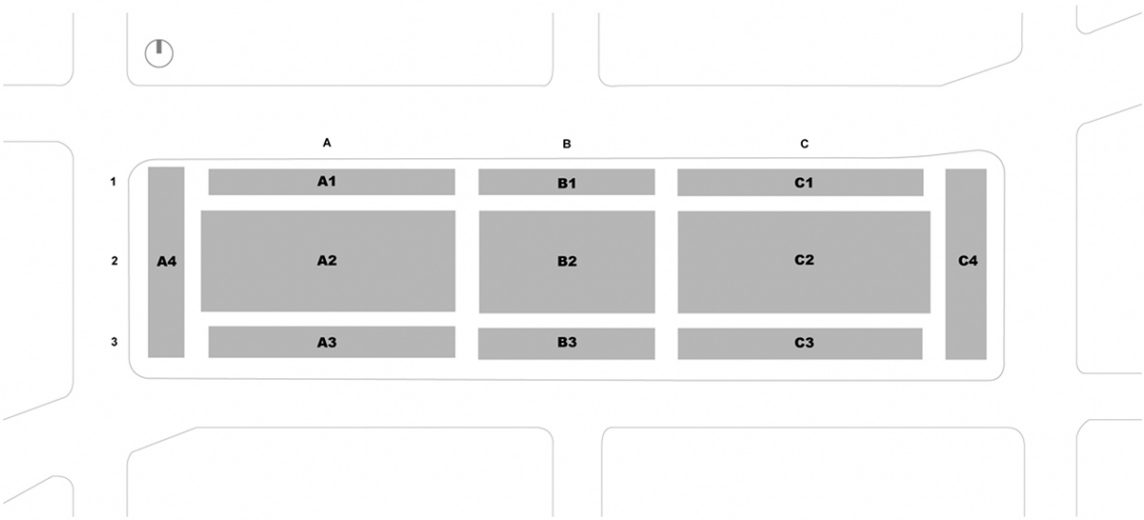


FIGURE 26: Marion Park is organized into a 3x3 rectangular grid. The diagram above is based on the 1964 plan for Marion Park (Diagram by CLI author, 2020).

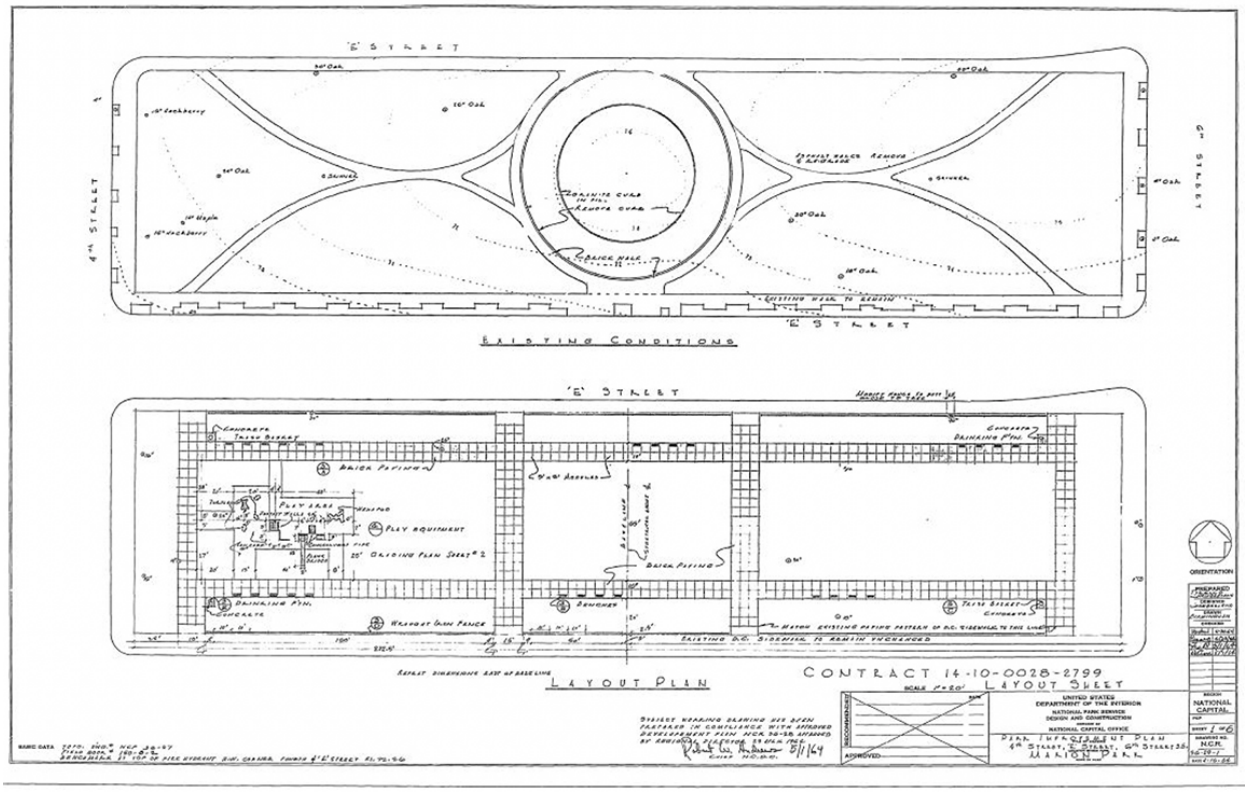


FIGURE 27: The 1964 landscape plan showing existing conditions (top) and the modern redesign of Marion Park (“Park Improvement Plan,” TIC 823/80029, Sheet 1, NCA).

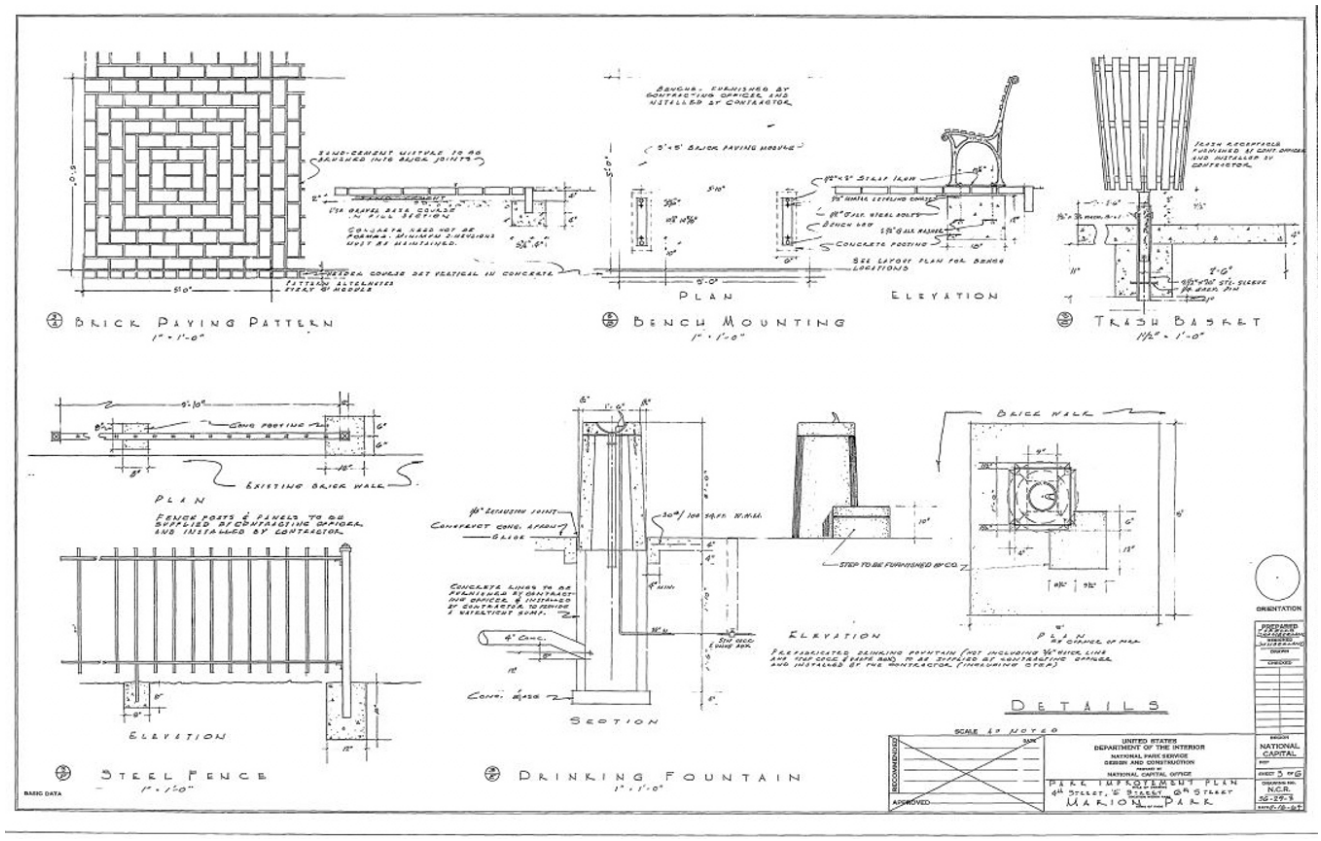


FIGURE 28: The 1964 modern design of Marion Park called for the installation of standard NPS octagonal drinking fountains, iron and wood benches, and tulip trash cans. The edges of the park were lined with steel fencing. Walkways were paved with 5'x5' concentric square brick modules ("Park Improvement Plan," TIC 823/80029, Sheet 3, NCA).

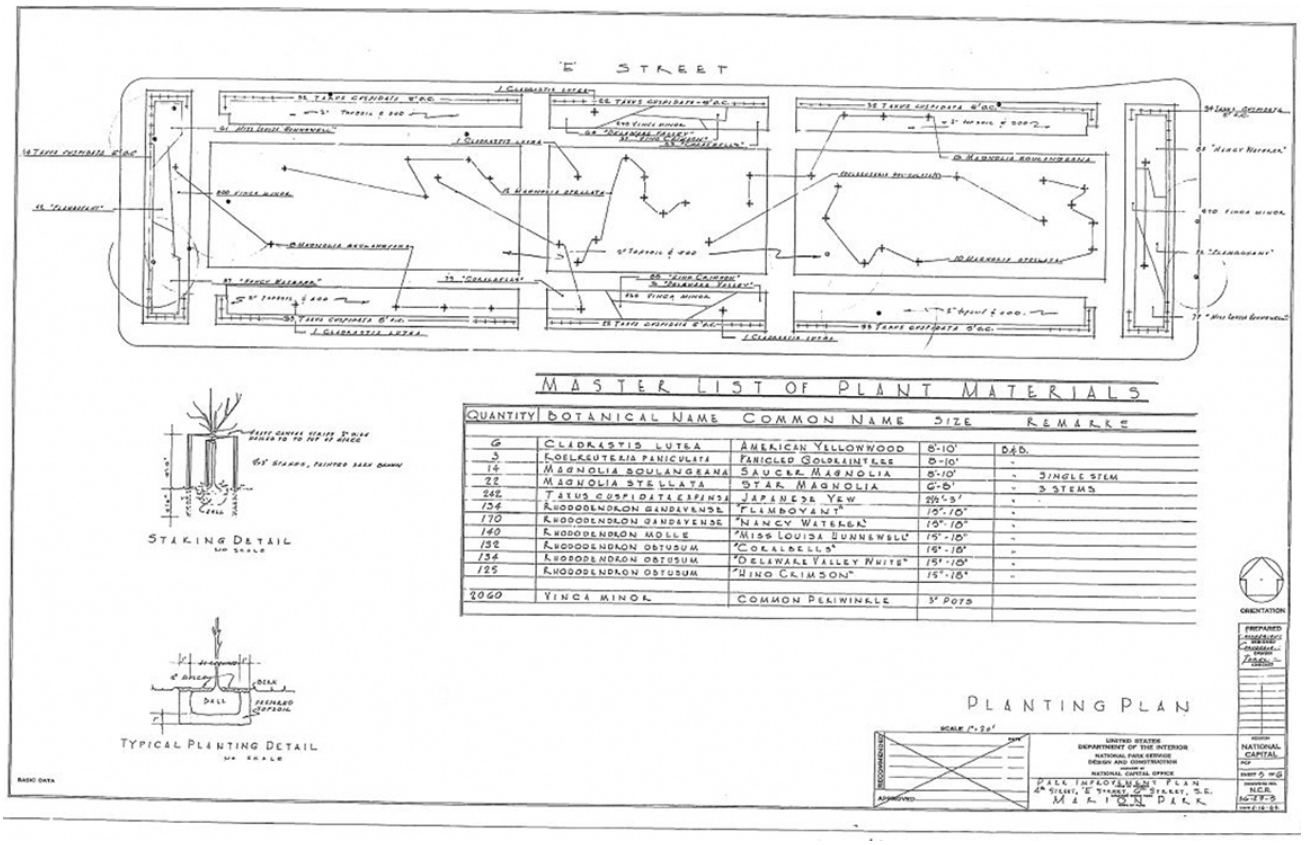


FIGURE 29: The 1964 planting plan for Marion Park called for a limited list of plant species, including American Yellowwood, Japanese Yew, various Rhododendron and Magnolia Species, and other groundcovers. The central portions of the park were designed as largely open grass lawns ("Park Improvement Plan," TIC 823/80029, Sheet 5, NCA).

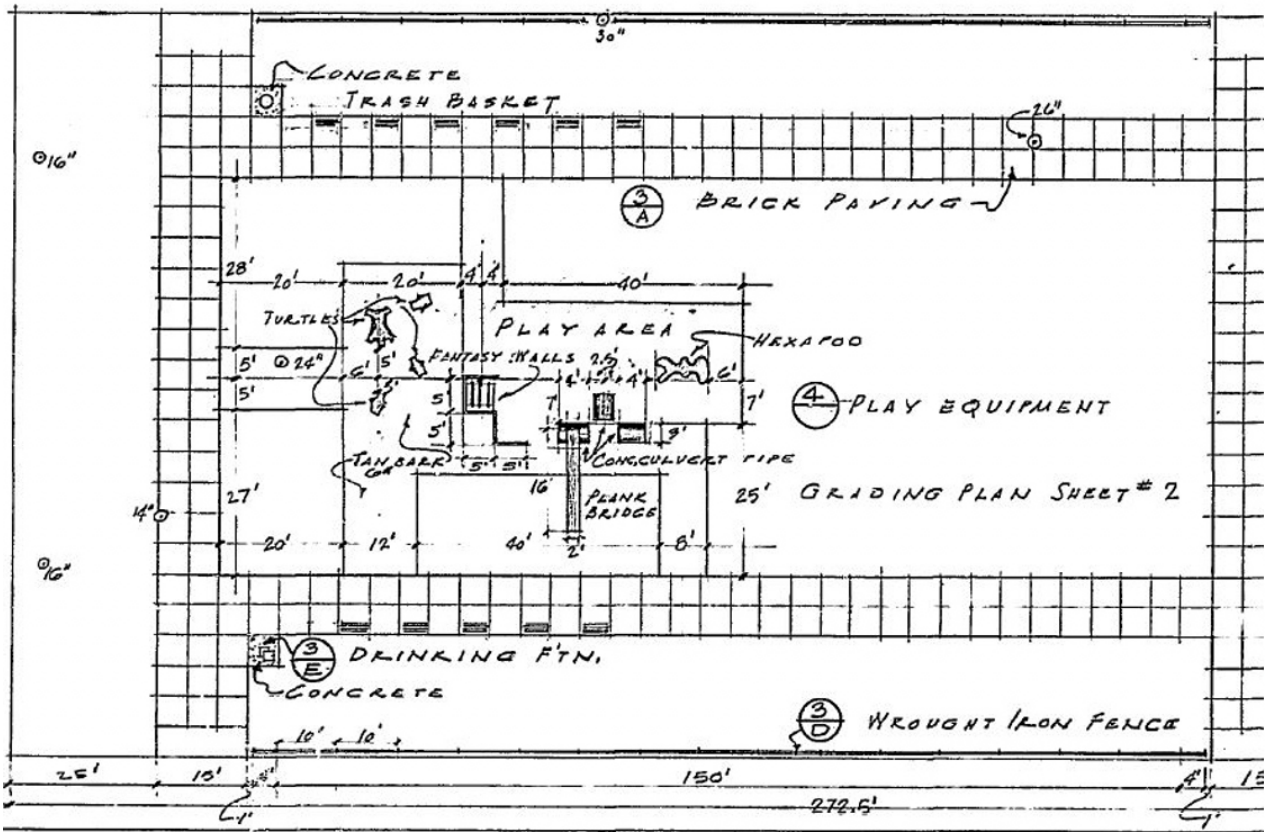


FIGURE 30: The 1964 modernization of Marion Park called for the installation of an "imaginative" playground for the first time. It featured concert culverts, a plank bridge, turtles, a hexapod, and "fantasy walls" (Excerpt "Park Improvement Plan," TIC 823/80029, Sheet 1, NCA).

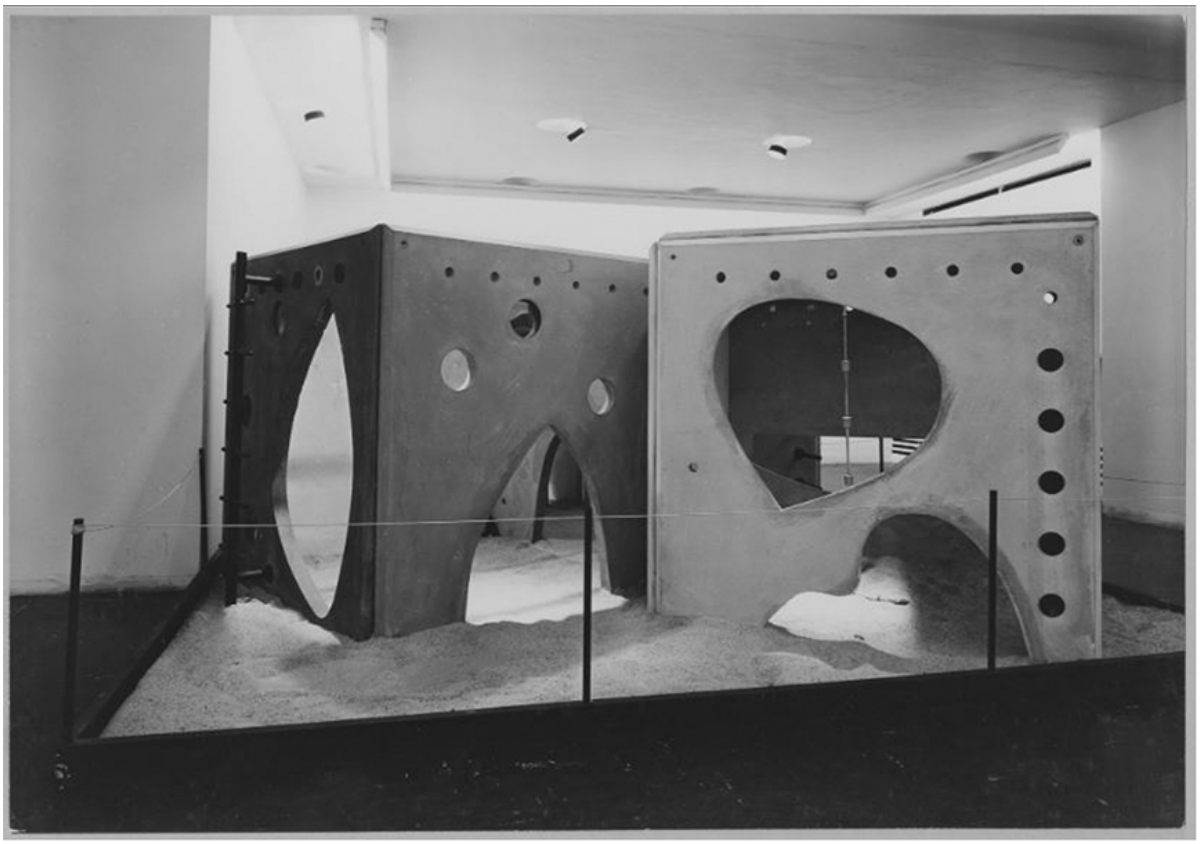


FIGURE 31: Artist Virginia Dortch Dorazio's winning design "Fantastic Village" was exhibited in the Museum of Modern Art in 1954. Variations of Dorazio's design were sold by Play Structures, one of which was later installed in Marion Park in 1964 (Soichi Sunami, The Museum of Modern Art Archives, New York, IN562.3).

