National Park Service
Cultural Landscapes Inventory



Titanic Memorial Park Cultural Landscape
National Mall and Memorial Parks
January 2021

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FIGURE 1 (Cover): View to the southeast of the Titanic Memorial sculpture from the Titanic Memorial Park waterfront. (Photo by Molly Lester, 2020)

Introduction

The Cultural Landscape Inventory Overview:

CLI General Information

Purpose and Goals of the CLI:
The Cultural Landscapes Inventory (CLI) is an evaluated inventory of all significant landscapes in units of the national park system in which the National Park Service has, or plans to acquire any enforceable legal interest. Landscapes documented through the CLI are those that individually meet criteria set forth in the National Register of Historic Places such as historic sites, historic designed landscapes, and historic vernacular landscapes or those that are contributing elements of properties that meet the criteria. In addition, landscapes that are managed as cultural resources because of law, policy, or decisions reached through the park planning process even though they do not meet the National Register criteria, are also included in the CLI.

The CLI serves three major purposes. First, it provides the means to describe cultural landscape on an individual or collective basis at the park, regional, or service wide level. Secondly, it provides a platform to share information about cultural landscapes across programmatic areas and concerns and to integrate related data about these resources into park management. Thirdly, it provides an analytical tool to judge accomplishment and accountability.

The legislative, regulatory, and policy direction for conducting the CLI include:
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… (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.

Responding to the Call to Action:
The year 2016 marks the 100th anniversary of the National Park Service. A five-year action plan entitled, "A Call to Action: Preparing for a Second Century of Stewardship and Engagement" charts a path toward that second century vision by asking Service employees and partners to commit to concrete actions that advance the agency's mission. The heart of the plan includes four broad themes supported by specific goals and measurable actions. These themes are: Connecting People to Parks, Advancing the NPS Education Mission, Preserving America's Special Places, and Enhancing Professional and Organizational Excellence. The Cultural Landscape Inventory relates to three of these themes:

Connect People to Parks. Help communities protect what is special to them, highlight their history, and retain or rebuild their economic and environmental sustainability.
Advance the Education Mission. Strengthen the National Park Service's role as an educational force based on core American values, historical and scientific scholarship, and unbiased translation of the complexities of the American experience.
Preserve America's Special Places. Be a leader in extending the benefits of conservation across physical, social, political, and international boundaries in partnership with others.

The national CLI effort directly relates to #3, Preserve America's Special Places, and specifically to Action #28, "Park Pulse." Each CLI documents the existing condition of park resources and identifies impacts, threats, and measures to improve condition. This information can be used to improve park priority setting and communicate complex park condition information to the public.

Responding to the Cultural Resources Challenge:

The Cultural Resources Challenge (CRC) is an NPS strategic plan that identifies our most critical priorities. The primary objective is to "Achieve a standard of excellence for the stewardship of the resources that form the historical and cultural foundations of the nation, commit at all levels to a common set of goals, and articulate a common vision for the next century." The CLI contributes to the fulfillment of all five goals of the CRC:

1) *Provide leadership support, and advocacy for the stewardship, protection, interpretation, and management of the nation's heritage through scholarly research, science and effective management;*
2) *Recommit to the spirit and letter of the landmark legislation underpinning the NPS*;
3) *Connect all Americans to their heritage resources in a manner that resonates with their lives, legacies, and dreams, and tells the stories that make up America's diverse national identity;*
4) *Integrate the values of heritage stewardship into major initiatives and issues such as renewable energy, climate change, community assistance and revitalization, and sustainability, while cultivating excellence in science and technical preservation as a foundation for resource protection, management, and rehabilitation; and*
5) *Attract, support, and retain a highly skilled and diverse workforce, and support the development of leadership and expertise within the National Park Service.*

Scope of the CLI:

CLI data is gathered from existing secondary sources found in park libraries, archives and at NPS regional offices and centers, as well as through on site reconnaissance. The baseline information describes the historical development and significance of the landscape, placing it in the context of the landscape's overall significance. Documentation and analysis of the existing landscape identifies character defining characteristics and features, and allows for an evaluation of the landscape's overall integrity and an assessment of the landscape's overall condition. The CLI also provides an illustrative site plan that indicates major features within the inventory unit and generates spatial data for Geographic Information Systems (GIS). The CLI also identifies stabilization needs to prevent further deterioration of the landscape and provides data for the Facility Management Software System.