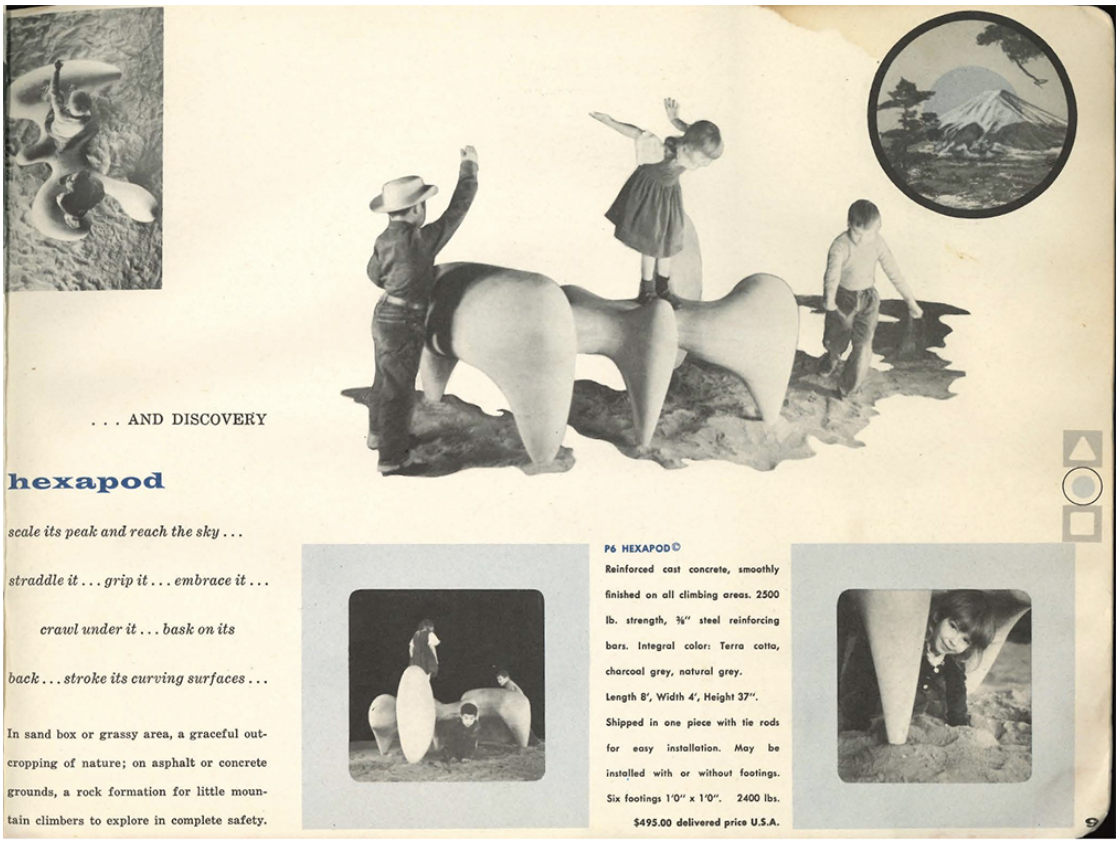


FIGURE 32: Creative Playthings and Play Sculptures commissioned Robert Winston to create the Hexapod, a concrete and steel play sculpture that was poured in places in two parts. One such hexapod was installed in Marion Park in 1964 (Play Sculptures: A New World of Play, 1958).

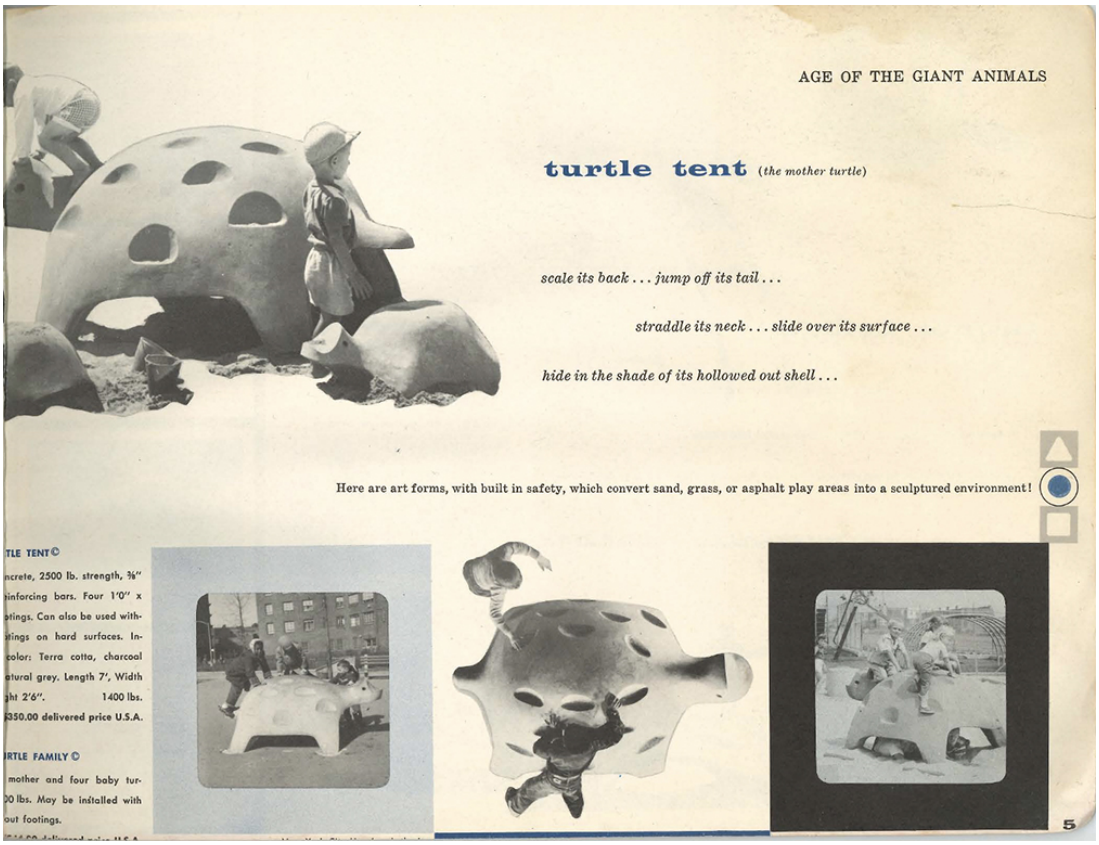


FIGURE 33: Sculptor Milton Hebald created the "Turtle Tent" and "Baby Turtle" for Creative Playthings, Inc. and Play Sculptures circa 1953. The design was sold widely and was installed in Marion Park in 1964 (Play Sculptures: A New World of Play, 1958).



By Ellsworth Davis—The Washington Post

Marion Park: Its grassy mounds are now solid dirt or, when it rains, mud.

PLAYGROUNDS. CAPITOL EAST is badly in need of more playground space, and four large neighborhood centers, and 35 small centers, most of them playgrounds, are needed.

FIGURE 34: A 1967 and 1968 photograph of the Marion Park playground, respectively. (left) Conditions of Marion Park's playground berms had become muddied due to extensive use. (right) The 1968 photo on the left was used in the D.C. Comprehensive plan of that year as an unspecified example of a playground in a section of the plan that called for the expansion of playgrounds (The Proposed Comprehensive Plan for the National Capitol, 1967: 143; Washington Post, Times Herald, Apr. 30, 1967: B1).



Photos by Matthew Lewis, Staff Photographer

Woman Walking Her Dog in the Sun in Marion Park in Southeast Area of Capitol Hill

FIGURE 35: This 1966 photo of a woman walking her dog in Marion Park highlights the modular brick walkways in the redesigned park and locates the tulip trash cans at the corners of the park's entrance. Plantings of Japanese Yew are seen in the foreground, forming a hedge along the park's eastern border. Most trees appear to be planted along the perimeter of the park, and several mature trees were retained from earlier periods of development (The Washington Post, Nov. 5, 1966: D1).

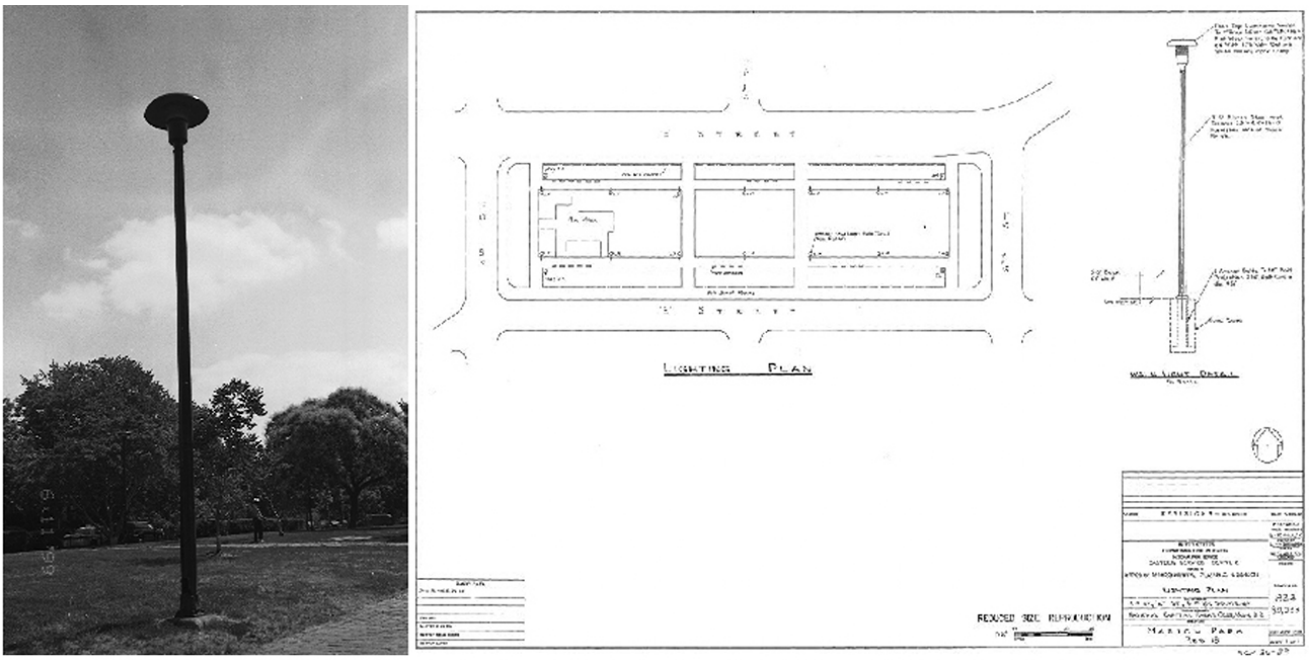


FIGURE 36: Under the beautification program, Marion Park received 14 mushroom-style lights ([Marion Park] NACE Site Survey, NCA Furniture file, 1999; "Lighting Plan," TIC 823/80033, NCA, 1970).

1971-2020: Marion Park in the Late Twentieth Century to Today

Planting plans and aerial photographs from the last 50 years, as well as fieldwork conducted in 2019 and 2020, indicate few changes to the overall landscape of Marion Park since the modernization and beautification improvements of the 1960s. The as-built 1964 design, including its spatial organization, circulation features, topography, and views and vistas, remains extant and legible in the park today. The only major change before the 1990s was a proposal to replace all mushroom-style lamps with "Saratoga style" lighting units in 1985; however, plans were drawn up but were never realized (Lighting Detail & Plan, Marion Park, TIC).

1990s
The playground area of Marion Park has seen at least two remodels since the initial installation of a playground in 1964. In 1995, a local non-profit group, The Friends of Marion Park, began raising funds for a full-scale redesign of Marion Park to address declining conditions. However, due to a lack of NPS funding, the full extent of the group's design was not realized; instead, only the playground was redesigned (Reservation 18, Reservation Files, NCA). Sometime between 1995 and 1999, the new playground was built and featured new wooden platforms, slides, and benches. The new play structure replaced all of the Beautification-era play equipment, with the exception of the concrete turtle, which remains in place today. The continued presence of the turtle in Marion Park has led many residents to affectionately refer to the park as "Turtle Park."

A special plea was made by the Friends of Marion Park to save the concrete turtle, "a naturally hard-shelled animal [that] has notably carried young children on imaginary rides for almost 30 years and is willing and able to continue doing so. This turtle has become a symbol of Marion Park; in fact, many people call this park 'Turtle Park.'" (Reservation 18, Reservation Files, NCA). When it reopened, the new playground was dedicated to the memory of Officer Jason E. White, a police officer from the

adjacent police precinct who was killed in the line of duty. A memorial plaque was installed to honor Officer White's memory in the southeast corner of the playground facing south. At the same time, a small tree was planted near the playground to honor another neighborhood officer, Raymond L. Hawkins of the United States Park Police, who died in the line of duty, but no official recognition was made of Officer Hawkins. Both the tree and plaque were removed sometime after their installation in 1995 for unknown reasons (Hawkins, 1999: 13). A community bulletin board was added to the southwestern corner of the park around the same time, likely between 1995 and 1999. Lighting units were replaced in 1996 with "Washington Standard" units in the same locations (Washington Post, Jan 13, 1994; May 5, 1994; Jun. 30, 1994; Marion Park Survey, NCA Furniture Files, 1999).

2000s
There have been minor alterations and additions to the vegetation plan since the park's most recent period of significance (1962-1970), as some species of plants and several individual trees have been removed or replaced (see Appendix A: Vegetation). The planting list currently features: Saucer Magnolia (Magnolia soulangiana), Star Magnolia (Magnolia stellata), Panicled Goldenrain tree (Koelreuteria paniculata), Pin Oak (Quercus plaustris), Black Gum (Nyssa sylvatica), October Glory Red Maple (Acer rubrum), Red Oak (Quercus borealis), and American Yellowwood (Clandastris kentukea). Several Star and Saucer Magnolia trees have died and been removed; many have been replaced in-kind in the same locations. Due to heavy use of the central grass panels, some of the magnolia and rhododendrons have not been replaced. While many of the additional species are outside of the 1962-1970 period of significance, the general usage of several of them is in keeping with the character of the diverse OPBG planting plans.

A 2004 landscape rehabilitation removed the planting beds and hedges along the exterior perimeter of Marion Park. The rehabilitation also added a large number of plantings including 1 maple (Acer rubrum 'October Glory'), 110 winterberry (Ilex verticillata 'Red Sprite'), 3 Panicled Goldenrain tree (Koelreuteria paniculata), 7 Saucer Magnolia (Magnolia soulangiana), 8 Black Gum (Nyssa sylvatica), 106 cherry laurel (Prunus laurocerasus 'Otto Lutyken'), and 3 oaks (1 Quercus borealis; 2 Quercus plaustris). Small planting beds were added to the north and south-central grass panels that featured 2,495 day lilies (Hemerocallis 'Stella de Oro'), 9,650 daffodils (3,200 Narcissus 'Stainless'; 6,450 Narcissus 'Salome'), 3,200 liriope (Liriope muscari 'Big Blue'). Shrubs on the north and south sides of the park were removed, but additional hedges were planted at the east and west ends of Marion Park. It is unclear if other minor improvements were made to the park during this time.

Around 2007, a new metal playground structure was installed, replacing the wooden one that was installed in the 1990s in the same general location as the previous play structure. During this time, the concrete turtle was moved from the northeast corner of the play area to the southeastern corner. A synthetic play surface was also added in the play area during this time, along with springy motorcycles, a seesaw, and new kiddie tables. In 2009, the Palmetto Conservation Association successfully lobbied Congress to authorize a sculpture of Francis Marion in the park bearing his name. This effort was met with much resistance from the neighborhood based on the loss of open space the proposal would entail. Due to neighborhood advocacy, the statue installation was abandoned (The Washington Post, Dec 2, 2014). By 2009, the majority of iron and wood benches from the most recent period of significance (1962-1970) had been replaced with new models with curved armrests. More benches were added to the playground area during this time. Another major rehabilitation was undertaken around 2014, resulting in repaired brick walks, new benches, trashcans, drinking fountains, and plantings (Google Street View, 2007-2014).

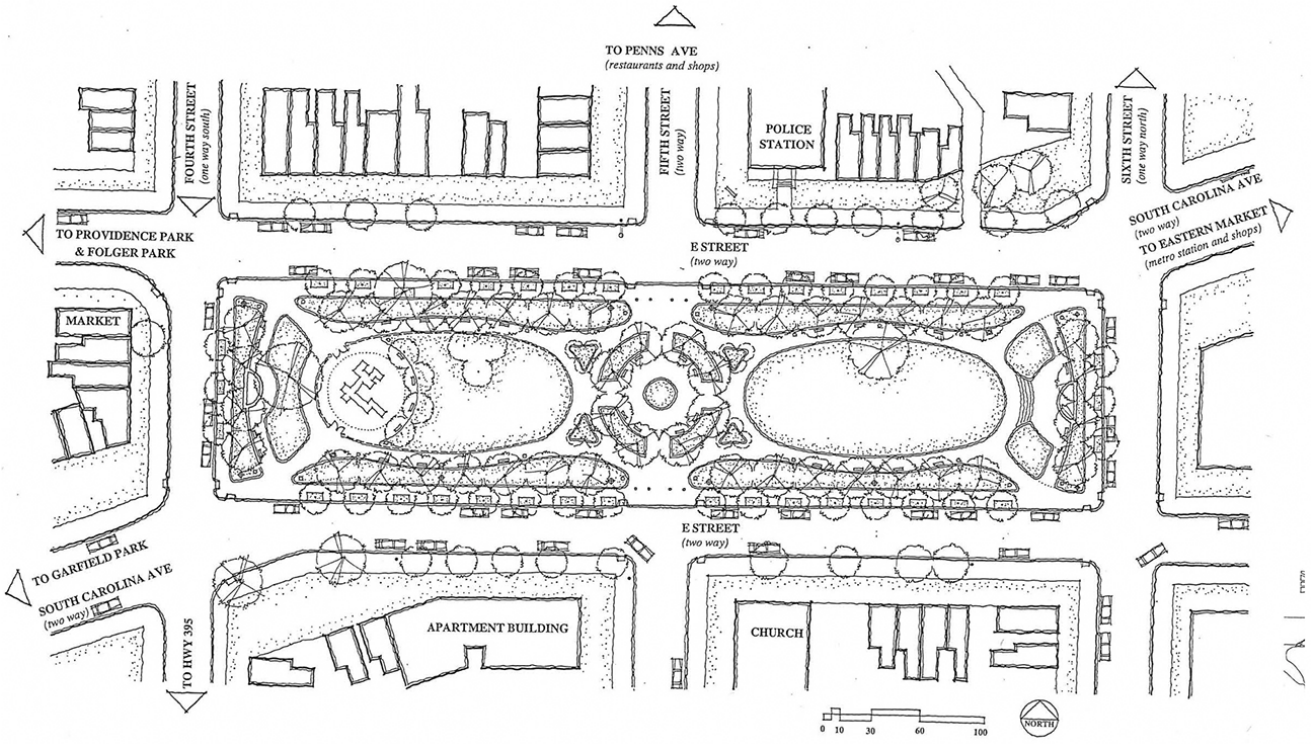


FIGURE 37: The 1995 redesign of Marion Park drawn by the Friends of Marion Park referred to the earlier OPBG design of 1905 in its plan. The design was not realized due to lack of funding ("Proposed Design," ETIC 899/130575 id39343, NACE).



FIGURE 38: A 1992 HABS photograph of Marion Park shows the modern playground, mushroom lights, tulip trashcans, regulatory signage, and benches. The 1964 modern design of Marion Park remained largely intact (McWilliams, 1992).

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

This section provides an evaluation of the physical integrity of the Marion Park cultural landscape (U.S. Reservation 018) characteristics and features present during the periods of significance with the existing conditions. Landscape characteristics are the tangible and intangible aspects of a landscape that allow visitors to understand its cultural value. Collectively, they express the historic character and integrity of a landscape. Landscape characteristics give a property cultural importance and comprise the property's uniqueness. Each characteristic or feature is classified as contributing or non-contributing to the site's overall historic significance.

Landscape characteristics are comprised of landscape features. Landscape features are classified as contributing if they were present during the property's period of significance. Non-contributing features (those that were not present during the historical period) may be considered "compatible" when they fit within the physical context of the historical period and attempt to match the character of contributing elements in a way that is sensitive to the construction techniques, organizational methods or design strategies of the historic period. Incompatible features are those that are not harmonious with the quality of the cultural landscape and, through their existence, can lessen the historic character of a property. For those features that are listed as undetermined, further primary research, which is outside the scope of this CLI, is necessary to determine the feature's origination date.

Landscape characteristics identified for Marion Park are: land use; topography; spatial organization; circulation; views and vistas; vegetation; buildings and structures; and small-scale features.

This section also includes an evaluation of the landscape's integrity in accordance with the National Register criteria. Historic integrity, as defined by the National Register, is the authenticity of a property's identity, evidenced by the survival of physical characteristics that existed during the site's historic period. The National Register recognizes seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association. Several or all of these aspects must be present for a site to retain historic integrity. To be listed in the National Register, a property not only must be shown to have significance under one or more criteria but must also retain integrity to its period or periods of significance.

Integrity
Summaries of landscape characteristics identified for Marion Park are listed below.

Land Use
Land use refers to the principal activities conducted upon the landscape and how these uses organized, shaped, and formed the land. The publication of the L'Enfant Plan in 1791 set aside small parks to serve as public green space for passive recreation, a land use that has continued to the present day. Historically, the Marion Park cultural landscape likely was used also for agricultural cultivation; this continued into the 19th century, until the Office of Public Buildings and Grounds (OPBG) reasserted its control and management of the reservation. In 1887, the future cultural landscape took on a commemorative use based on its renaming as Marion Park in memory of Revolutionary War figure Francis Marion, known as "the Swamp Fox." During the final period of significance (1962-1970), the cultural landscape's recreational use expanded to include active recreation, as a play area was constructed on the eastern third of the park. The cultural landscape is no longer used for agriculture, but it retains its historic function as public green space for both passive and active recreational use. The current uses of Marion Park are consistent with the final period of significance, and Marion Park therefore retains integrity with respect to land use.

Topography
Topography refers to the three-dimensional configuration of the landscape surface, characterized by features such as slope, articulation, orientation, and elevation. Historically, Marion Park has been relatively flat, with a descending slope from the northeast to the southwest. This is in keeping with the general topography of the District of Columbia near the Anacostia River. The park was formally graded and developed in 1884. Curbing was installed at this time and the reservation was graded to the edges of the curb. 5th Street SE bisected the park and was graded around a central traffic circle. This topography remained consistent until the final period of significance (1962-1970), when 5th SE was closed and filled within the park boundaries and earthen berms were added around the play area in panel A2. The topography of Marion Park is consistent with the final period of significance, as no change has been made to the cultural landscape's topography since this time. As such, the cultural landscape's topography retains integrity.

Spatial Organization
A cultural landscape's spatial organization refers to the three-dimensional organization of physical forms and visual associations in the landscape, including articulation of ground, vertical, and overhead planes that define and create spaces. The L'Enfant and Ellicott Plans established the spatial organization of the cultural landscape during the first period of significance; as laid out in those designs, the cultural landscape comprised two triangular reservations bounded by South Carolina Avenue SE and 5th Street SE. During the second period of significance, the reservation was combined for the first time into a unified rectangle and organized along a bilaterally symmetrical plan, with plants and trees to define the edges and entrances of the park. The design during this period was organized around a series of central focal elements, including a vase and later, a concrete fountain. During the third period of significance (1925-1933), white residents successfully lobbied the National Park Service for the removal of the fountain in an intentional effort to exclude black residents from the cultural landscape. The removal of the fountain altered the centrally organized cultural landscape. Over the course of the 20th century, vegetation died and was not replanted prior to the final period of significance; this had the effect of reorganizing the cultural landscape around largely open lawns with few other elements. During the final period of significance, 5th Street SE was closed through the cultural landscape, unifying the park as one continuous parcel. The 1964 design of Marion park formed an orthogonal grid of 3x3 of lawns, separated by north-south and east-west walkways (see Figure 26). The cultural landscape retains the footprint established during the second period of significance. Its spatial organization is otherwise consistent with the landscape conditions at the end of the last period of significance (1962-1970). The cultural landscape therefore retains integrity of spatial organization.

Circulation
Circulation is defined by the spaces, features, and applied material finishes that constitute systems of movement in a landscape. All of the L'Enfant small parks, including Marion Park, are located within traffic rights-of-way, and as a result, city streets border the parks on all sides. The relationship of the reservations' internal circulation features to the surrounding street grid is a fundamental element of the L'Enfant Plan and an integral part of the circulation patterns for later park development. The OPBG defined this relationship at Marion Park in 1884, using curvilinear walkways to link the central traffic circle of the park with the surrounding streets. These walkways were replaced during subsequent periods of significance, but the park's points of entry and exit at 4th and 6th Streets SE have remained consistent. The existing conditions at the Marion Park cultural landscape are consistent with the circulation features in place by the end of the final period of significance (1962-1970). The National Park Service installed a gridded brick walkway in the 1964 design for Marion Park. This plan remains clearly legible today and the Marion Park cultural landscape retains integrity with respect to circulation.

Views and Vistas
Views and vistas are defined as the prospect afforded by a range of vision in the landscape, conferred by the composition of other landscape characteristics and associated features. The cultural landscape's views and vistas are subject to the conditions of its topography, surrounding vegetation, and the buildings and structures in its vicinity. Until the 19th century, the cultural landscape likely had limited views due to its relatively low elevation (compared with the topography closer to Rock Creek, for example) and its documented vegetation features. However, beginning in the late-18th century, it did enjoy a view to the northeast of two historic estates along South Carolina Avenue SE: the Carbery House and the Maples. By the mid-19th century, the cultural landscape likely enjoyed views toward the new (and enlarged) dome of the United States Capitol to the north and the developing Navy Yard to the south. The Marion Park cultural landscape retains external views consistent with the second, third, and final periods of significance, including historic views of nearby landmarks like the Mt. Jezreel Baptist Church and Carberry House, and views along South Carolina Avenue SE and 5th Street, especially to the north toward Seward Square. The cultural landscape also retains internal vistas along axial walkways consisted with the final period of significance. As a result, the Marion Park cultural landscape retains integrity of views and vistas.

Vegetation
Vegetation features are characterized by the deciduous and evergreen trees, shrubs, vines, ground covers and herbaceous plants, and plant communities, whether indigenous or introduced in the landscape. In general, the planting plans for the individual reservations within the Marion Park cultural landscape changed several times between the different periods of significance. This includes transitions from dense plantings of shrubs and trees to open lawns. Vegetation was not defined in L'Enfant's original design for open spaces in Washington, D.C., and the landscape likely retained light agricultural use in the 18th and early 19th centuries. During the second period of significance (1884-1905), the OPBG planted turf grass, shade trees, shrubs, and flowers in the Marion Park cultural landscape as part of the delineation and development of small parks in the late 19th and early 20th centuries. The cultural landscape underwent several rehabilitations during the second period of significance, each time resulting in the addition of new vegetation features. Over the course of the early and mid-20th century (including during the third period of significance, 1925-1933), the vegetation pattern shifted: as trees and shrubs died, they were not replaced, resulting in open lawn areas rather than dense planting beds. During the final period of significance (1962-1970), the cultural landscape was redesigned. The new vegetation plan incorporated the few remaining extant OPBG-era trees, and new plantings were added according to a Modernist planting palette and pattern. Vegetation added during the final period of significance was limited to plants with high-canopy trees and low-profile shrubs like Magnolias (Magnolia soulangeana; stellata), American Yellowwood (Cladrastis kentukea), and the Panicled Goldenrain tree (Koelreuteria paniculate). The cultural landscape's vegetation is generally consistent with the final period of significance, as vegetation features typically have been replaced with similar species. The Marion Park cultural landscape therefore retains integrity with respect to vegetation.

Buildings and Structures
Building features refer to the elements primarily built for sheltering any form of human activities; structures refer to the functional elements constructed for other purposes than sheltering human activity. Historically, the cultural landscape did not feature any buildings and structures until the final period of significance (1964-1970), when a new play structure was added at the eastern end of the park in panel A2. This structure was subsequently replaced during a renovation campaign in the 1990s. The current play structure, while located in the same

location, is non-historic and does not contribute to the significance of the Marion Park cultural landscape. However, the cultural landscape does retain integrity with respect to buildings and structures as the land use in this area has remained consistent with various iterations of playground structures in the same location over time.

Small Scale Features
Small-scale features are the elements that provide detail and diversity, combined with function and aesthetics to a landscape. The extant small-scale features within the Marion Park cultural landscape include both historic and non-historic features. There were no known small-scale features in the cultural landscape prior to the second period of significance (1884-1905). During this period, the OPBG installed benches, signage, and a vase. These features were removed or replaced in or prior to the fourth period of significance (1962-1970). New small-scale features included modern trash cans, drinking fountains, signage, and additional benches. Additionally, several non-contributing small-scale features have been added that postdate all periods of significance. Most of the current small-scale features have replaced previous small-scale features in the same locations as the 1964 design and are compatible with the last period of significance. The presence of non-contributing features does not detract from the significant influence of the contributing features. The Marion Park cultural landscape therefore retains integrity of small-scale features.

THE SEVEN ASPECTS OF INTEGRITY
Location
The location aspect of integrity involves the place where the landscape was constructed. The Marion Park cultural landscape has maintained the same position since its original layout in 1791-92 as part of the L'Enfant Plan. Thus, the landscape retains integrity of location.

Design
Design is the combination of elements that create the form, plan, space, structure, and style of a cultural landscape or historic property. For the Marion Park cultural landscape, the most significant aspects of design relate to: the first period of significance (1791-1792), when Pierre L'Enfant laid out the avenue's reservations as part of his plan for the District of Columbia; the second period of significance, when the Office of Public Buildings and Grounds formalized the reservation as a public pocket park for the first time; and the final period of significance (1962-1970), when the National Park Service modernized and redesigned the cultural landscape. The Marion Park cultural landscape continues to reflect aspects of each of these designs: it remains legible as a public open space laid out by Pierre L'Enfant; a passthrough park connected to the street grid, as formalized by the OPBG; and a geometric Modernist landscape plan, as designed by the National Park Service. Marion Park retains integrity with respect to design.

Setting
Setting is the physical environment of a cultural landscape or historic property. The Marion Park cultural landscape is located in the southeast quadrant of the city, and has enjoyed this setting in downtown Washington, D.C. since the original creation of the L'Enfant Plan. The park is located in the Capitol Hill neighborhood and was developed as the neighborhood experienced rapid growth at the end of the 19th century, including during the second period of significance (1884-1905). As part of this setting, the cultural landscape retains historic views toward nearby landmarks, including the historic 5th Street Police Precinct, Mt. Jezreel Baptist Church, Carbery House, surrounding row houses, and other structures in the Capitol Hill neighborhood. The current setting of Marion Park closely resembles the character and combination of uses that were present during the periods of significance. The setting of the cultural landscape therefore retains integrity.

Materials
Materials are the physical elements of a particular period, including construction materials, paving, plants and other landscape features. For the Marion Park cultural landscape, the material palette was altered several times between the periods of significance, as the OPBG-era curbing, gravel walks, and vegetative material from the second period of significance were subsequently replaced by the Modernist material palette during the fourth period of significance. The Modernist material palette remains intact and in place, including 5'x5' concentric brick paving modules, and plant materials such as American Yellowwood (Cladrastis Lutea), Panicled Goldenrain tree (Koelreuteria paniculata), Saucer Magnolia (Magnolia soulangeana), and Star Magnolia (Magnolia stellata). Thus, the Marion Park cultural landscape retains integrity of materials, with respect to the

final period of significance.

Workmanship
Workmanship includes the physical evidence of the crafts of a particular period. Original workmanship from the second period of significance (1884-1905) was largely superseded by the workmanship of the final period of significance (1962-1970). Much of the workmanship dating to the Modernist redesign of cultural landscape remains intact, including the patterned brick walk and hand-graded earthen playground berms. The aspect of workmanship is also evident in the artisanship of the hardscaped features and the landscape maintenance patterns; the techniques that crafted and cared for these features are consistent with the current conditions at the site. As a result, the cultural landscape retains workmanship to the period of significance.

Feeling
Feeling is a property's expression of the aesthetic or historic sense of a particular period. Marion Park retains its historic feeling as a public reservation associated with the L'Enfant Plan, a passthrough park consistent with the Office of Public Buildings and Grounds, and a Modernist public park landscape in keeping with National Park Service landscapes in the mid-20th century. As the essential landscape and layout designed by the National Park Service in 1964 remains extant, historic feeling from the fourth period of significance has been preserved. The cultural landscape continues to express its aesthetic and experience as a small modern park within an urban context, consistent with its historic character. It therefore retains integrity with respect to feeling.

Association
Association is the direct link between an important historic event or person and a historic property. The Marion Park cultural landscape's historic association relates to its significance as part of the L'Enfant Plan, and its role as a public green space under federal management (including the Office of Public Buildings and Grounds and the National Park Service). Marion Park continues to be associated with these historic relationships, uses, and management, consistent with all of its periods of significance. A new association was also introduced to Marion Park in 1887, when it was dedicated to the memory of Francis Marion ("the Swamp Fox"). The park retains this association, in addition to its other links to historic entities and events. The Marion Park cultural landscape therefore retains integrity of association.

Landscape Characteristic: Land Use

HISTORIC
Little is known about the cultural landscape's land use before the 18th century. However, under English settlement in the 17th and 18th centuries, the area was generally characterized by tobacco plantations and other agricultural uses. By the time the District of Columbia was established in 1791, the land that encompasses the Marion Park cultural landscape was owned by Jonathan Slater. He primarily cultivated tobacco on his land, which was known at the time as Houp's Addition. It is likely that the cultural landscape was also used for other agricultural uses, with associated vegetation including crops and forested areas (Overbeck and Janke, 2000: 122-139).

The Marion Park cultural landscape was set aside during the first period of significance (1791-1792) with the creation of the 1791 L'Enfant plan, which specified this reservation (and others) as open space for the benefit of city residents. Pierre L'Enfant did not develop formal plans for these smaller spaces, leaving them as undesigned green parcels within the urban plan, available for passive recreation. The L'Enfant Plan did call out the opportunities to install monumental fountains, obelisks, and statues at key intersections, allowing for future monumental uses within the urban plan.

In the absence of formal interventions or designs, the reservation likely retained some informal agricultural use by local residents throughout the first period of significance (1791-1792) and after, in addition to their use for passive recreation. Based on the conditions of similar reservations and later documentation, neighbors likely continued to use the cultural landscape for (unsanctioned) light agricultural use, cultivating subsistence gardens and allowing their animals to graze on this land (Leach and Barthold 1997: VIII: 7).

The area around the Marion Park cultural landscape remained relatively undeveloped into the 19th century, in the decades between the first and second periods of significance. The Marion Park cultural landscape retained its use as both light agricultural land and as green space for passive recreation. The reservation's use as green infrastructure became increasingly vital as the area around the Marion Park cultural landscape urbanized and open space became less common (Leach and Barthold 1997: VIII: 7-21).

The reservation's use as open space for passive recreation was formalized during the second period of significance (1884-1905) when the cultural landscape was first improved for park purposes and use by local residents. In 1887, the cultural landscape took on a new commemorative use when it was renamed Marion Park in honor of the Revolutionary War figure Francis Marion, nicknamed the "Swamp Fox" (1887 OPBG Annual report). As designed during the second period of significance, reservations like Marion Park were considered too small for active recreational uses like golf and tennis, for example. As a result, the reservation was densely planted with flowering shrubs, exotic and ornamental trees, and flowers to beautify the increasingly busy street and provide places for passive recreation (i.e. strolling, sitting, and observing). By the end of the second period of significance (1884-1905), the cultural landscape had both passive recreational and commemorative uses (1884-1905 OPBG Annual Reports).

Changes made to the park during the third period of significance (1925-1933) maintained the park's recreational use but limited who could enjoy the park and how it could be used. By this time, many of the densely planted shrubs had given way to open grassy areas (Evening Star, May 26, 1935: A3). As a result, the park took on unofficial active recreational use, with children playing sports like football in the increasingly open park. Children also swam in the park's fountain during the hot summer months. White residents disproved of the black children using the park in this way and successfully lobbied to get the fountain removed and this unofficial use of the park banned. These efforts targeted black residents in an explicit push to exclude black children from playing in the cultural landscape. Lobbying by white residents regulated what specific types of recreation could be had and by whom within the cultural landscape (Reservation 018, Reservation Files, NCA).

Beginning in the third period of significance and leading up to the final period of significance (1962-1970), the cultural landscape hosted other temporary recreational uses including pick-up football games, band concerts, street dances, and a roving Shakespeare theater ("New Band Gets New Job," The Evening Star, August 10, 1920: 4; "Band of Police Boy's Club Plays Tonight," The Washington Post, July 12, 1925: 18; Reservation 18, Reservation Files, NCA). These uses remained generally consistent through the final period of significance (1962-1970), as the National Park Service undertook a redesign of Marion Park that reinforced the passive recreational use of the park and introduced a play structure for active recreational use for the first time.

In 1995, after the final period of significance, the park's commemorative use was expanded, as the playground was dedicated in honor of slain police officer Jason E. White of the nearby police precinct. A memorial plaque was installed to honor Officer White's memory in the southeast corner of the playground. At the same time, a small tree was planted near the playground to honor another neighborhood officer, Raymond L. Hawkins, who died in the line of duty. Both the tree and plaque were removed sometime after their installation in 1995 for unknown reasons. The park retains its commemorative use based on its association with Francis Marion, but there are no extant features associated with the memorials to Officer Jason E. White or Officer Raymond L. Hawkins ("Honoring a Slain Officer," The Washington Post, January 13, 1994: DC 1; Hawkins et al., 1999; Reservation 018, Reservation Files, NCA).

EXISTING CONDITION

The use and purpose of the Marion Park cultural landscape has not changed since the last period of significance, when the landscape held recreational and commemorative uses. The reservation remains in use as a passive recreational space within an urban context, with active recreational use on the eastern end of the park at the playground. The cultural landscape also retains its commemorative use as a tribute to Francis Marion honored via the park's name.

EVALUATION

The cultural landscape's recreational and commemorative uses have not changed since the final period of significance. As a result, the site retains integrity of land use.

Character-defining Features:

Feature Name: Commemorative use as tribute to Francis Marion honored via the park's name

CLI Feature ID: 188026

Feature Contribution: Contributing

Feature Name: Active use as a playground and recreation area

CLI Feature ID: 188024

Feature Contribution: Contributing

Feature Name: Passive recreational use as a small park with pass-through design

CLI Feature ID: 188025

Feature Contribution: Contributing

Landscape Characteristic Graphics:



FIGURE 40: Commemorative plaque to Officer Jason E White located in the southeast corner of the playground looking north in panel A2. The plaque has been since removed for unknown reasons ("[Marion Park] NACE Site Survey," 1999, furniture file, NACE).

Landscape Characteristic: Topograhy

HISTORIC
Marion Park's topography has remained relatively consistent through history, gently sloping down from its highest elevation in the northeastern corner (approximately 75' above sea level) to its lowest elevation at the southwestern corner of the site (approximately 69' above sea level). During the first period of significance (1791-1792), Pierre L'Enfant's plan for the federal city respected the natural contours of the land, in the manner of rational Baroque garden design. L'Enfant's plan responded to the general topography of the area between the Potomac River and its Eastern Branch (Anacostia River), as it sloped down toward the Potomac River to the west and the Anacostia River to the east. Notations on the original 1791 plan explain how L'Enfant first chose the location for significant buildings and squares, including the sites for the President's House and Congress (Comeau 2000: 47; Miller 2002: 32-4). They were located on small, centrally located hilltops whose higher elevations provided "the most advantageous ground, commanding the most extensive prospects" (Bedner 2006:11). South Carolina Avenue, along which the reservation was platted, followed the existing topography and deferred to this principle of the L'Enfant Plan, gently sloping from northeast to southwest. The 1818 R. King Map shows the cultural landscape as one of the last high points along a relatively flat plateau along South Carolina Avenue, which dropped off sharply near the future Garfield Park reservation in the area set aside by L'Enfant for a grand cascade (King, 1818).

These conditions were consistent through the 19th century, as development was slow to reach the area east of the Capitol and did little to manipulate the landscape until the second period of significance (1884-1905). The Office of Public Buildings and Grounds graded the cultural landscape for the first time in 1884, combining two undeveloped triangles into one larger rectangular reservation,

subdivided by 5th Street SE with a curbed traffic circle at the center of the park (1884 OPBG Annual Report). In 1885, 1,800 linear feet of straight and curved stone curbing was added along the north and south sides of the reservation and the landscape is graded to curb level to define the new streetscape. The reservation was then graded to meet the curbing installed along 5th Street SE (1885 OPBG Annual Report).

This condition remained consistent until the fourth period of significance (1962-19670), when the National Park Service transferred jurisdiction of a 10-foot strip of the park along the north side of the park for the widening of E Street SE between 1962-1963 (in panels A4, A1, B1, C1, C4). After the transfer, new curbing was installed, and the park was regraded to meet the widened E Street SE ("Proposed Sidewalks," 1961; Reservation 018, Reservation Files, NCA). A few years later, in 1964, Marion Park was redesigned. The new design removed 5th Street SE through the park and called for the grading of the park into a single unit. The new grading plan generally followed the existing topography, gently sloping from northeast to southwest and filled in the area previously occupied by 5th Street SE. The plan added a series of steep earthen berms surrounding the play structures on the eastern third of Marion Park, in panel A2. These were designed to enclose the playground area and to also serve a recreational function. Each berm was 2'-4' tall, steeply sloped along its edges, and flat on top. Pathways from the playground transected the berms on the northern, western, and southern edges of the playground, connecting the play area to the surrounding park ("Development Plan," 1964).

EXISTING
The current topography of the Marion Park cultural landscape is consistent with the conditions at the end of the fourth period of significance (1962-1970), with no known alterations to the reservation's grading or elevation since that time. Overall, the reservation retains its historic topography in response to the natural contours of the landscape as delineated by Pierre L'Enfant during the first period of significance (1791-1792) and refined during the second period of significance (1884-1905) during the initial development of the reservation for park purposes. The cultural landscape also retains the pyramidal berms surrounding the play structures, dating to the fourth period of significance (1962-1970).

EVALUATION
The gentle sloping topography of Marion Park is consistent with the natural contours of the land, dating to all periods of significance. The cultural landscape's internal grading is consistent with the second, third, and final periods of significance, reflecting the removal and filling of 5th Street SE, the graded accommodations made for the widening of E Street SE on the north end of the park, and the installation of earthen berms in the east end of the park. The extant conditions are consistent with the historic topographical conditions of the park. Therefore, the cultural landscape retains integrity of topography.