Inventory Unit Summary & Site Plan

Inventory Unit

Cultural Landscape Inventory Name	Titanic Memorial Park
Cultural Landscape Inventory Number	976167
Parent Cultural Landscape Inventory Number	976167
Park Name	National Mall and Memorial Parks
Park Alpha Code	NAMA
Park Org Code	3408
Property Level	Cultural Landscape

Landscape/Component Landscape Description

The Titanic Memorial Park cultural landscape (hereafter the cultural landscape) (Reservation 717) is a 3.06-acre, L-shaped urban park in the southwest quadrant of Washington, DC. It is bounded by the Washington Channel of the Potomac River and Water Street SW to the west, Fort McNair to the south, apartment buildings along 4th Street SW to the east, and N Street SW to the north. Reservation 717 constitutes a segment of the former public right-of-way consisting of 6th, Water, and P Streets SW. The cultural landscape is named for the Titanic Memorial sculpture located at the southwest corner of the cultural landscape. The Titanic Memorial sculpture was moved from its former location along the Rock Creek and Potomac Parkway to the southwest waterfront in 1968. The park is managed by the National Park Service, National Mall and Memorial Parks.

HISTORICAL OVERVIEW

European development began in 1662 when the Young family was issued a 1,000 year lease for Cerne Abbey Manor (Carter et al. 2018: 21-24). The Young family built a plantation in the vicinity of the cultural landscape and cultivated the landing using enslaved labor (Henning 1913: 5; King 1797; King 1796; Priggs 1790). The cultural landscape was almost certainly ceded to federal control under the proprietors agreement of 1790, as it would later be planned by L'Enfant and Ellicott as a public right-of-way (Overbeck and Janke 2000: 126-28; McNeil 1991: 47-8; Carter et al. 2018: 249-250). In December 1793, a newly-formed group of real estate speculators, the Greenleaf Syndicate, became the first developers in the southwest quadrant to purchase lots and construct buildings (Brown 1973a; Brown 1973b; Brown 1973c).

During the Civil War, the cultural landscape served as the city's main shipping and staging area for Union troops, their armaments, and supplies during the Civil War, owing to its waterfront location and its proximity to the Arsenal. After the Civil War, rapid postwar population growth necessitated the improvement of streets and public lands in the District. In the decades after the conflict, the Territorial Government and later, District of

Columbia Board of Commissioners, constructed sewer and road improvements within the study area. As the southwest area of Washington, DC, urbanized in the second half of the 19th century, new streetcar lines began appearing around the city. During this time, tracks were installed in the center of Water Street SW and P Street SW (Trieschmann et al. 2005: 22-26). A significant flood event in 1881 forced Congress to reevaluate and conduct much-needed improvements to the Potomac River—and consequently the southwest waterfront (Gutheim 2006: 94). Construction of the Washington Channel (and later, East Potomac Park) protected the harbor and made it a deep-water port, sheltered from future silting and ice flows (Medler 2010: 92-93). By the early 1900s, much of the area surrounding the cultural landscape had been urbanized. Industrial businesses dotted the larger waterfront lots, and the cultural landscape served as the connective tissue between the various enterprises.

Between 1905 and 1930, the population of Southwest Washington, DC, decreased by a third, dropping from 35,000 to 24,000 residents amid decades of disinvestment. As a result, the Southwest rapidly gained the attention of civic reformers and federal authorities, who viewed the neighborhood as an eyesore and a slum (Smith 1988: 68). By the mid-20th century, calls for reclamation of the “blighted” Southwest would lead to full-scale clearance and redevelopment, and the displacement of thousands of residents, as part of one of the nation’s earliest and largest urban renewal projects (Ammon 2006:10-17). In 1945, Congress created the Redevelopment Land Agency (RLA) and tasked it with revitalizing “blighted” areas of Washington, DC, through acquisition, clearance, and redistribution of land for redevelopment (Ammon 2009: 182). Redevelopment adjacent to the cultural landscape began in 1954. In 1960, architect Chloethiel Woodward Smith was hired by the Federal City Council to create a separate waterfront redevelopment plan for Project Area C. Her design called for an "urban edge" along the river consisting of a 20’-wide public park and was the impetus for the later development of the cultural landscape as a waterfront park (Ammon 2004: 95-96).