Character-defining Features:

Feature Name: Gentle topography sloping from northeast to southwest, consistent with initial 1884 grading

CLI Feature ID: 188027

Feature Contribution: Contributing

Feature Name: Topography graded into four berms surrounding the play area

CLI Feature ID: 188028

Feature Contribution: Contributing

Landscape Characteristic Graphics:

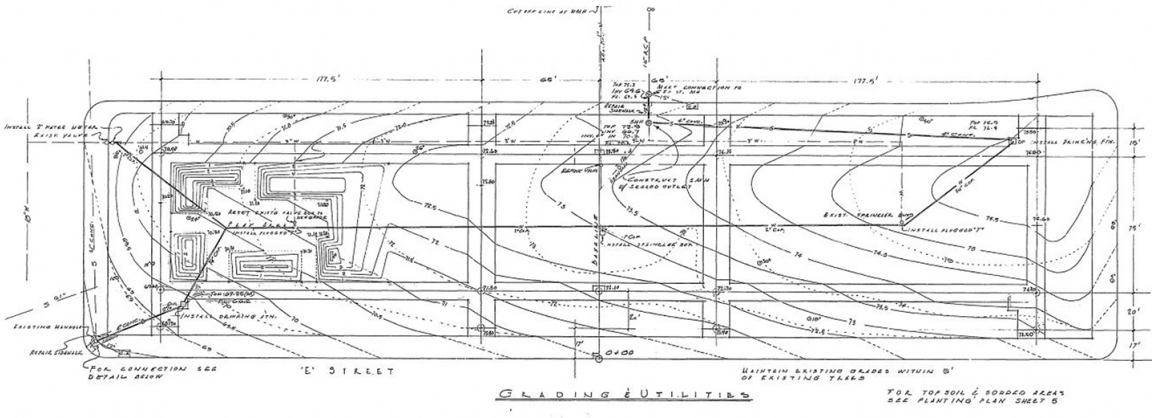


FIGURE 41: The 1964 grading plan retained the gradual northeast to southwest slope of Marion Park, but added four steep berms surrounding the play area on the eastern third of the park ("Park Improvement Plan", TIC 823/80029, NCA).



FIGURE 42: Views to the northeast (left) and southwest (right) of the earthen berms surrounding the Marion Park playground (Molly Lester, 2019).

Landscape Characteristic: Spatial Organization

HISTORIC
A site's spatial organization refers to the three-dimensional organization of physical forms and visual associations in the landscape, including articulation of ground, and vertical and overhead plans that define and create spaces. All small parks designed as part of the original L'Enfant Plan had highly developed, geometric relationships to other L'Enfant-designed spaces, such as streets and avenues, other nearby small parks, and significant landmarks. Among the primary organizing elements of the plan of Washington, was a series of diagonal avenues superimposed on a grid of orthogonal streets. Small reservations located at regular intervals along the site would serve as organizing elements along each avenue, articulating the L'Enfant plan's organizational and commemorative principles. Reservation 18 was thus first organized as two triangular reservations divided by 5th Street SE and South Carolina Avenue SE (Leach and Barthold 1997: VIII; Comeau 2000: 47; Bedner 2006: 11; Miller 2002: 32-4).

For most of the 18th and 19th centuries, the reservations that would later become Marion Park remained intact as two generally triangular parcels with unified and unprogrammed internal compositions (1872 OPGB Annual Report). The second period of significance (1884-1905) established the most pronounced version of the reservation's spatial organization. During this period, the reservation was first unified into a formal orthogonal composition, occupying the full (newly unified) rectangular reservation. As designed during the second period of significance, the reservation was organized into two bilaterally symmetrical halves, which were centered around a traffic circle and bisected along a north-south axis by 5th Street SE. Beginning in 1884, the reservation was demarcated by a curb along E Street SE, 4th Street SE, 5th Street SE, and 6th Street SE. As the organizing element, the central traffic circle was approximately 64' across. It was encompassed by the 25'-wide 5th Street SE, which separated the circle from the two halves of the park. In 1887, a large iron vase was installed in the center of the traffic circle, further emphasizing the centralized spatial organization. Shrubs were planted at the corner entrances to the park, which created narrow entrances that emerged into a more open central lawn further up the path ("[Marion Park Draft]" 1884 -1905; OPBG Annual Reports, 1884-1887). As vegetation matured in the first few decades of the 20th century, the rich and varied plantings formed a dense vertical canopy along the edges of the park. This was further emphasized by linear rows of Honey Locust trees (Gleditsia tricanthos) along the north and south boundaries of the park (Reservation 018, Reservation Files, NCA; Figure 16). In 1905, the park installed a concrete fountain in the center of the traffic circle, replacing the vase as the central organizing element (1905 OPBG Annual Report; "[Proposed Fountain]", 1905). Few changes were made subsequently to the overall spatial organization of Marion Park until the third period of significance (1925-1933).

The spatial organization of the park was significantly altered with the removal of the central fountain in 1933. White residents successfully lobbied the National Park Service to remove the fountain, expressing their displeasure at its use by black children. The fountain was replaced with a central flower bed of unknown design. The removal of the fountain during the third period of significance marked a major change in the cultural landscape's spatial organization; the centralized arrangement remained in place, but the design and materials of that central element were substantially altered (Reservation 018, Reservation File, NCA).

As funding for public parks decreased amid the Great Depression and World War II, many plants and trees were simply removed and not replaced when they were damaged or died (OPBG Annual Report 1908-1920; 1928 Annual Report of the Director of Public Parks of the National Capital). With few replacements, the spatial organization of Marion Park changed significantly. The densely planted edges and low shade tree canopy of the OPBG-era were no more. Instead, the park transitioned to a new spatial configuration organized around large open lawns (See Figure 26; Press, PR0425A, 1957). The reservation continued to become increasingly open until the final period of significance (1962-1970).

Between 1962-1963, the District of Columbia widened E Street SE on the north side of the park,

claiming 10’ of the cultural landscape—the only change to the reservation’s boundary since 1884 (“Proposed Sidewalks,” 1961). In 1964, the National Park Service successfully closed 5th Street SE through Marion Park, uniting the reservation fully for the first time since it was graded in 1884 (“Development Plan,” 1964). The new design, implemented in 1964, organized the park into a 3x3 gridded composition, with lawns separated by east-west and north-south walkways (see Figure 26). Each of these panels corresponded with the entrances of the surrounding streets. The design was bilaterally symmetrical in plan along both north-south and east-west axis, and no longer featured a central focal element. A playground built on the eastern third’s central panel (A2) was the sole element that was not symmetrical in plan. Instead, the play structure was surrounded by low earthen berms, creating a distinct secondary spatial organization. The 1964 landscape plan also called for fencing on the north and south sides of the park. However, photographs published shortly after the park opened indicate that the National Park Service instead built fencing along the entire perimeter (See Figure 35; The Washington Post, Nov. 5, 1966: D1). The eastern and central third were enclosed with a low fence (panels B1-B3, C1-C4), approximately 2’ tall, while the western third of the park was entirely enclosed by a taller fence with gates at each entrance (panels A1-A4). These changes were likely made during the last period of significance (1962-1970).

EXISTING
The spatial organization of the Marion Park cultural landscape is generally consisted with the conditions in place by the end of the final period of significance (1992-1970). The cultural landscape retains the formal orthogonal composition of the park landscape, occupying the full rectangular reservation. Marion Park remains bilaterally symmetrical in plan, organized in a 3x3 grid as defined by the circulation features, and it retains the fencing that defines its perimeter, points of entry, and internal divisions.

EVALUATION
The spatial organization of the Marion Park cultural landscape is consistent with the cultural landscape’s composition during the final period of significance. The site, therefore, retains integrity of spatial organization.

Character-defining Features:

Feature Name: Formal orthogonal composition of the park landscape, occupying the full rectangular reservation

CLI Feature ID: 188029

Feature Contribution: Contributing

Feature Name: Gridded composition of the park in a 3x3 configuration, with lawns separated by east-west and north-south walkways

CLI Feature ID: 188030

Feature Contribution: Contributing

Feature Name: Bilateral symmetry of the plan along both north-south and east-west axes

CLI Feature ID: 188031

Feature Contribution: Contributing

Feature Name: Low perimeter fencing defining the edges of the cultural landscape on the central and eastern thirds of the park

CLI Feature ID: 188032

Feature Contribution: Contributing

Feature Name: Enclosure of western third of the park, including the play area

CLI Feature ID: 188033

Feature Contribution: Contributing

Feature Name: Berms defining a separate play area in the western third of the cultural landscape

CLI Feature ID: 188034

Feature Contribution: Contributing

Landscape Characteristic: Circulation

HISTORIC
Circulation is defined by the spaces, features, and applied material finishes which constitute systems of movement in a landscape. Historic circulation prior to park development consisted of South Carolina Avenue SE itself and its relationship with the bisected federal reservation. L'Enfant designed the streetscape's overall circulation pattern during the first period of significance, at which time, the land for the reservation was also acquired. He specified that Washington's avenues should be grand, and tree lined, in the manor of European promenades. L'Enfant's plan called for small parks located along these major circulation routes, including the reservation that would later include Marion Park. Between the first period of significance (1791-1792) and the second (1884-1905), Reservation 18 was divided into two small triangles by South Carolina Avenue and 5th Street SE—both of which were unpaved until the late 19th century (1872 OPBG Annual Report). These were the first known circulation features within the cultural landscape boundaries (Barthold, 1993b).

Until the end of the 19th century, other circulation features within the cultural landscape were limited and almost certainly informal (without any paving). In 1884, the unification of the reservation under the Office of Public Buildings and Grounds caused the interruption and closure of South Carolina Avenue SE through the park and the rerouting of E Street SE along its perimeter (1884 OPBG Annual Report). Between 1885-1887, the OPBG developed circulation patterns within Reservation 18 by creating curving gravel walks that connected the corner entrances of the park to the central circle along the east-west axes. 5th Street SE was routed around a central traffic circle through Marion Park, edged with curbstone, and paved with gravel (1885 OPBG Annual Report). The traffic circle was surrounded with a brick pedestrian walkway that connected 5th Street SE through the park; similar brick walkways were installed by the OPBG on the north and south sides of the park along E Street SE (1885 Annual Report). Muddy conditions continued to be a problem for Marion Park, requiring regular repair of walkways and the annual placement of boards over the park's wet sections (1894-1896 OPBG Annual Reports). By the end of the second period of significance (1884-1905), most pathways within the cultural landscape were still gravel (except for the circular brick walkway at the center of the reservation). However, several heavily used pathways were paved with asphalt; exact walks were not specified but were listed as generally running east-west between 4th and 6th Street SE (1902 OPBG Annual Report).

Little information is available about circulation in Marion Park between 1906 and 1924; what information is available indicates a general trend of deterioration. In particular, the narrowness of the walkways caused pedestrians to step off the paved path, wearing down the borders of the walks regularly (1908 Annual report).

By the third period of significance (1925-1933), conditions in Marion Park had greatly declined. Maintenance was limited to minor repairs and patching of walkways. In 1935, a reporter for the Evening Star wrote: "cement walks are worn out and in unsightly condition" (Evening Star, May 26, 1935: A3). It is unknown when the walkways were paved with cement prior to this time, but it can be assumed these were the same walkways covered in asphalt in 1902. Photos of the walks in this article show that only the major east-west paths had been paved, while others remained dirt and gravel (See Figure 17). A preliminary development plan of the park from 1957 shows extant brick walks along the north and south edges of the park and along the circular drive (these likely dated to the OPBG-era), but does not include other paths within the park ("Preliminary Development Plan," 1957). This could be either an omission, or more likely, an indication that the walks within the park had so greatly deteriorated that little remained to indicate their locations. A 1961 photo of Marion Park supports this conclusion (PR 0425A, 1961). This photo shows few circulation features within the cultural landscape and only minimal traces of the OPBG-era paths (See Figure 23).

Marion Park underwent a significant redesign during the final period of significance (1962-1970). Between 1962-1963, E Street was widened on the north side of Marion Park (Reservation 18, Reservation Files, NCA). This required the removal of the OPBG-era brick walk on the north side of the park. The same plan indicated that by this time, 5th Street SE had been paved with asphalt; it is unknown when this occurred. Sometime between 1962-1964, the National Park Service closed 5th Street SE and removed the asphalt paving, brick walks, and deteriorated internal pathways

(“Proposed Sidewalks,” 1961).

The 1964 redesign of Marion Park established a new circulation pattern to divide the park into a 3x3 grid, with walkways separating gridded grass panels. The walkways featured 5’x5’ square brick modules in a concentric repeating pattern that connected with the existing District of Columbia brick walks around the outer edges of the park (now separated jurisdictionally from the cultural landscape). Marion Park’s concentric modular paving differed from the standard running-bond pattern outside the boundaries of the cultural landscape. The play area itself was also surfaced with tan bark mulch as part of this redesign (“Park Improvement Plan,” 1964).

Few changes have been made to the cultural landscape’s circulation features since 1964. Informal paths appear on a 1992 HABS photograph forming an X across the central-eastern grass panel (Panel C2; see Figure 26) (Boucher, 1992a-b). The path connecting the play area to the western north-south walkway was removed during renovations to the play area in 1995 in order to protect an adjacent tree's roots and to allow for the connection of the berms on either side of the former path (Reservation 18, Reservation Files, NCA). A synthetic play mat was added underneath the playground during the 2005-2007 playground rehabilitation, replacing the tan bark mulch that surfaced the play area previously (“Marion Park Playground Rehabilitation,” 2005). A rehabilitation was undertaken by the National Park Service circa 2014, resulting in the repair of the grid of brick walks throughout the park (Google Streetview, 2014).

EXISTING
The extant circulation features at Marion Park are consistent with the 1964 redesign of the cultural landscape during the final period of significance (1962-1970). The north-south and east-west walkway grid remains in place, along with the 5’x5’ concentric-square brick paving throughout the park. With the exception of the new surface in the play area, the circulation features retain their location, materials, workmanship, and design. No new circulation features have been introduced, and no significant changes have been made to circulation within the park.

EVALUATION
The existing conditions in Marion Park are consistent with the 1964 redesign and the last period of significance (1962-1970). Brick walkways have been rehabilitated in-kind and retain their historic paving pattern dating to the 1964 design. A synthetic play mat added between 2005-2007 underneath the playground does not detract from the landscape’s mid-century design. The Marion Park cultural landscape therefore retains integrity with respect to circulation.

Character-defining Features:

Feature Name: Rectilinear walkways throughout site, with brick grid pattern running north-south and east-west

CLI Feature ID: 188035

Feature Contribution: Contributing

Feature Name: Gridded brick paving pattern, with repeating 5-foot squares of concentric design

CLI Feature ID: 188036

Feature Contribution: Contributing

Feature Name: Unpaved paths between berms surrounding the playground (formerly paved)

CLI Feature ID: 188038

Feature Contribution: Contributing

Feature Name: Synthetic play surface in playground section of site

CLI Feature ID: 188037

Feature Contribution: Non contributing

FMSS Record Type: Asset

FMSS Record Number: 1670152

Landscape Characteristic Graphics:



FIGURE 43: Typical circulation conditions in the Marion Park cultural landscape include the 5'x5' square brick modules used to pave the east-west and north-south walkways (top) View to the south; (bottom) view to the north. (Molly Lester, 2019).

Landscape Characteristic: Views and Vistas

HISTORIC
The cultural landscape's views and vistas are subject to the conditions of its topography, surrounding vegetation, and the buildings and structures in its vicinity. Pierre L'Enfant's plan for Washington, D.C. established new views for the cultural landscape. According to L'Enfant's design principles, the layout of the city's radial avenues would create grand ceremonial vistas along the avenues from and towards public parks and monuments. As Reservation 18, the Marion Park cultural landscape was designed as a public reservation along South Carolina Avenue with directed views to the northeast and southwest (Leach and Barthold 1997: VIII; Comeau 2000: 47; Bedner 2006: 11; Miller 2002: 32-4).

Until the 19th century, the Marion Park cultural landscape likely had limited views due to its relatively low elevation (compared with the areas of the District of Columbia closer to Rock Creek, for example). However, the 1818 R. King Map indicated that the cultural landscape was located near the edge of a plateau that included much of Capitol Hill. It is plausible that the cultural landscape had views of the Capitol to the north and the Navy Yard to the south during their construction. As development increased after the Civil War in the Capitol Hill area, views became increasingly localized, as new buildings obscured longstanding views from the cultural landscape (Boscke, 1857; Boscke, 1861; King, 1818).

Over the course of the 19th century, development along the edges of the cultural landscape slowly progressed, clearing trees and resulting in new structures that were visible from the reservation. In 1802, the first house was constructed by architect Robert Alexander at 423 6th Street SE, adjacent to

the cultural landscape (Overbeck, 1979). (It was later known as the James Carbery House.) It is also likely that the historic estate known as The Maples could have been seen prior to development in the area. This estate, located to the northeast of the cultural landscape along South Carolina Avenue SE, was built by William Mayne Duncanson between 1795-1796. The Maples and the Carbery House remained among the few prominent structures within view of the cultural landscape until after the Civil War (Hughes et al., 2016).

The viewsheds of the cultural landscape changed dramatically after the Civil War, when development around the cultural landscape greatly increased. A police precinct was built circa 1870 at the northeastern corner of 5th Street SE and E Street SE, where the present-day police station is located (1900 Annual Report of The Police Commissioners). Nearby Providence Hospital was constructed in 1871, northwest of the cultural landscape. However, the cultural landscape likely enjoyed only partial views of Providence Hospital until 1904, when the large central tower was added to the building. This tower would have been clearly visible from the cultural landscape (Fanning, 2005). In 1889, a subsequent owner of the Carbery House, William W. Danenhower, Jr., added a central tower to the house, which would have been easily seen from the newly developed park (Overbeck, 1979). Mt. Jezreel Baptist Church was one of the earliest structures built across from the reservation; it was constructed in 1883, on the south side of the cultural landscape along 5th Street SE ("Mt Jezreel…," umbrasearch.org, n.d). The church's Gothic façade overlooked the nascent park. The 5th Street Police Precinct, opposite the church and across the reservation, was rebuilt in 1900, replacing a structure that was built some 30 years prior (1900 Annual Report of the Metropolitan Police Commissioners). 5th Street SE had the effect of directing views through the park towards the church and police precinct. Other row houses developed during this time, fully enclosing the square by 1919, which featured prominently in views and vistas out of the park (Baist, 1919).

When the cultural landscape was developed during the second period of significance (1884-1905), vegetation played a significant factor in shaping viewsheds. Until vegetation matured, the cultural landscape likely retained its external views of adjacent lands. However, as vegetation matured, the views out of the park became obscured by vegetation along the edges of the park, restricting the external viewsheds to the cultural landscape's points of entry. The presence of 5th Street SE through the park would have also offered views into and out of the park.

After maturation, densely planted vegetation along the edges of cultural landscape directed internal views within the park along its paths. Views within the park along the east-west walkways became more prominent. These views were framed by vegetation within the cultural landscape (See Figure 16; Reservation 018, Reservation Files, NCA).

As vegetation died and was not replaced, views into and out of the cultural landscape became significantly more open. This was the case during the third period of significance (1925-1933). Prior to the last period of significance (1962-1970), the cultural landscape retained views of historic structures around the park, including of the police precinct, Mt. Jezreel Baptist Church, and of the Carberry House. As vegetation opened up, the cultural landscape had increased its internal views.

When the park was redesigned during the final period of significance (1962-1970), many of the historic external views were retained from previous eras, as the density and most of the landmarks on the adjacent lands were little changed, and the perimeter vegetation was limited. Views from the cultural landscape along walkways highlighted the historic structures adjacent to the cultural landscape: view to the north of the historic 5th Street Police Precinct, view to the south of the historic Mt Jezreel Baptist Church, view of the historic Carbery House to the northeast, and views along the surrounding streets of historic row houses. Providence Hospital was demolished in 1964, marking the only significant change to the external vistas available from the Marion Park cultural landscape (Fanning, 2005).

However, the 1964 redesign of the park represented the formalization of Marion Park's open internal views, which were established unofficially during the deterioration of the park's vegetation after the second period of significance (1884-1905). Vegetation added during the final period of significance was limited to plants with high-canopy trees and low-profile shrubs ("Park Improvement Plan," 1964). Based on this planting plan, the new park featured unobstructed internal views along all of its east-

west and north-south walks.

EXISTING
In the decades since the fourth period of significance (1962-1970), the cultural landscape's vegetation has matured and partially obscured external views along South Carolina Avenue and to other historic landmarks along South Carolina Avenue and to The Maples. However, Marion Park continues to feature views toward: the historic 5th Street Police Precinct station (now known as the D.C. Police First District Substation) to the north; the historic Mt. Jezreel Methodist Episcopal Church (now known as the Progress for Christ Baptist Church) to the south; the historic Carbery House to the northeast (423 6th Street SE); and the surrounding row houses along E Street SE to the north and south, 4th Street SE to the east, and 6th Street SE to the west. These views are available in all seasons but are partially obscured when leaves are on the trees. The loss of the external view toward the now-demolished Providence Hospital (and its tower) is the only notable alteration to the cultural landscape's external views and vistas.

The internal vistas that were embedded in the 1964 design remain largely intact, retaining the same focal points as the historic views that existed during the period of significance. The unobstructed views through the full extent of the park remain intact. The walkways, fences, and perimeter vegetation continue to reinforce the interior sightlines of the park, consistent with conditions during the final period of significance.

EVALUATION
The Marion Park cultural landscape retains the views consistent with the fourth period of significance, including the external views toward its community context (including prominent neighborhood landmarks) and directed internal views based on the 1964 landscape plan. As a result, the Marion Park cultural landscape retains integrity of views and vistas.

Character-defining Features:

Feature Name: View of historic 5th Street Police Precinct to the north (current name: D.C. Police First District Substation)

CLI Feature ID: 188039

Feature Contribution: Contributing

Feature Name: View of historic Mt. Jezreel Baptist Church to the south (current name: Progress for Christ Baptist Church)

CLI Feature ID: 188040

Feature Contribution: Contributing

Feature Name: View of historic Carbery House to the northeast (423 6th Street SE)

CLI Feature ID: 188041

Feature Contribution: Contributing

Feature Name: Views NE and SW along South Carolina Avenue SE

CLI Feature ID: 188042

Feature Contribution: Contributing

Feature Name: Unobstructed internal sightlines through the full extent of the park

CLI Feature ID: 188043

Feature Contribution: Contributing

Feature Name: Views of surrounding row houses along E Street SE, 4th Street SE, and 6th Street SE to the north, south, east, and west

CLI Feature ID: 188044

Feature Contribution: Contributing

Landscape Characteristic Graphics:



FIGURE 44: (1) View to the north of the historic Carbery House from the intersection of 6th Street SE and South Carolina Avenue SE; (2) Axial view of the historic 5th Street Police Precinct to the north; (3) View to the west of internal vistas along walkways in the cultural landscape; (4) View of the historic Mt. Jezreel Baptist Church to the south (Photos by CLI author, 2019).

Landscape Characteristic: Vegetation

HISTORIC
In the centuries before it was converted into a small park, the Marion Park cultural landscape was historically characterized by its agricultural use—a reflection of its vegetation patterns in historic accounts and maps. During the first period of significance (1791-1792), Pierre L'Enfant established a vision for federal reservations' public use as open space, with unspecified vegetation. In all likelihood, the future Marion Park reservation almost certainly remained a combination of grassy lawn, woods, and subsistence gardens into the 19th century, as neighboring residents typically cultivated vegetation in these undeveloped parcels of land.

The first vegetation plan for the cultural landscape was drawn up in 1886, during the second period of significance, by the Office of Public Buildings and Grounds. Trees and shrubs were generally planted along pathways and at the edges and entrances of the park. Examples of trees planted included Beech (Fagus), Birch (Betula), Mountain Ash (Pyrus aucuparia), Nettle Tree (Celtis), Willow (Salix), among others. Shrubs included Witch Hazel (Hamamelis), Althea (Hibiscus), Buckthorn (Rhamnus), Burning Bush (Euonymus), etc. The north and south sides of the park were planted with rows of honey locust (Gleditsia triacanthos) that defined the perimeter of the park. Over time, the trees and shrubs created a dense canopy that shaded the park and contributed to the park's leisurely atmosphere within its dense urban context.

The reservation was first improved in 1884 and seeded with grass in 1885, but it was not planted until 1886. New plantings included 43 species of trees and shrubs, numbering over 70 varieties of rich and

varied exotic, flowering, and native species (1886 OPBG Annual Report). Specifically, deciduous tree species included Beech (Fagus), Birch (Betula), Dogwood (Cornus), Fringe Tree (Chionanthus), Indian Bean (Catalpa), Hornbeam (Carpinus), Hop Tree (Ptelea), Judas Tree (Cercis), Koelreuteria (Koelreuteria), Linden (Tilia), Mountain Ash (Pyrus aucuparia), Maple (Acer), Magnolia (Magnolia), Nettle Tree (Celtis), Oak (Quercus), Peach (Amygdalus), Sumach (Rhus), Sweet Gum (Liquidambar), Witch Hazel (Hamamelis), and Willow (Salix). Deciduous shrubs included Althea (Hibiscus), Arrow-wood (Viburnum), Bush Honeysuckle (Lonicera), Barberry (Berberis), Bladder Senna (Colutea), Burning Bush (Euonymus), Buckthorn (Rhamnus), Callicarpa (Callicarpa), Deutzia (Deutzia), Golden Bell (Forsythia), Hercules Club (Aralia), Hydrangea (Hydrangea), Jasmine (Jasminum), Privet (Lingustrum), Spirea (Spirea), Snowberry (Symphoricarpus), and Weigela (Weigela). Evergreen trees and shrubs included Arbor Vitae (Thuja), Japan Cypress (Retinospora), Spruce Fir (Abies), Silver Fir (Picea), Yew (Taxus), and Spanish Bayonet (Yuccca).

In 1898, the park underwent an OPBG-sponsored renovation and inventory. Existing plants were inventoried, and additional plants were added to supplement those that died after the initial planting in 1886. These plants included numerous exotic and flowering species. The new list of trees and shrubs does not indicate quantity but does specify scientific names and plant types. New species added in 1898 included: European Alder (Alnus glutinosa), Japan Judas Tree (Cercis japonica), meadow sweet (Spirea, various), and Bhotan Pine (Pinus excelsa)—among others. As inventoried in 1898, Marion Park featured the following species: English field maple (Acer campestre), Schedler's Norway Maple (Acer platanoides schwedleri), Colchican maple (Acer colchicum rubrum), Sycamore maple (Acer pseudoplatanus), Sweet-gum tree (Liquidambar styraciflua), European alder (Alnus glutinosa), American nettle tree (Celtis occidentalis), American hornbeam (Carpinus betulus), Purple-leaved beech (Fagus sylvatica pupurea), Chinese kolreuteria (Koelreuteria paniculate), British Oak (Quercus robur), Pin oak (Quercus palustris), Shingle oak (Quercus imbricaria), Mist tree sumach (Rhus cotinus), Hercules club (Aralia spinosa), Japan Judas tree (Cercis japonica), Virginian fringe tree (Chionanthus virginica), Large-flowered pavia (Pavia macrostachya), White birch (Betula alba), Silver-leaved European linden (Tilia argentea), Rose of Sharon (Hibiscus syriacus), Purple-leaved barberry (Berberis vulgaris atropurpurea), Double-flowering deutzia (Deutzia crenata flore plena), Golden bell (Forsythia viridissima), Weeping golden bell (Forsythia suspena), Oak-leaved hydrangea (Hydrangea quercifolia), Naked-flowered jasmine (Jasminum nudiflorum), Standish's upright honeysuckle (Lonicera standishii), California privet (Ligustrum ovalifolium), Purple-flowered magnolia (Magnolia purpurea), Golden-leaved meadow (Spirea opulifolia aurea), Reeve's double flowering meadow sweet (Spirea reevesli flore plena), Plum-leaved meadow sweet (Spirea prunifolia) ,Snowberry (Symphoricarpus racemosus), Japan snowball (Viburnum plicatum), Rose-flowered diervilla (Weigela rosea), Lovely flowered diervilla (Weigela amabilis), Hemlock spruce fir (Abies Canadensis), Bhotan pine (Pinus excelsa), Golden -leaved yew (Taxus baccata aurea), Golden-plumed Japan dwarf cypress (Retinospora plumose aurea), and American arbor vitae (Thuja occidentalis).

Over the course of the second period of significance (1884-1905), the cultural landscape's variety of species required a great deal of specialized care and maintenance. As plants died, they were frequently replaced in-kind. In 1902, 189 shrubs (of unknown species) were removed from the park. An additional 55 shrubs (species unknown) were taken to the OPBG nursery for rehabilitation (1902 OPBG Annual Report; 1898 OPBG Annual report). Two new trees were added, and 26 shrubs were planted—locations and species were not specified for these changes.

Marion Park underwent a final planting and rehabilitation in 1905, at the end of the second period of significance. New ornamental and exotic plants were added to supplement those already in the park. The 1905 plan is the first map of Marion Park that indicates quantities and locations of each tree and shrub within the cultural landscape. By this time, the number of species had been greatly reduced to just 29 species, from the 70-plus different species than were originally planted. This reflects the intense care required of many of the species; and the fact that many were simply removed when they died. (This trend of removal, rather than replacement, continued through the 20th century, until the fourth period of significance).

The complete inventory of species in 1905 included: California privet (Ligustrum ovalifolium), Sweet gum tree (Liquidamber styraciflua), Pearl bush (Exochorda grandiflora), English field maple (Acer

campestris), Deutzia shrub (Deutzia), Nettle tree (Celtis occidentalis), Althea (Hibiscus syriacus), Purple-flowering magnolia (Magnolia obovate), Naked jessamine (Jasminum nudiflorum), Silver-leaved linden (Tilia argentea), Norway maple (Acer plantanoides), Fringe tree (Chionanthus virginica), British oak (Quercus robur), European hornbeam (Carpinus betulus), Pin oak (Quercus palustris), Japan pagoda tree (Sophora japonica), European white birch (Betula alba), Spanish bayonet (Yucca aloitfolia), Double-flowering peach (Amygdalus flore plena), Judas tree (Cercis japonica), Sycamore maple (Acer pseudo-platanus), Colchican maple (Acer colchicum rubrum), Varnish tree (Koelreuteria paniculate), Yellow wood (Caldrastis lutea), Laurel oak (Quercus imbricaria), Purple beech (Fagus sylvatica purpea), Hercules club (Aralia spinosa), Locust (Robina pseudacacia), and Silver maple (Acer saccharinum). (See Appendix A: Vegetation for detailed tables that list each species planted in the cultural landscape)

According to historic records, few changes were made to the vegetation between the 1905 rehabilitation and the time a photograph was taken of the park in 1927 (See Figure 16). In 1920, seven deciduous shrubs of unknown variety and location were planted to replace damaged and missing ones (1920 OPBG Annual Report). A survey conducted in 1925 by the Office of Public Buildings and Public Parks listed 1,444.27 square feet of flower shrub beds; 1,053.60 square feet of flower beds, and 46,009.56 square feet of lawn (Park Plan 1925, included in HABS-DC 679). No other changes were recorded prior to 1927.

A photograph taken in 1927 shows the maturation of OPBG-era plantings. By this time, shrubs and planting beds created dense screens on the edges of the park near entrances. Closely planted rows of honey locust (Gleditsia triacanthos) trees lined the north and south sides of the park. It is unclear what other species of plants are visible in the photograph. In 1928, four unspecified trees were damaged in Marion Park during a storm.

Conditions in Marion Park had greatly deteriorated by the third period of significance (1925-1933). By the late 1930s, much of the vegetation in the park had died and been removed but not replaced. This left large open lawns in place of planting beds, and visitors increasingly used the lawns for active and passive recreation. This necessitated the constant reseeding of the park's grassy areas. By 1938, the vegetation pattern in Marion Park emphasized open lawns and planted edges. A 1938 aerial photograph shows this change in vegetation. Also by this time, the central fountain was replaced with a circular planting bed, as seen in the center of the photograph (AS 235, Aero Services Photograph Collection, Kiplinger Library).

In the decades between the third and fourth periods of significance, trees and shrubs were likely removed as they became damaged and died. A 1957 unrealized plan for Marion Park listed 16 extant trees and an existing central flower bed. However, much of the park remained open and consisted of lawns. Species at this time included: (2) 5" Sugar Maples, (1) 14" Hackberry, (1) 18" Hackberry, 1 (22") Red Oak, (1) 38" Pin Oak, (1) 22" Linden, (2) 16" Norway Maple, (1) 24" Goldenrain Tree, (1) 34" Pin Oak, (1) 38" Linden, and (3) 10" Sugar Maples. By this time, there were no extant street trees on the north and south sides of the park, which significantly affected the character of the vegetation by opening up the periphery of the cultural landscape.

During the fourth period of significance, the 1964 planting plan for Marion Park incorporated all existing trees into the new design. The species listed on the existing conditions plan for conflicts with previous vegetation plans and cannot be relied on for an accurate indicator of extant species at the time of redevelopment. The most accurate plan is the 1954 plan, which indicates 14 extant trees and their species.

The new design called for a simplified modern planting palette, using only 6 species and 12 varieties. The design called for:
• 6 American Yellowwood (Cladrastis Lutea), 8-10' in height
• 3 Panicled Goldenrain tree (Koelreuteria paniculata), 8-10' in height
• 14 Saucer Magnolia (Magnolia soulangeana), 8-10' in height, single stems
• 22 Star Magnolia (Magnolia stellata), 6-8' in height, 3 stems
• 242 Japanese Yew (Taxus cuspidataexpansa), 2.5-3' in height
• 134 "Flamboyant" Rhododendron (Rhododendron gandavense), 15"-18" tall

• 170 “Nancy Waterer” Rhododendron (Rhododendron gandavense), 15-18” tall
• 140 “Miss Louisa Hunnewell” Rhododendron (Rhododendron obtusum), 15-18” tall
• 132 “Coralbells” Rhododendron (Rhododendron obtusum), 15-18” tall
• 134 “Delaware Valley White” Rhododendron (Rhododendron obtusum), 15-18” tall
• 125 “Hino Crimson” Rhododendron (Rhododendron obtusum), 15-18” tall
• 2060 Common Periwinkle (Vinca minor), 3” pots

Within a year of this planting plan, several “unspecified permanent plantings” were added to Marion Park in 1965 as part of Lady Bird Johnson’s Beautification program (Darwina Neal Beautification Files, NCA). The plantings at Marion Park were listed in contemporary Beautification Program reports, but their species and locations were unspecified.

Few changes were made to the cultural landscape between 1965 and 1992. By the time HABS photographed the park in 1992, many of the 1964-era shrubs were no longer extant. They likely died and were not replaced. However, most of the larger trees remained in place as of 1992, including at least two trees from the OPBG-era.

The National Park Service undertook a landscape rehabilitation in 2004. At this time, the cultural landscape featured 4 American Yellowwood (Clandastris kemtukea lutea) trees, 1 Marshall’s seedless Green Ash tree (Fraxinus pennsylvanica ‘Marshall’s Seedless’), 3 Panicled Goldenrain Trees (Koelreuteria paniculata), 5 Red Oaks (Quercus borealis), 10 Pin Oaks (Quercus plaustris), and 11 Saucer Magnolias (Magnolia x soulangiana). The Magnolias inventoried were likely both Saucer Magnolia (Magnolia soulangiana) and Star Magnolia (Magnolia stellata) but were grouped together as “Saucer Magnolias.” (The former has a large-petaled pink flower, and the latter a many-petaled, small white flower.) Traces of a Japanese Yew (Taxus cuspidata) hedge were extant in 2004 but were mostly removed during rehabilitation.

Under the 2004 landscape rehabilitation, new hedges and planting beds were added in panels A4, B1, B3, and C4 where hedges and planting beds had previously been located in the 1964 design. However, the planting palette largely ignored the 1964 precedent regrading flowering shrubs and flowers, which only called for rhododendrons and Common Periwinkle (Vinca Minor). The new planting beds included 2,495 Stella de Oro daylilies (Hemerocallis ‘Stella de Oro’), 110 Red Sprite Winterberry (Ilex verticillate ‘Red Sprite’), 1,750 Big Blue Liriope (Liriope muscari ‘Big Blue’), 3,200 Stainless Daffodils (Narcissus ‘Stainless’), 6,450 Salome Daffodil (Narcissus ‘Salome’), and 106 Otto Luyken Cherrylaurel (Prunus laurocerasus ‘Otto Luyken’). This is the first-time flowering species other than Common Periwinkle and Rhododendron were added since the last period of significance (1964-1970). Trees species planted during this time, however, did favor a few species delineated previously including the American Yellowwood, various Magnolias, and the Panicled Goldenrain tree. However, the rehabilitation did call for trees that were not in keeping with the modern redesign. These species included Marshall’s seedless Green Ash (Fraxinus pennsylvanica) and Black Gum (Nyssa sylvatica). In summary, the following plantings were added in 2004:
• 1 October Glory Red Maple, 2-2.5” diameter (Acer rubrum ‘October Glory’)
• 2,495 Stella de Oro Daylily (Hemerocallis ‘Stella de Oro’)
• 110 Red Sprite Winterberry (Ilex verticillate ‘Red Sprite’)
• 3 Panicled Goldenrain Tree, 2-2.5” in diameter (Koelreuteria paniculata)
• 1,750 Big Blue Liriope (Liriope muscari ‘Big Blue’)
• 7 Saucer Magnolia, 6-8’ in height (Magnolia x soulangiana)
• 3,200 Stainless Daffodils (Narcissus ‘Stainless’)
• 6,450 Salome Daffodil (Narcissus ‘Salome’)
• 8 Black Gum, 2-2.5” in diameter (Nyssa sylvatica)
• 106 Otto Luyken Cherrylaurel, 24” tall (Prunus laurocerasus ‘Otto Luyken’)
• 1 Red Oak, 2-2.5” diameter (Quercus borealis)
• 2 Pin Oak, 2-2.5” diameter (Quercus plaustris)

EXISTING
The existing vegetation pattern at the Marion Park cultural landscape is generally consistent with the most recent period of significance (1962-1970), although in limited cases, planting beds have been added and various plantings outside of the historic palette have been introduced. Marion Park retains

the grass lawn in panels throughout the cultural landscape. Features dating to the last period of significance include:
• General use of Red Oak (Quercus rubrum), Pin Oak (Quercus palustris), Goldenrain tree (Koelreuteria paniculata), American Yellowwood (Clandastris kentukea) and Hackberry (Celtis occidentalis) in keeping with the second and third periods of significance (1884-1905; 1925-1933)
• 1 Hackberry tree (Celtis occidentalis) located on the southern end of panel A4, where a hackberry has been planted since 1886 (the current tree likely dates to this time, as the use of Hackberry in this location is in keeping with the second period of significance, 1884-1905. However, the age of the tree is unknown.)
• Gridded grass panels between walkways
• 3 Saucer Magnolia (Magnolia x soulangeana) trees located in panels C1 (count: 2) and A2 (count: 1)
• 2 Star Magnolia (Magnolia stellata) trees in panel A2 of the cultural landscape
• 2 Panicled goldenrain (Koelreuteria paniculata) trees in panel C2
• General use of Saucer Magnolia (Magnolia x soulangeana), Star Magnolia (Magnolia x soulangeana), and Panicled Goldenrain Tree (Koelreuteria paniculata) throughout the cultural landscape, in keeping with the 1962-1970 period of significance

The grassy lawns are intact and consistent with the final period of significance. Most of the planting beds added after the last period of significance are no longer extant and were removed between 2004-2019.

EVALUATION
Minor alterations have affected individual plantings within the cultural landscape since the last period of significance. However, these changes do not detract from the overall integrity of the cultural landscape's vegetation features. The 1964 modern design and vegetative material palette is still legible today, retaining its overall composition through in-kind plantings. With the exception of the use of Black Gum (Nyssa Sylvantica), all other tree species are consistent with historic planting plans of a period of significance for the cultural landscape. The use of flowering plants other than common periwinkle (Vinca minor) is inconsistent with the historic planting plan. However, no planting beds remain that date to the 2004 landscape rehabilitation. Therefore, Marion Park retains integrity with respect to vegetation.