Sometime between 1965 and 1967, the Commission of Fine Arts (CFA) selected landscape architecture firm Sasaki, Dawson & DeMay to develop the initial design for the study area (CFA Minutes April 19, 1967: 2; Exhibit b2). Under the direction of the Redevelopment Land Authority, Sasaki, Dawson & DeMay designed the park to incorporate landscape features with streamlined profiles and a Modernist material palette (including vegetation, structures, and small-scale features). During the design process, the CFA mandated that the design include Gertrude Vanderbilt Whitney’s Titanic Memorial sculpture, created in 1916, which had been displaced from its former site along the Rock Creek and Potomac Parkway. In 1967, the CFA approved the park design for the Titanic Memorial cultural landscape, and construction began in the following months.

Few changes have been made to the overall landscape of the Titanic Memorial Park cultural landscape since the 1967-1968 design by Sasaki, Dawson & DeMay. The as-built 1968 design, including its spatial organization,

land use, topography, circulation features, buildings and structures, views and vistas, and small-scale features, remains extant and legible in the park today.

SIGNIFICANCE SUMMARY

The Titanic Memorial Park cultural landscape derives local significance as a park designed and planned under the District of Columbia's Southwest urban renewal program in the mid-20th century.

The cultural landscape is named for the Titanic Memorial sculpture located at the southwest corner of the cultural landscape. The sculpture was previously listed in the National Register of Historic Places on October 12, 2007. The period of significance for the Titanic Memorial sculpture is 1916-1930, a span that begins with the completion of the sculpture in 1916 and extends through 1930, when the sculpture and its base were installed at its former location along the Rock Creek and Potomac Parkway. The Titanic Memorial sculpture is listed under Criterion C for its national significance in the area of Art, as part of the collection of commemorative sculptures located in Washington, DC. The Titanic Memorial sculpture is listed with Criteria Consideration B, as it was moved from its former location along the Rock Creek and Potomac Parkway to the southwest waterfront in 1968.

This CLI concurs with the findings of the National Register designation for the Titanic Memorial sculpture's national significance under Criterion C (with Criteria Consideration B), and considers the sculpture's National Register period of significance (1916-1930) to be a secondary period of significance for the full Titanic Memorial cultural landscape.

For the purposes of this CLI and the Titanic Memorial cultural landscape, this CLI recommends additional eligibility or consideration for inclusion on the National Register under the following criteria:

1. 1967-1968, with local significance under Criterion A, based on the Titanic Memorial cultural landscape's local significance as a park designed and planned under the District of Columbia's Southwest urban renewal program in the mid-20th century;
2. 1967-1968, with local significance under Criterion C, based on the cultural landscape's 1967 design as a Modernist waterfront park envisioned by famed landscape architecture firm Sasaki, Dawson & DeMay.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION

This CLI finds that the Titanic Memorial Park cultural landscape retains integrity based on the extant conditions that are consistent with its primary period of significance (1967-1968). Original landscape characteristics and features from the primary period of significance remain in place at Titanic Memorial Park, including its use as passive and active park, flat topography, L-shaped spatial composition, views of adjacent historic landmarks, Modernist planting scheme, location of the Titanic Memorial sculpture, concrete play areas, and small-scale features (including benches, lighting, and trash cans). The landscape displays all seven aspects of integrity, as defined by the National Register of Historic Places.