Character-defining Features:

Feature Name: Gridded grass panels between walkways

CLI Feature ID: 188045

Feature Contribution: Contributing

Feature Name: Hackberry (Celtis occidentalis) located on the southern end of panel A4, where a similar tree has existed since 1886 (count: 1)

CLI Feature ID: 188046

Feature Contribution: Contributing

Feature Name: Saucer magnolia trees (Magnolia x soulangeana) in panels C1 and A2, dating to the 1964 redesign (count: 3)

CLI Feature ID: 188047

Feature Contribution: Contributing

Feature Name: Star magnolia trees (Magnolia stellata) planted in panel A2, dating to the 1964 redesign (count: 2)

CLI Feature ID: 188048

Feature Contribution: Contributing

Feature Name: Panicled Goldenrain trees (Koelreuteria paniculata) in panel C2, dating to the 1964 redesign (count: 2)

CLI Feature ID: 188049

Feature Contribution: Contributing

Feature Name: General use of Panicled Goldenrain trees (Koelreuteria paniculate) throughout the cultural landscape

CLI Feature ID: 188050

Feature Contribution: Contributing

Feature Name: General use of Saucer Magnolia trees (Magnolia soulangeana) throughout the cultural landscape

CLI Feature ID: 188051

Feature Contribution: Contributing

Feature Name: General use of Star Magnolia trees (Magnolia stellata) throughout the cultural landscape

CLI Feature ID: 188052

Feature Contribution: Contributing

Feature Name: General use of pin oaks (Quercus palustris) and red oaks (Quercus rubra) throughout the cultural landscape

CLI Feature ID: 188053

Feature Contribution: Contributing

Feature Name: General use of Hackberry (Celtis occidentalis) throughout the cultural landscape

CLI Feature ID: 188054

Feature Contribution: Contributing

Feature Name: General use of red maples (Acer rubrum) throughout the cultural landscape

CLI Feature ID: 188055

Feature Contribution: Contributing

Feature Name: General use of American yellowwoods (Cladrastis kentukea) throughout the cultural landscape

CLI Feature ID: 188056

Feature Contribution: Contributing

Feature Name: Other trees and shrubs including the use of Black Gum (Nyssa sylvatica) throughout the cultural landscape

CLI Feature ID: 188057

Feature Contribution: Non contributing

Landscape Characteristic Graphics:

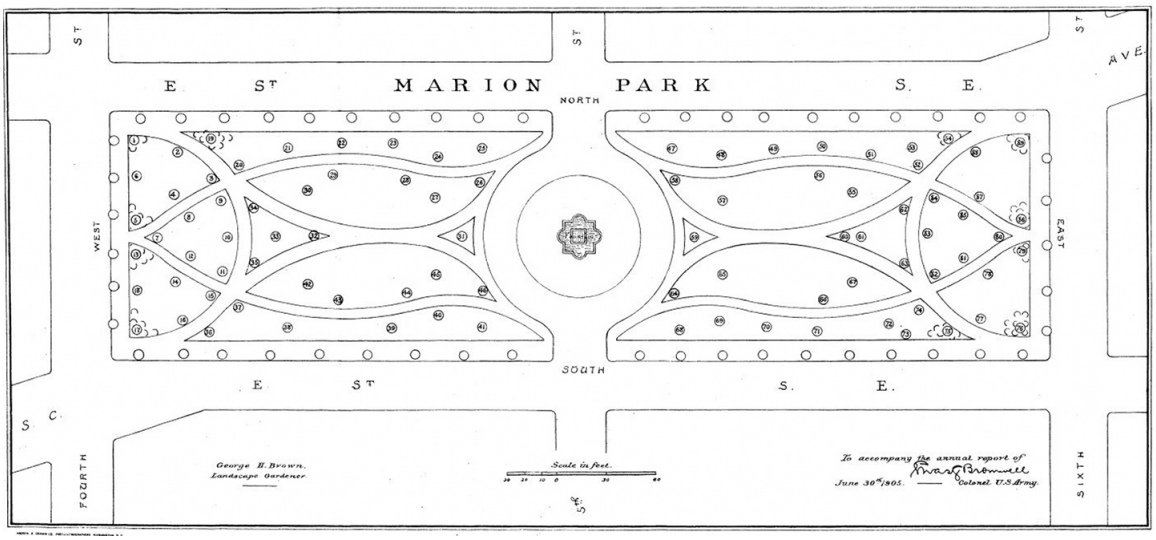


FIGURE 45: The 1905 rehabilitation of Marion Park included a plan that indicated the quantity and location of each species in the park. The number of species was greatly reduced by the end of the second period of significance (1884-1905) Numbers on the plan correspond to the numbers in the table in Appendix A (1905 OPBG Annual Report).



FIGURE 46: 1938 aerial photo of Marion Park, view to the northwest. Note the replacement of the fountain with a planting bed and the openness of the central part of the park. Vegetation by this time was mostly limited to the edges of the park (AS 235, Aero Services Photograph Collection, Kiplinger Library).

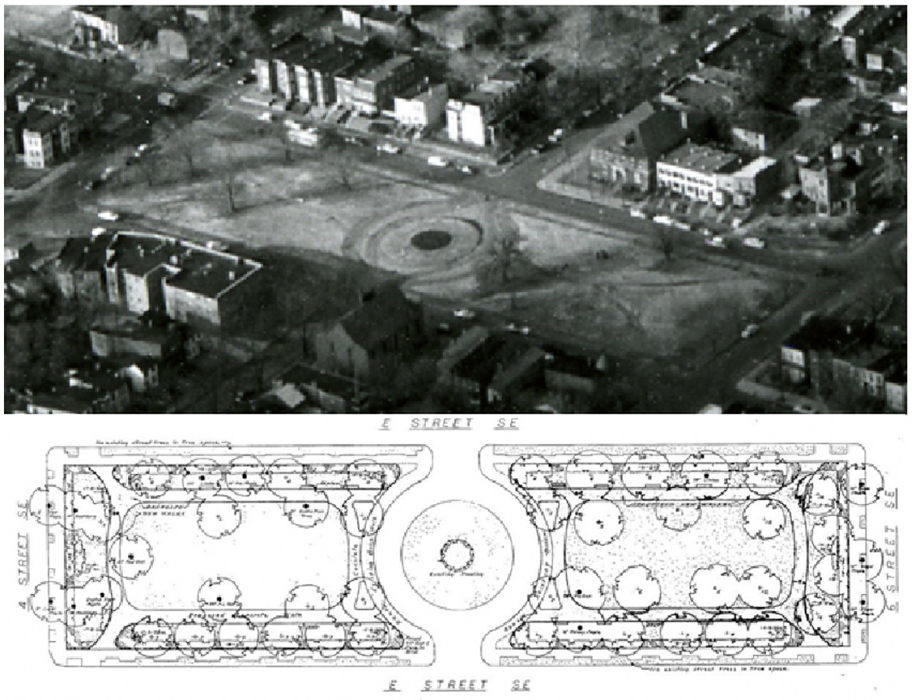


FIGURE 47: A 1957 preliminary development plan created by the National Park Service shows extant trees with solid black centers. By this time, Marion Park had 14 trees—a significant reduction from the many species planted previously ("Preliminary Development Plan," TIC 823/80017, 1957); A 1955 Aerial photograph of Marion Park shows a handful of extant trees from the OPBG-era (AE 381, Whetzel Aerial Photograph Collection, Kiplinger Library).

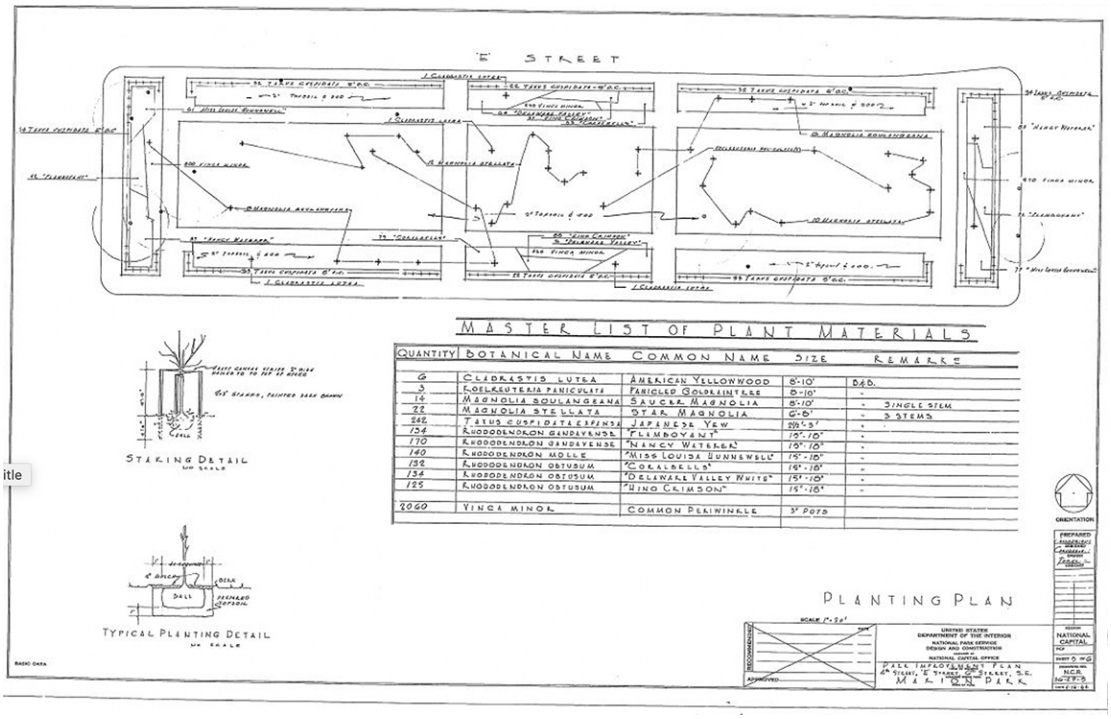


FIGURE 48: The 1964 planting plan incorporated existing trees dating to the second period of significance. The new planting scheme was greatly simplified and included just 12 varieties of plants ("Park Improvement Plan," TIC 823/80029, Sheet 5, NCA).

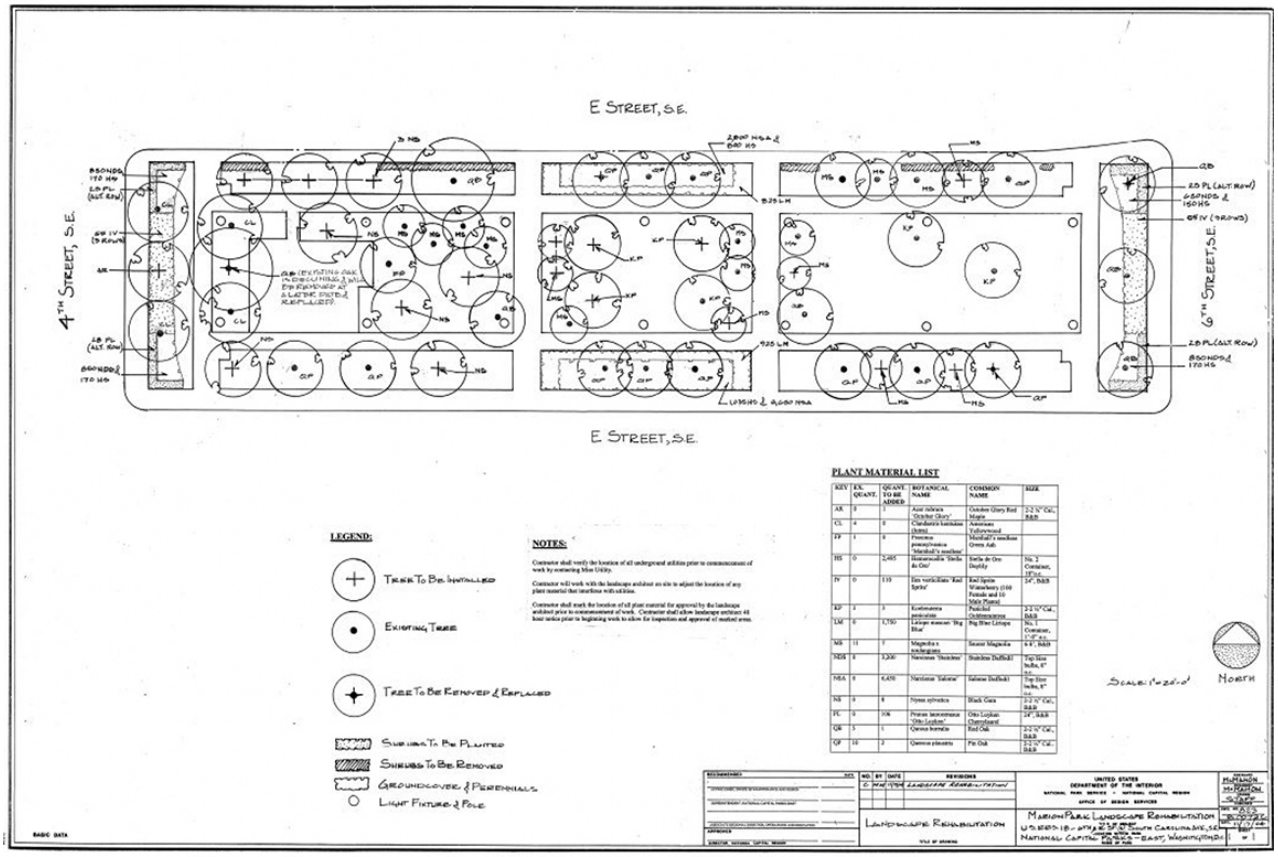


FIGURE 49: Marion Park underwent a landscape rehabilitation in 2004. Many of the plants added during this time were not in keeping with vegetation plans for the period of significance ("Marion Park Landscape Rehabilitation," ETIC X823_823_80073C_[id40975], NCA).



FIGURE 50: (left) These Star Magnolia trees, located in the western central panel of the cultural landscape date to the final period of significance (1962-1970) (Photo by CLI author, 2019); (right) These Panicled Goldenrain trees, located in the eastern central panel of the cultural landscape date to the final period of significance (1962-1970) (Photo by CLI author, 2019).

Landscape Characteristic: Buildings and Structures

HISTORIC
No known buildings or structures existed in the Marion Park cultural landscape before the final period of significance (1962-1970). Historic maps indicate that other buildings were constructed in the area around the cultural landscape, as the area developed over the course of the 19th and 20th centuries. However, these developments did not affect the cultural landscape (Leach and Barthold 1997: VIII).

Play equipment structures were installed in the cultural landscape as part of the modern redesign of Marion Park in 1964. Play equipment included concrete culvert pipes, “fantasy walls,” a hexapod, a plank bridge, a sandbox, a concrete turtle, and a wooden platform with a spring attached to it on the underside (“Park Improvement Plan,” 1964; Barthold, 1993c). The concrete turtle was made of reinforced cast concrete, weighing 2500lbs. It measured 7’ in length and 2’ 6” in width and was built on site (Play Structures Inc., 1958). The Marion Park playground was improved in 1968 under the Beautification Program; however, it is unknown what modifications were made to the playground as a result of the Beautification efforts (Reservation 018, Darwin Neal Beautification Files, NCA).

In 1995, all of the structures installed during the fourth period of significance were removed, with the exception of the concrete turtle (Reservation 018, Reservation Files, NCA; “[Proposed Design],” Friends of Marion Park, 1995; “Honoring a Slain Officer,” The Washington Post, January 13, 1994: DC1). The large play structure was replaced in the same location with an entirely new play structure that was comprised of wooden posts, plank platforms at various heights, connecting bridges and other walkways, and two plastic slides. This playground structure also included metal safety features like metal railings and handrails (“[Marion Park] NACE Site Survey,” 1999).

The 1995 play structure was replaced in the same location by 2007, based on a design developed in 2005 by the Office of Design Services, National Capitol region, National Park Service. The new design is constructed entirely of metal and plastic and features a series of posts and elevated platforms, similar to the previous design. It also includes a tic-tac-toe board, three plastic slides, a transparent tube tunnel, and other play elements. This structure is the current play structure in Marion Park rehabilitation (“Marion Park Playground Rehabilitation,” 2005). Also during this time, the turtle was moved from its first location in the northwest corner of the playground to the southwest corner, where it is located today (“Marion Park Playground Rehabilitation,” 2005).

There has been no other alteration to buildings and structures in the cultural landscape.

EXISTING
The concrete turtle is the sole remaining play structure associated with the play area that was installed during the fourth period of significance, 1962-1970. It was moved from the northwestern corner to the southwestern corner during the 2004-2005 playground rehabilitation. The current play structure was in place at the time of a 2007 site survey (conducted by the NACE unit of the National Park Service). It was designed in 2005. It features metal platforms of varying heights suspended between cylindrical metal poles. A plastic tube, swinging bridge, and several slides connect the various platforms.

EVALUATION
The concrete turtle is the sole remaining play structure dating to the final period of significance (1964-1970). Although the current play structure replaces a play area in the same location as the original playground in the fourth period of significance (1962-1970), it is non-historic and does not contribute to the significance of the Marion Park cultural landscape. However, the cultural landscape does retain integrity with respect to buildings and structures as the land use in this area has remained consistent with various iterations of playground structures in the same location over time.

Character-defining Features:

Feature Name: Concrete turtle (count: 1)

CLI Feature ID: 188058

Feature Contribution: Contributing

FMSS Record Type: Asset

FMSS Record Number: 19020

Feature Name: Play structures on playground

CLI Feature ID: 188059

Feature Contribution: Non contributing

FMSS Record Type: Asset

FMSS Record Number: 19020

Landscape Characteristic Graphics:



FIGURE 51: (top) Cropped aerial view of the Marion Park playground looking to the south, showing the sandbox, “fantasy walls,” sandbox, spring platform, concrete pipes, and turtle; (bottom) The Marion Park playground, installed in 1964, featured imaginative play equipment. Cropped view to the southeast (Boucher HABS DC-679, 1992; McWilliams, HABS-DC679, 1992).



FIGURE 52: (top) In 1995, the Marion Park playground was replaced, retaining only the concrete turtle from the 1964 design. Cropped view to the south; (bottom) The 1995 playground structure featured plastic slides and metal safety equipment. Cropped view to the north ("[Marion Park] NACE Site Survey" 1999, furniture file, NACE).



FIGURE 53: The extant Marion Park playground is located in the same location as the first playground dating to the 1962-1970 period of significance but is non-historic (Photo by Molly Lester, 2019).

Landscape Characteristic: Constructed Water Features

HISTORIC
There were no constructed water features prior to 1905 within the cultural landscape. During the second period of significance (1884-1905), the Office of Public Buildings and Grounds (OPBG) installed a new cement-basin fountain in 1905 in the center of the 5th Street SE traffic circle in Marion Park, replacing the Hilton iron vase. The new fountain was radially symmetrical and roughly floral in plan. The fountain measured 28'-4" across and 2'-6" tall ("[Proposed Fountain]," 1905; 1905 OPBG Annual Report). The construction of the fountain was the last major improvement to Marion Park under the tenure of the Office of Public Buildings and Grounds.

In 1933, the fountain was removed by the Office of Public Buildings and Public Parks (OPB&PP) in response to white residents' written complaints about the use of the fountain by black children. The OPB&PP replaced the fountain with a planting bed. The removal of the fountain during the third period of significance (1925-1933) marked the end of constructed water features in the cultural landscape (Reservation 018, Reservation Files, NCA).

EXISTING / EVALUATION
There are no surviving constructed water features in the cultural landscape, as the last was removed during the third period of significance (1925-1933).

Landscape Characteristic: Small Scale Features

HISTORIC
Little is known about the cultural landscape's small-scale features until the late 19th century. Small-scale features installed by the OPBG during the second period of significance (1884-1905) are the first documented small-scale features in the cultural landscape and included an iron vase, benches, and curbing. Few recorded changes were made to the park's small-scale features after the OPBG-era, including during the third period of significance (1925-1934). Prior to the last period of significance (1962-1970), changes made to the cultural landscapes small-scale features were largely a result of deterioration and subsequent removal. The 1964 redesign of Marion Park, during the final period of significance, included new trash cans, benches, regulatory signage, benches, and drinking fountains. Most of these small-scale features were replaced in the 2000s in-kind and in the same locations, after the period of significance. These modifications marked the last major changes to the cultural landscape's small-scale features.

Vase
A "large Hilton Iron vase" was installed in the center of Marion Park in 1887, having been moved from Rawlins Square. Prior to this time, the vase was one of fourteen iron vases placed in public parks and one of two vases places in Rawlins Square in 1876. In 1887, the Grand Army of the Republic successfully lobbied Congress to move the statue of General John A. Rawlins from his eponymous square to a more prominent location in the city. At this time, the two vases that flanked the statue were moved to Marion Park and a reservation at the corner of Massachusetts Avenue and 20th Street (the quadrant was not named in the report). The vase in Marion Park was placed in the center of the park as a central focal element in the 5th Street SE traffic circle, where it remained from 1887 to 1905. During the OPBG tenure of Marion Park's management, the vase was filled with seasonal tropical flowers and winter greens. When the central concrete fountain was installed in Marion Park in 1905, the vase was displaced and likely removed from the park. It is unclear what happened to the

vase after this. More research is needed to determine the specifics of the vase's construction (Barthold, 1993c). The design and physical characteristics of the vase are unknown.

Benches

Benches were likely first installed during the second period of significance (1884-1905); however, the date of installation and the quantity are unknown. The first mention of benches dates to 1906, when seven "park settees" were repaired, painted, and placed at unspecified locations in the park (1906 OPBG Annual Report). A 1925 survey of federal reservations listed 28 benches in Marion Park (Reservation 018, Reservation Files, NCA). A 1927 photograph of Marion Park shows 5 of these benches along the curvilinear east-west walkways (See Figures 16 & 17). These benches were likely the same type of benches used in other Capitol Hill parks during the OPBG years. These were light and moveable benches made of iron frames with wood-slat backs and seats (Fanning, 2005: 61).

The National Capital Parks developed a new type of bench in the 1930s as a part of New-Deal funded redesigns of many of the District's parks. The new design was sturdier and harder to damage than previous designs. These new benches were bolted to the sidewalks and were often used as barriers to prevent trespassing on the grass (Fanning, 2005: 61). These new benches were made of cast-iron frames with curved wood-slat backs and seats. The cast-iron frames featured small scroll and elegant cross-bracing in both the horizontal and vertical directions. Each bench was 3' 10" long and approximately 34" tall ("Park Improvement Plan," 1964). In 1941, several benches were installed in Marion Park at unspecified locations; these benches would have likely been of this new type (Reservation 018, Reservation Files, NCA).

Twenty-seven benches were added during the fourth period of significance (1962-1970) as part of the modern redesign of Marion Park, likely augmenting the current amount or replacing all previous benches. These new benches represented the standard design for National Capital Parks that first emerged in the 1930s under the New Deal. The benches were placed along the park's east-west walkways in a reflected pattern and were centered on the walkways' 5'x5' brick modules. Each bench was set in concrete footings and bolted to the walks ("Park Improvement Plan," 1964).

The number of benches has varied since the 1964 redesign. A 1992 HABS aerial photograph indicates a loss of four benches that dated to the 1964 design; leaving 23 benches in place. At some point between 1992 and 2005, a new bench was added to supplement to existing six benches north of the playground. Also during this span, two benches were added in the northeastern corner of the play area; these were the first benches not located along the east-west walkways (Boucher, 1992a-b).

Designs for a playground rehabilitation in 2005 called for the addition of three benches on the western edge of the play area, increasing the number of benches in the play area to five ("Marion Park Playground Rehabilitation," 2005). Between 2009-2014, the majority of the benches installed in 1964 (during the fourth period of significance) were replaced with larger, newer models with three curved armrests (Google Streetview, 2009-2014).

Curbs

When Marion Park was first improved as a public reservation in 1885, during the second period of significance, the Office of Public Buildings and Grounds installed 1,800 linear feet of "straight and circular curbstone" on the north and south sides of the reservation. (It is unclear whether straight or circular refers to the plan or profile of the curbstone.) The OPBG also installed curbing (of unspecified profile) around the central circle and along the edges of 5th Street SE as it passed through Marion Park (1885 OPBG Annual Report).

By 1925, the amount of curbing in the cultural landscape was significantly reduced: a 1925 survey of Marion Park inventoried the stone curbing as 234.36 linear feet in length and 0.42 feet in width, covering approximately 98.43 square feet (Reservation 18, Reservation Files, NCA). It is unknown why the total length of curbing was reduced so substantially between 1885 and 1925; however, later drawings suggest that the northern and southern perimeter curbing was removed, leaving just the curbing along the edges of the 5th Street SE traffic circle. This was the condition of the cultural landscape curbing by 1962 ("Proposed Sidewalks," 1961).

All stone curbing was removed from the cultural landscape during the last period of significance, when 5th Street SE was closed through Marion Park (1962-1970).

Lights
Eight gas lamps were added to Marion Park in 1885, during the second period of significance (1884-1905); their locations were not specified in the reports (1885 OPBG Annual Report). These lights were not described in the report and nothing is known about their appearance. However, a 1927 photo shows two types of lights in Marion Park (Figure 55). One light shown is a tapering, fluted pole with a capital and globe on top; these were likely the gas lamps described in the 1885 OPBG annual report. The eight lamps were not lit until 1893, when they were provided with burners for the first time (1893 OPBG Annual Report). The lampposts were painted annually under the tenure of the OPBG. By the time Marion Park was inventoried in 1925, two of the eight gas lamps had been converted to electric. It is unknown what these lights looked like or where they were placed. However, a 1927 photograph shows a simple light with a narrow-fluted column and a plain globe at its top (see Figure 55). In 1929, the Office of Public Buildings and Public Parks authorized the Washington Gas Light Company to remove the remaining six gas lamps. It is unknown if additional electric lights were added in their place (Reservation 018, Reservation Files, NCA).

It is unknown if any changes were made to lighting in the cultural landscape between 1929 and 1970. In 1970, during the final period of significance, all existing lighting was removed and replaced with 14 mushroom-style lights using funding from the Beautification program. These lights consisted of a simple column with an urn shaped luminaire, topped with a flat plate that resembled the cap of a mushroom. The mushroom-style lights were placed at regular intervals along the east-west walkways of the cultural landscape (“Lighting Plan,” 1970; Reservation 018, Reservation Files, NCA).

The National Park Service intended to replace all of the mushroom-style lights in 1985 with Saratoga style lighting units, but the agency’s plans remained unrealized. (The Saratoga-style light has a cylindrical lamp held between a steel bottom and tapered top.) Instead, all of the lighting units were replaced in 1996 with “Washington Standard” pole and luminaries in the same locations (“Lighting Plan & Detail,” 1985; “New Lighting Plan and Details,” 1996). The Washington Standard light was designed in the early 20th century by Francis Millet. His design featured a pole in the shape of a tapering, fluted classical column. Millet designed the light with a classical-style base and pedestal, as well as a capital. Atop the column is an urn-shaped globe that tapers into a finial at its top (Fanning, 2005). No changes have been made to the lighting in the cultural landscape since 1996.

Trash Receptacles
Little is known about any trash receptacles within the cultural landscape prior to 1964. A 1925 inventory of Marion Park lists two trash baskets of unspecified design and location (Reservation 018, reservation Files, NCA). In 1964, during the fourth period of significance (1962-1970), the National Park Service installed two tulip-style wood and metal trash receptacles set in concrete in the northwest and southeast corners of Marion Park (“Park Improvement Plan,” 1964). These trash cans were made of vertical wooden members fixed to two metal rings, creating a tapered can shape. Each can was then placed on a pole set in concrete.

All existing receptacles were replaced in 2007 with 8 metal cylindrical units with the NPS Bison Logo on them. These receptacles consist of a metal cylinder affixed atop a short pole set in concrete. Each unit features a ring of metal circles at its rim with the NPS logo set inside at equal intervals along its circumference. Two of these new receptacles were located in the same locations as their predecessors in the 1964 design; two were placed near the playground; the remaining 6 new receptacles were placed at the park entrances on the north-south walkways—locations that had not featured trash receptacles previously (“Marion Park Playground Rehabilitation,” 2005). Sometime between 2007 and 2014, the majority of trash receptacles were again replaced with new metal units featuring simple vertical metal slats that fan out at the top (Google Streetview, 2007-2014). No changes have been made to the park’s trash receptacles since 2014.

Other Free-standing Play Equipment
The Marion Park cultural landscape has several free-standing small-scale features associated with

the play area. Since these elements are separate units from the play structures, they are classified here as small-scale features. For more on the history of play structures in the cultural landscape, see the Buildings and Structures section of the Analysis and Evaluation.

When the playground was redesigned between 2005-2007, the National Park Service added three spring-mounted child's play motorcycles and a seesaw to the east end of the cultural landscape. No further changes have made to the small-scale features in the play area since 2007.

Fencing
There is no documentation of fencing in the Marion Park cultural landscape before the 20th century, although it may have existed during the first or second periods of significance (1791-1792; 1884-1905). The first known fencing was installed in the Marion Park cultural landscape in 1906, just after the second period of significance (1884-1905). The OPBG erected an iron-pipe post-and-wire fence around the park's central circle, enclosing the fountain basin. At the same time, the OPBG installed post-and-wire fences along the park's curvilinear paths to prevent trespassing on the recently seeded lawns. While the specific location of these fences is unknown, it can be assumed that they were likely located along the east-west walkways. The design and dimensions of the fence were not specified in the report (1905 OPBG Annual Report).

When Marion Park was redesigned during the fourth period of significance (1962-1970), National Park Service designers added a low cast-iron fence around the north and south perimeter of the park, with interruptions at the park's points of entry on those sides. There was no fencing on the east and west boundaries of the park. The fence consisted of 3" by 3" posts with pyramidal caps that are joined by two 1" horizontal members per 10' panel that supports 1" vertical metal slats. The original 1964 design specified a fence that was approximately 54" tall ("Park Improvement Plan," 1964). However, as built, the fence surrounded the entire Marion Park cultural landscape. The eastern two panels were surrounded by a low 2' fence, while the western third was surrounded by a 4.5' fence. Four double-leaf gates were located along each of the four entrances to the western third of the park. The plan even went so far as the modify the fence line on the north side of the park to incorporate two large trees in the new design. It is not known why the fencing departed from the 1964 design; however, it is believed that the current fence dates to the fourth period of significance (1962-1970) ("Park Improvement Plan," 1964. It was likely around this time that the western third was fenced in, as issues between park users with dogs caused controversy over how the park could be used between 1970-1971 ("Dog Lovers Rebel Over Leash Law," The Washington Post, June 18, 1971: C2; "Is Washington Really going to the Dogs," The Washington Post, October 10, 1971: 9).

No changes have been made to the fencing in Marion Park since the fourth period of significance.

Picnic Tables & Kiddie Tables
Two "kiddie tables" were installed for the first time in 1995, during the playground remodel on the east end of the cultural landscape. These tables consisted of square wooden plank seats and table tops set on steel center posts. They were designed to be diminutive in size to encourage use by children ("[Marion Park] NACE Site Survey," 1999). These were replaced with newer metal tables between 2007-2014, when the cultural landscape underwent a series of rehabilitations (Google Streetview, 2007-2014). The new kiddie tables were approximately 2' tall and consisted of metal tube framing with metal horizontal slats for a tabletop. Each table was surrounded with two chairs of a similar design, with metal backs. The table to the north had four chairs and the table to the south had two.

Two metal picnic tables were added at an unknown date but were extant by the time the park was surveyed by NACE officials in 1999; they remain in place today. These tables are of a standard modern design, featuring an aluminum frame with wooden benches and a wooden tabletop ("[Marion Park] NACE Site Survey," 1999).

No further changes have been made to tables in the cultural landscape since 2014.

Regulatory Signage
The first recorded regulatory signage was installed in 1966, during the fourth period of significance, by the National Park Service. The signs mandated that dogs be leashed, and prohibited ball play

playing. There were four signs in total; the signage was located at entrances to the playground area; one additional sign was located on the eastern edge of panel C4 (“Sign Plan,”1966). These consisted of short metal posts and signs painted brown. The posts for these signs remain, but their signs have been removed.

Around 1970-1971, after the fourth period of significance, the playground at the eastern end of the cultural landscape was fenced in, new signs were installed at the entrances to the playground, and other regulatory signage was removed (see fencing section for more details). Each entrance to this section featured a wooden post with one to three signs. The current regulatory signage was likely installed during either the 1995 or 2004-2005 playground rehabilitations; it is unknown when specifically, it was installed (Boucher, 1992a-b; McWilliams, 1992a-b).

Commemorative Plaque
In 1995, the Friends of Marion Park installed a commemorative plaque in the southeast corner of the playground, facing south along the east-west walkway. This was a routed wood plaque, approximately 2’x2.5’ in dimension, on a mental stanchion. The plaque read as follows:
DONATED BY
THE FRIENDS OF MARION PARK
IN HONOR OF
D.C. POLICE OFFICER JASON E. WHITE
SLAIN IN THE LINE OF DUTY
DECEMBER 30, 1993
It is unclear when or why the sign was removed; however, it was no longer extant when the playground was redesigned in 2005 (Reservation 018, Reservation Files, NCA).

Tree Signs (Interpretive Signage)
In 1886, the Office of Public Buildings and Grounds installed cast-iron labels on trees in its public reservations. These were prepared by a gardener from the OPBG and installed in public reservations, including in Marion Park (Leach and Barthold 1997: VIII). A photo from 1935 shows one of these labels attached to a large tree (of unknown species) (See Figure 17). It is unknown which trees had plaques and or how many were installed in Marion Park. The exact design and dimensions of the plaques are also unknown.

These signs were likely removed when each tree died. Historic photographs indicate that some signs remained in place through the second and third periods of significance (1884-1905; 1925-1934). Some signs may have remained in place into the last period of significance (1962-1970), as several trees dating to the OPBG-era were incorporated into the 1964 era design (“Park Improvement Plan,” 1964). However, none of these plaques remain in the cultural landscape today (See Figure 17).

There is no documentation of any other interpretive signage in the Marion Park cultural landscape.

Community Kiosk/Bulletin Board
At least two bulletin boards or community kiosks have been installed in Marion Park over the course of its history. The first was installed sometime after the 1964 redesign of the park (possibly during the final period of significance, 1962-1970) and was extant by the time the Historic American Building Survey (HABS) photographed the site in 1992. This board was located along the walkway between panels B2 and C2 in the eastern third of the cultural landscape. It is difficult to determine what materials were used by the National Park Service to construct this kiosk. Photographs appear to show a wood kiosk with a small roofed storage box on the back side of the board (Boucher, 1992a-b; McWilliams, 1992a-b). The kiosk was likely removed sometime between 1992-1999, as it does not appear on a 1999 survey of park features conducted by NACE (“[Marion Park] NACE Site Survey,” 1993).

In 1995, plans put forth by the Friends of Marion Park and the National Park Service called for the installation of a new community bulletin board in conjunction with the redesigned playground. This is likely the bulletin board pictured below (Figure 60 left and center) (Reservation 018, Reservation Files, NCA). Between 2005-2007, a new ornate metal and glass kiosk replaced the previous bulletin board; it was placed in the southeast corner of Marion Park (Google Street View, 2007).

Drinking Fountains
It is unknown if there were drinking fountains in Marion Park prior to 1964. However, the 1964 redesign of Marion Park called for the installation of two drinking fountains in the northeast and southwest corners of the cultural landscape. These were constructed of prefabricated concrete and were faceted in design. These fountains were 3' tall, tapering from 1'-9" wide at their base to 1'-6" at the top. The drinking fountains featured metal bowls and spouts and included attached steps (measuring 18" across and 10" tall) for children to access the fountains. These fountains were installed at the southwest and northeast entrances to the park during the last period of significance (1962-1970) ("Park Improvement Plan," 1964).

The concrete fountains were replaced at some point between 1992 and 1999, when NACE conducted a survey of Marion Park. The drinking fountains were replaced by rough-aggregate concrete drinking fountains, placed in the same locations as the earlier fountains ("[Marion Park] NACE Site Survey," 1999). These new fountains were handicap-accessible, with a cantilevered design to allow for access by wheelchairs underneath the fountain basins. The extant fountain in the southwest corner of the cultural landscape, near the playground, dates to this era.

By 2007, the concrete aggregate fountain in the northeast corner of the cultural landscape was replaced with a similar cantilevered green-painted metal fountain (Google Streetview, 2007). This fountain was also handicap-accessible and cantilevered in design. Around 2014, the northeast fountain was again replaced in-kind (Google Streetview, 2014).

Utility Box
A metal utility box was likely installed in the northeastern corner of the cultural landscape sometime during the 1962-1970 period of significance to accommodate the electrical equipment for the park's lighting. However, it is unknown when the utility box was installed in the cultural landscape.

EXISTING
The Marion Park cultural landscape includes a range of small-scale features, including both contributing and non-contributing elements. No small-scale features remain dating to the first three periods of significance (1791-1792; 1884-1905; 1925-1924). Most extant small-scale features have been replaced in kind since the last period of significance (1962-1970) in the same locations as the original 1964 park design. Additional extant small-scale features have been added since the final period of significance.

Fencing
The extant fencing around the perimeter of the park and the playground dates to the final period of significance. The fence consists of 3" by 3" posts with pyramidal caps that are joined by two 1" horizontal members per 10' panel that supports 1" vertical metal slats. The eastern two thirds of the cultural landscape are surrounded by a low approximately 2' fence, while the western third was surrounded by an approximately 4.5' fence and enclosed with double-wide iron gates. The extant fencing is both a historic and contributing feature to the cultural landscape. There have been no changes to the cultural landscape's fencing since the final period of significance.

Benches
Five benches date to the final period of significance (1964-1970). These 5 benches are located along the edges of the play area in panel A2. Each consists of a cast-iron frame with a curved wood-slat back and seats. The cast-iron frame features a small scroll and elegant cross-bracing in both the horizontal and vertical directions. Each bench is 3' 10" long and approximately 34" tall. These 5 benches were moved into the play area sometime after the final period of significance, where there were historically no benches. All other benches were replaced circa 2014 with newer models that featured three curving armrests. These benches are similar in aesthetic and most are in the same locations as the 1964 design. Other changes to the 1964 bench plan include the removal of one bench from the cluster of benches along panel A1, a reduction of five from the six drawn in 1964. Two benches were added to walkway along panel A4, facing the playground, where there were never benches historically ("Park Improvement Plan," 1964).

Lights
There are no lighting units that date to the periods of significance. All lights were replaced in 1996 with Washington Standard units after the final period of significance ("New Lighting Plan and Details," 1996). However, each was placed in the same location as the 1964 design. Each light features a pole in the shape of a tapering, fluted classical column with a classical-style base and pedestal, as well as a capital. Atop the column is an urn-shaped globe that tapers into a finial at its top. Two additional Washington Standard lights were added in 2004-2005 in the central portion of A2, surrounding the playground. Two additional lights were also added to panel C2 ("Marion Park Playground Rehabilitation," 2005). Panels A2 and C2 have 6 lights, instead of the historic 4. No other changes have been made to the lighting in the cultural landscape.

Trash Receptacles
There are no trash cans that date to the periods of significance. The 1964 plan called for 2 trash cans located at the northwestern and southeastern entrances to the park. These two trash cans have been replaced in the same locations with newer models. An additional 8 trash cans have since been installed in the cultural landscape. Trash cans are currently located at the 8 entrances to the park, with 2 others located in the play area, totaling 10 extant trash cans. The two trash cans in the play area date to 2004-2005 and feature the NPS bison logo on their rims ("Marion Park Playground Rehabilitation," 2005). The 8 other trash cans consists of vertical metal slats that fan outwards at the rim. These trash cans were installed sometime between 2007-2020.

Other Free-standing Play Equipment
A seesaw and 3 spring-mounted child's play motorcycles were added during the 2004-2005 playground rehabilitation ("Marion Park Playground Rehabilitation," 2005). These are located in the play area of panel A2. The seesaw consists of a painted metal beam with seats on each end that is mounted on two spring and a post. The motorcycles are made of black plastic and feature metal handlebars. Each is mounted on a metal spring.

Picnic Tables & Kiddie Tables
There are two metal and wood picnic tables in panel A2. These have been extant in the park since at least 1999 ("[Marion Park] NACE Site Survey, 1996). The tables are of a standard modern design, featuring an aluminum frame with wooden benches and a wooden tabletop.

The current kiddie tables replaced 2 others that were built in 1995. They consist of green-painted metal tubing welded-together with metal horizontal slats for a tabletop. Each kiddie table is approximately 2' tall and is surrounded with chairs of a similar design, with metal backs. The table to the north had four chairs and the table to the south had two. ("Marion Park Playground Rehabilitation," 2005). One table has 4 chairs and the other has 3 in order to accommodate a wheelchair.

Regulatory Signage
There are 4 regulatory signs located at each entrance to the play area. There is also a large metal sign centrally located in pane; C4 that lists the park rules in detail: "Help us keep your park clean. Alcohol prohibited. Camping prohibited. Pets must be leashed. Cleanup after your pets. Closed at dark." Additionally, in panel B1, where 5th Street SE meets the park that indicates the road moves east-west around the park. The current signage was installed after the final period of significance.

Community Kiosk/Bulletin Board
There is a tall ornate metal and glass community kiosk/bulletin board in panel A4, at the southwestern entrance to the cultural landscape. It was installed sometime around 2004-2005. It features a locked case that displays flyers for community events and news about the park from the National Park Service.

Drinking Fountains
There are two drinking fountains in the same locations as the 1964 design, located at the southwestern and northeastern entrances to the cultural landscape. Both drinking fountains post-date the final period of significance. The fountain in panel A3 (near the southwestern entrance) consists of coarse aggregate concrete with a cantilevered metal basin and is ADA-accessible. It was likely

installed during the 1995 playground renovation. The other drinking fountain, located in panel C1 (near the northeastern entrance), is green-painted metal in construction with a cantilevered stainless-steel basin. It likely dates to the 2014 rehabilitation of the cultural landscape (Google Streetview, 2014).

Utility Box
There is a utility box located in the northeastern corner of panel C4. It is unknown when this was installed in the cultural landscape.

EVALUATION
The small-scale features within the Marion Park cultural landscape include a complicated combination of historic and non-historic features. Most of the small-scale features, including benches, lighting, drinking fountains, trash cans, and signage have replaced in-kind previous small-scale features in the same locations as the 1964 design and are compatible with the last period of significance. Small-scale features dating to the final period of significance include 5 benches and the wrought-iron fencing surrounding the cultural landscape. The presence of additional and non-contributing features does not detract from the significant influence of the contributing features; these include additional play equipment, benches, trash cans, picnic tables, kiddie tables, community kiosk/bulletin board, drinking fountains, and utility box. The Marion Park cultural landscape therefore retains integrity of small-scale features.

Character-defining Features:

Feature Name: National Capital Parks standard benches (count: 5)

CLI Feature ID: 188060

Feature Contribution: Contributing

FMSS Record Type: Asset

FMSS Record Number: 19020

Feature Name: Wrought-iron fencing surrounding the park and play area

CLI Feature ID: 188061

Feature Contribution: Contributing

FMSS Record Type: Asset

FMSS Record Number: 19020

Feature Name: Kiddie tables (count: 2)

CLI Feature ID: 188062

Feature Contribution: Non contributing

Feature Name: Spring-mounted child's play motorcycles (count: 3)

CLI Feature ID: 188063

Feature Contribution: Non contributing

Feature Name: Seesaw (count: 1)

CLI Feature ID: 188064

Feature Contribution: Non contributing

Feature Name: Modern metal benches with curved armrests in center (count: 28)

CLI Feature ID: 188065

Feature Contribution: Non contributing

Feature Name: "Washington Standard" lampposts (count: 14)

CLI Feature ID: 188066

Feature Contribution: Non contributing – compatible

Feature Name: Utility box (count: 1)

CLI Feature ID: 188067

Feature Contribution: Non contributing

Feature Name: Trash cans made of wrought iron with NPS bison logo (count: 2)

CLI Feature ID: 188068

Feature Contribution: Non contributing

Feature Name: Trash cans with vertical metal slats that bend outward at the top of the can (count: 8)

CLI Feature ID: 188069

Feature Contribution: Non contributing

Feature Name: Accessible water fountains (count: 2)

CLI Feature ID: 188070

Feature Contribution: Non contributing

FMSS Record Type: Asset

FMSS Record Number: 29106

Feature Name: Wood and metal picnic table (count: 2)

CLI Feature ID: 188071

Feature Contribution: Non contributing

Feature Name: Regulatory signage

CLI Feature ID: 188072

Feature Contribution: Non contributing

FMSS Record Type: Asset

FMSS Record Number: 1571196

Feature Name: Community kiosk (count: 1)

CLI Feature ID: 188073

Feature Contribution: Non contributing

Feature Name: Doggie-bag dispenser (count: 1)

CLI Feature ID: 188074

Feature Contribution: Non contributing

Landscape Characteristic Graphics:



FIGURE 54: Standard NPS benches were installed by the NPS during the 1964 redesign of Marion Park. These benches were located in rows along the east-west walkways of the park. Cropped view to the southeast of the benches on the north side of the playground (McWilliams, HABS DC-679, 1992).



FIGURE 55: Close-up of the two types of lighting in Marion Park by 1927 along 5th Street SE. The light on the left was likely gas powered, and the spherical globe-light on the right was likely one of two electric lights installed in the cultural landscape by this time. Cropped view to the northwest (Reservation 18, Reservation Files, NCA, 1927).



FIGURE 56: Fourteen mushroom-style lights were installed in Marion Park in 1970, during the final period of significance (1962-1970). The lights were evenly spaced along the east-west walkways. Cropped view to the southeast of the benches on the north side of the playground (McWilliams, HABS DC-679, 1992).

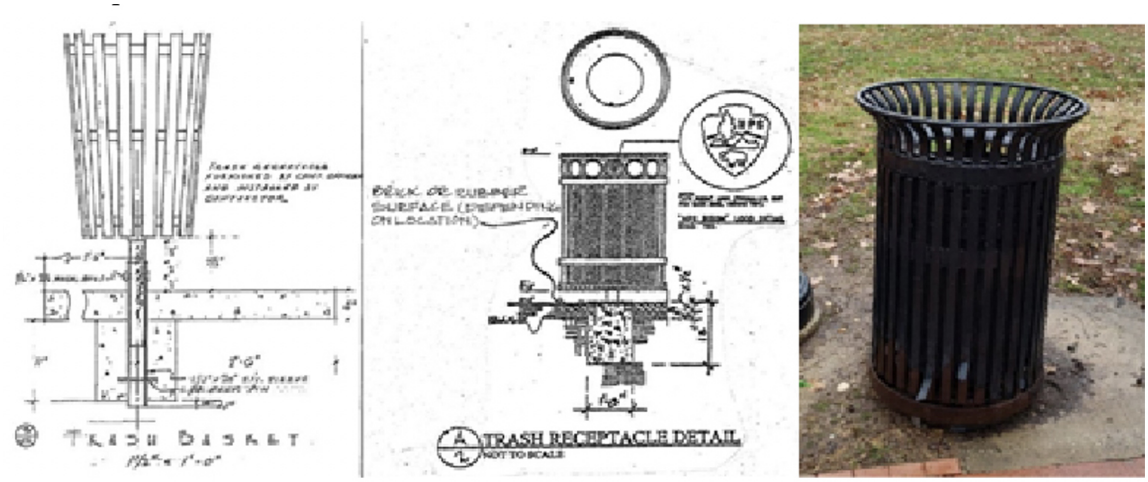


FIGURE 57: Two tulip style trash receptacles were installed by the NPS in 1964, during the 1962 -1970 period of significance. These were replaced with NPS bison logo trash cans by 2007, when an additional 8 trash receptacles were added to the cultural landscape. Between 2007-2014, most all trash cans were again replaced with the newer model at right ("Park Improvement Plan," TIC 823/80029, Sheet 3, NCA; "Marion Park Playground Rehabilitation," ETIC X823_823_80037_[id14962], NCA; Photo by CLI author, 2020).



FIGURE 58: A seesaw and 3 spring-mounted child's play motorcycles were installed between 2005-2007 in the Marion Park playground area (Molly Lester, 2019).



FIGURE 59: "Kiddie tables" were added in the 1995 playground area redesign (left) and were replaced sometime between 2007-2014 with newer metal versions (right) (Excerpt from "[Marion Park] NACE Site Survey, furniture file, NACE, 1999; Molly Lester, 2019).



FIGURE 60: A large bulletin board was extant when HABS photographed Marion Park in 1992. It was located along the walkway between panels B2 and C2. (left) View to the southeast; (center) view to the northwest showing the back side of the bulletin board; (right) View to the west of the current community kiosk/bulletin board in Marion Park (Excerpt from Boucher, HABS DC-679, 1992; Excerpt from McWilliams, HABS DC-679, 1992; Molly Lester, 2019).

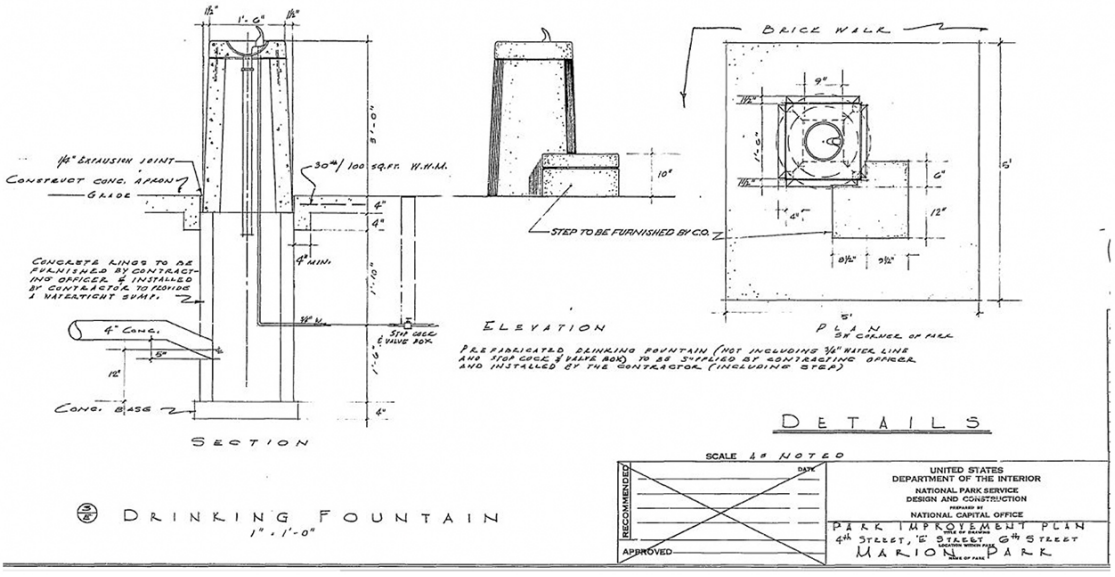


FIGURE 61: Concrete drinking fountains were installed by the National Park Service in 1964 as part of the modern redesign. These fountains were removed by 1999 (Excerpt from “Park Improvement Plan,” TIC 823/80029, Sheet 3, NCA, 1964).

Condition

Assessment Interval (Years): 6

Next Assessment Due Date: 09/10/2026

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 09/10/2020

Condition Assessment Explanatory Narrative:
The Marion Park cultural landscape is in good condition. A Condition Assessment of 'Good' indicates that the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition. The playground, walkways, and plantings have undergone rehabilitation several times, including in 2004/2005 and in 2014. However, weathering and heavy visitation had taken its toll on the cultural landscape. Muddy conditions in the winter and spring will require regular maintenance and seeding of the grass panels, which have deteriorated. Extensive use and weathering of the historic earthen berms surrounding the play area has caused noticeable degradation that will likely require restoration in the next 5-10 years. Several small-scale features have been frost-heaved throughout the park. These include the historic perimeter fencing, the concrete foundations of several trash cans, regulatory signage, lighting units, and the drinking fountain in the northeastern corner of the cultural landscape. At the time of assessment, the drinking fountain in the northwest corner was so angled that it was likely inoperable and a regulatory sign in Panel C4 was lying on the ground. It is recommended that these conditions be addressed but are not matters of urgency.

Impacts

Type of Impact: Deferred Maintenance

Other Impact:

External or Internal: Internal

Impact Description: Both historic and non-historic features in Marion Park show clear evidence of minor disturbances and deterioration caused by natural and human forces. Deferred maintenance has prevented appropriate repairs to features within Marion Park, including (but not limited to): broken drinking fountains, downed signage, frost-heaved concrete footings in fencing, drinking fountains, and other small-scale features. There is also a lack of turf in well-travelled areas of the park. If left unaddressed, these issues will impact the integrity of the cultural landscape by causing further deterioration.

Type of Impact: Visitation

Other Impact:

External or Internal: External

Impact Description: Marion Park is a well-loved and highly visited park. Children in the play area have worn down the earthen berms surrounding the playground. Social trails and ball-playing with pets in the central lawns have contributed to the loss of turf in the central panels and the reduction in legibility of the playground berms. If left unaddressed, Marion Park will continue to deteriorate due to high visitation.

Type of Impact: Other

Other Impact: Inappropriate Use or Incompatible Use

External or Internal: None

Impact Description: Marion Park is informally used as a dog park, which is not in keeping with the intent of the cultural landscape. Damage caused by dogs include erosion of turf, build-up of excrement and refuse, and loss of vegetation in the eastern third of the cultural landscape. Regulatory signage indicates that pets must be leashed, however some visitors ignore the policy. If left unaddressed, unregulated use of the cultural landscape by dogs will cause further degradation.

Treatment

Approved Treatment: Undetermined

Approved Treatment Document Explanatory Narrative:

Undetermined; This Cultural Landscape Inventory was prepared as part of the D.C. Small Park Reservations Project, which will include a Cultural Landscape Report in a later phase. This CLR will inform the treatment of this cultural landscape. Treatment recommendations will be added at the conclusion of the CLR process

Approved Treatment Completed:

Approved Treatment Costs

Landscape Approved Treatment Cost Explanatory Description:

Undetermined; This Cultural Landscape Inventory was prepared as part of the D.C. Small Park Reservations Project, which will include a Cultural Landscape Report in a later phase. This CLR will inform the treatment of this cultural landscape. Treatment recommendations will be added at the conclusion of the CLR process

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Year of Publication:	1800
Citation Publisher:	[s.l.]
Citation Author:	King, Robert, C. Schwarz, and W. Cooper
Citation Title:	A map of the city of Washington in the District of Columbia: established as the permanent seat of the government of the United States of America
Year of Publication:	1818
Citation Publisher:	W. Cooper, Washington, D.C.
Citation Author:	Leach, Sara Amy, and Elizabeth Barthold
Citation Title:	L'Enfant Plan of the City of Washington, District of Columbia
Year of Publication:	1997
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	L'Enfant, Pierre Charles
Citation Title:	Plan of the city intended for the permanent seat of the government of the United States
Year of Publication:	1791
Citation Publisher:	United States Coast and Geodetic Survey, Washington, D.C.
Citation Number:	1791a

Citation Author:	L'Enfant, Pierre Charles
Citation Title:	Plan of the City of Washington
Year of Publication:	1791
Citation Publisher:	[s.l.]
Citation Number:	1791b
Citation Author:	Lester, Molly
Citation Title:	National Park Service Cultural Landscapes Inventory: Bryce Park Cultural Landscape (DRAFT)
Year of Publication:	2019
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	Lester, Molly
Citation Title:	National Park Service Cultural Landscapes Inventory: Maryland Avenue NE (DRAFT)
Year of Publication:	2020
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	Logan, Cameron
Citation Title:	Historic Capital: Preservation, Race, and Real Estate in Washington, D.C.
Year of Publication:	2017
Citation Publisher:	University of Minnesota Press, Minneapolis, MN
Citation Author:	McNeil, Priscilla
Citation Title:	Rock Creek Hundred: Land Conveyed for the Federal City
Year of Publication:	1991
Citation Publisher:	Historical Society of Washington, D.C., Washington, D.C.

Citation Author:	McWilliams, John
Citation Title:	View of Park from Southeast Corner
Year of Publication:	1992
Citation Publisher:	Historic American Buildings Survey, Washington, D.C.
Citation Number:	1992a
Citation Author:	McWilliams, John
Citation Title:	View of Play Area in Park, from Southwest
Year of Publication:	1992
Citation Publisher:	Historic American Buildings Survey, Washington, D.C.
Citation Number:	1992b
Citation Author:	Melder, Keith, Kathleen Franz, and Barbara Eck
Citation Title:	Interview with Keith Melder
Year of Publication:	2003
Citation Publisher:	The Ruth Ann Overbeck Capitol Hill History Project
Citation Author:	Miller, Iris
Citation Title:	Washington in Maps: 1606-2000
Year of Publication:	2002
Citation Publisher:	Rizzoli, New York, NY
Citation Author:	Moore, Charles, ed.
Citation Title:	The Improvement of the Park System of the District of Columbia
Year of Publication:	1902
Citation Publisher:	United States Government Printing Office, Washington, D.C.

Citation Author:	National Capital Office
Citation Title:	Marion Park, ETIC Drawings
Year of Publication:	
Citation Publisher:	National Park Service, Washington, D.C.
Citation Number:	Various dates
Citation Author:	National Capital Office
Citation Title:	Marion Park, TIC Drawings
Year of Publication:	
Citation Publisher:	National Park Service, Washington, D.C.
Citation Number:	Various dates
Citation Author:	National Capital Parks
Citation Title:	National Capital Parks, Washington
Year of Publication:	
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	National Capital Planning Commission
Citation Title:	The Proposed Comprehensive Plan for the National Capital
Year of Publication:	1967
Citation Publisher:	National Capital Planning Commission, Washington D.C
Citation Author:	National Capital Region
Citation Title:	Reservation 018, Darwina Neal Beautification Files
Year of Publication:	
Citation Publisher:	National Park Service, Washington, D.C.
Citation Number:	Various dates

Citation Author:	National Capital Region
Citation Title:	Reservation 018, Reservation Files
Year of Publication:	
Citation Publisher:	National Park Service, Washington, D.C.
Citation Number:	Various dates
Citation Author:	National Park Service
Citation Title:	Lighting Plan
Year of Publication:	1970
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	National Park Service
Citation Title:	Lighting Plan & Detail
Year of Publication:	1985
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	National Park Service
Citation Title:	New Lighting Plan and Details
Year of Publication:	1996
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	National Park Service
Citation Title:	Reservation 018, Lands Division file
Year of Publication:	
Citation Publisher:	National Park Service, Washington, D.C.
Citation Number:	Various dates
Citation Author:	Ogata, Amy F.
Citation Title:	Designing the Creative Child: Playthings and Places in Midcentury America
Year of Publication:	2013
Citation Publisher:	University of Minnesota Press, Minneapolis, MN

Citation Author:	Overbeck, Ruth Ann
Citation Title:	Historical Summary, 423 Sixth Street, SE, Washington, D.C.
Year of Publication:	1979
Citation Publisher:	Washington Perspectives, Inc
Citation Author:	Overbeck, Ruth Ann and Lucinda P. Janke
Citation Title:	William Prout: Capitol Hill's Community Builder
Year of Publication:	2000
Citation Publisher:	Historical Society of Washington, D.C., Washington, D.C.
Citation Author:	Overbeck, Ruth Ann and Nancy Metzger
Citation Title:	Capitol Hill
Year of Publication:	2010
Citation Publisher:	The John Hopkins University Press, Baltimore, MD
Citation Author:	Play Sculptures, Inc.
Citation Title:	Play Sculptures: A New World of Play
Year of Publication:	1958
Citation Publisher:	Creative Playthings, Inc.
Citation Author:	Press, Emil A.
Citation Title:	PR 0425A
Year of Publication:	1961
Citation Publisher:	Emil A. Press
Citation Author:	Priggs, John Frederick Augustus
Citation Title:	A map of the Eastern branch of Potomack river, St. James Creek, Goose Creek…
Year of Publication:	1790
Citation Publisher:	[s.l.]

Citation Author:	Pritchett, Wendell E.
Citation Title:	A National Issue: Segregation in the District of Columbia and the Civil Rights Movement at Mid-Century
Year of Publication:	2005
Citation Publisher:	University of Pennsylvania Law School
Citation Author:	Quinn, Richard
Citation Title:	National Park Service Cultural Landscapes Inventory: Stanton Park, National Capital Parks-East - Capitol Hill Parks
Year of Publication:	2005
Citation Publisher:	National Park Service, Washington, D.C.
Citation Author:	Ragain, Melissa
Citation Title:	Kinetics of Liberation in Mark di Suvero's Play Sculpture
Year of Publication:	2017
Citation Publisher:	Smithsonian Institution Press, Washington D.C.
Citation Author:	Randall, Chad
Citation Title:	M. Paul Friedberg [Pioneer Information]
Year of Publication:	
Citation Publisher:	The Cultural Landscape Foundation
Citation Author:	Rockwell, A. F.
Citation Title:	Annual Report Office of Public Buildings and Grounds
Year of Publication:	1884
Citation Publisher:	A. Sachse & Co., Baltimore, MD

Citation Author:	Smith, Kathryn Schneider Smith
Citation Title:	Washington at Home: An Illustrated History of Neighborhoods in the Nation's Capital
Year of Publication:	2010
Citation Publisher:	The John Hopkins University Press, Baltimore, MD
Citation Author:	Sunami, Soichi
Citation Title:	Fantastic Village
Year of Publication:	1954
Citation Publisher:	The Museum of Modern Art, New York City, NY
Citation Author:	The Living New Deal
Citation Title:	Works Progress Administration (WPA) (1935)
Year of Publication:	
Citation Publisher:	University of California Berkeley Department of Geography, Berkeley, CA
Citation Author:	Thomas Lincoln Casey
Citation Title:	Annual Report Public Buildings and Grounds in the District of Columbia
Year of Publication:	1879
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	United States Geological Survey
Citation Title:	Satellite Photography of Washington, D.C.
Year of Publication:	
Citation Publisher:	Google Earth/DigitalGlobe, Mountain View, CA
Citation Number:	Various dates

Citation Author: Verbrugge, Martha H.

Citation Title: Exercising Civil Rights: Public Recreation and Racial Segregation in Washington, D.C., 1900-49

Year of Publication: 2015

Citation Publisher: The University of Arkansas Press, Fayetteville, AR

Citation Author: Vint, Thomas

Citation Title: Preliminary Sketch Plan

Year of Publication: 1943

Citation Publisher: National Park Service, Washington, D.C.

Citation Author: Whetzel Associates, Inc.

Citation Title: AE 381

Year of Publication: 1955

Citation Publisher: Whetzel Associates, Inc.

Citation Author: Williams, Kimberly Prothro

Citation Title: Lost Farms and Estates of Washington, D.C.

Year of Publication: 2018

Citation Publisher: The History Press, Mount Pleasant, SC

Citation Author: Wilson, John M.

Citation Title: Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia

Year of Publication: 1885

Citation Publisher: United States Government Printing Office, Washington, D.C.

Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1886
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1887
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1888
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1889
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1890
Citation Publisher:	United States Government Printing Office, Washington, D.C.

Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1891
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1892
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1893
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1884
Citation Publisher:	United States Government Printing Office, Washington, D.C.
Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1895
Citation Publisher:	United States Government Printing Office, Washington, D.C.

Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1896
Citation Publisher:	United States Government Printing Office, Washington, D.C.

Citation Author:	Wilson, John M.
Citation Title:	Annual Report Upon the Improvement and Care of Public Buildings and Grounds in the District of Columbia
Year of Publication:	1897
Citation Publisher:	United States Government Printing Office, Washington, D.C.

United States Department of the Interior

NATIONAL PARK SERVICE
Interior Region 1- National Capital Area
1100 Ohio Drive, S.W.
Washington, D.C. 20242

IN REPLY REFER TO:
1.B. (NCA-NACE)

Memorandum

To: Regional Landscape Architect, National Capital Area

From: Superintendent, National Capital Parks-East

Subject: Statement of Concurrence, Marion Park Cultural Landscapes Inventory

I, Tara Morrison, Superintendent of National Capital Parks-East, concur with the findings of the Marion Park Cultural Landscapes Inventory, including the following specific components:

MANAGEMENT CATEGORY: Must be Preserved and Maintained

CONDITION ASSESSMENT: Fair

> **Good:** indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.
>
> **Fair:** indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements will cause the inventory unit to degrade to a poor condition.
>
> **Poor:** indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The Cultural Landscapes Inventory for Marion Park is hereby approved and accepted.



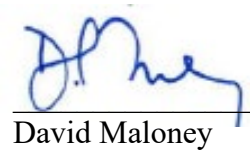
Superintendent, National Capital Parks-East

9/10/2020
Date

Statement of Concurrence
Marion Park Cultural Landscape Inventory

The preparation of this CLI for Marion Park is part of the National Park Service's efforts to update cultural resource inventories, as required by Section 110 (a) (1) of the National Historic Preservation Act.

- The D.C. Historic Preservation Office (DC HPO) concurs with the findings of the Marion Park Cultural Landscape Inventory. The DC HPO further concurs that the cultural landscape resources of Marion Park, as enumerated, retain integrity to the site's period of significance; 1791-1792; 1884-1905; 1925-1933; 1962-1970 and contribute to its historic character.



David Maloney
District of Columbia Historic Preservation Officer

3/26/2021
Date

Please email signed PDF copy to Julie McGilvray, Regional Historical Landscape Architect at julie_mcgilvray@nps.gov