Inventory Unit Size (Acres)

3.06 acres

Site Plan Information

Site Plan Graphic

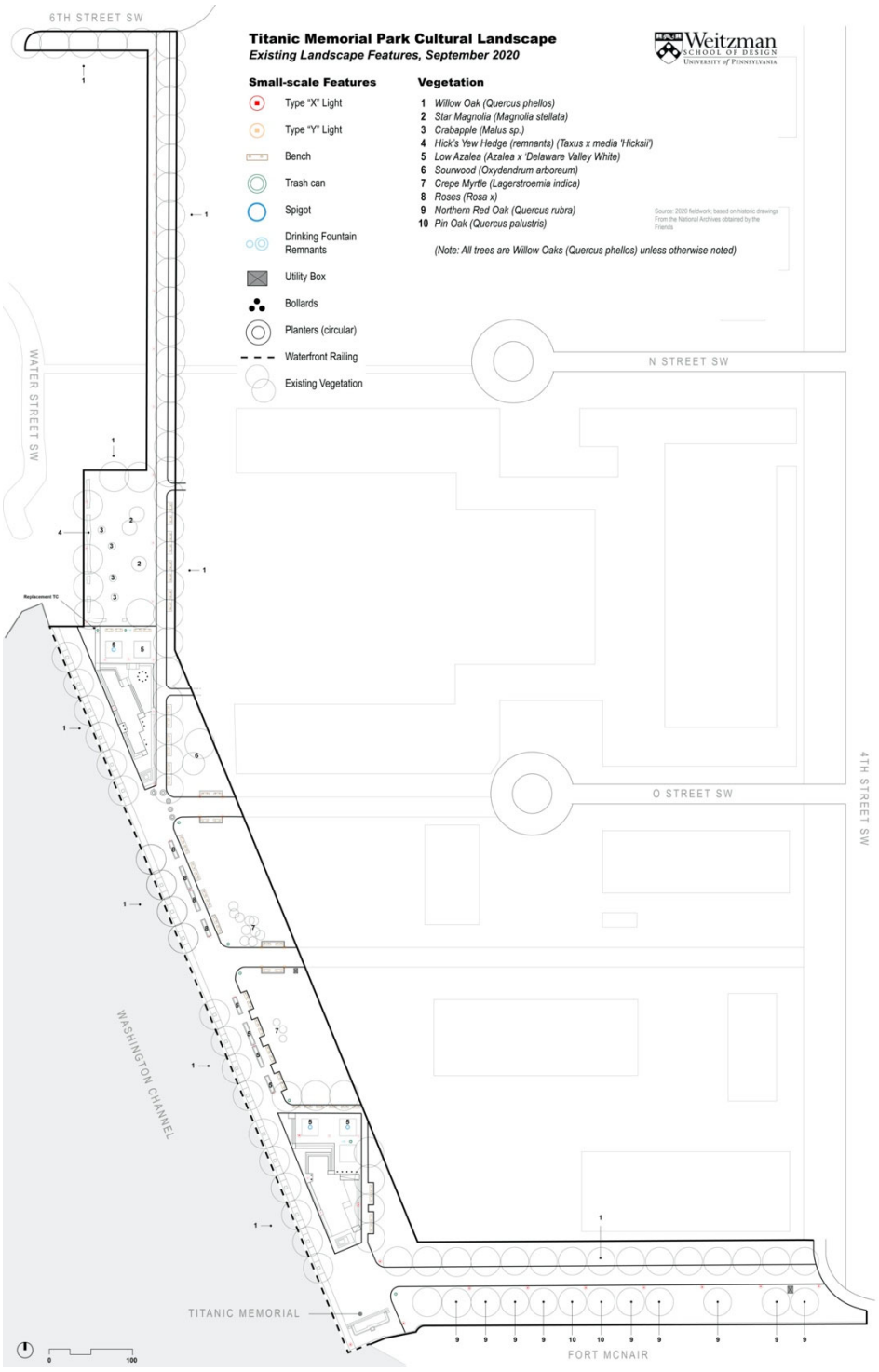


FIGURE 2: Site boundaries for the Titanic Memorial Park cultural landscape. (Graphic by CLI author, 2020)

Concurrence Status

Inventory Unit

Completion Status Explanatory Narrative

This Cultural Landscape Inventory was written by Jacob Torkelson, Research Associate, University of Pennsylvania, under the supervision of Molly Lester, Associate Director of the Urban Heritage Project of PennPraxis, University of Pennsylvania. This Cultural Landscape Inventory also relies on substantial writing and research conducted by Shannon Garrison (University of Pennsylvania) and Molly Lester (University of Pennsylvania) related to other Washington, DC, small parks, including the Small Parks Overview (2020). 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. 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 September 2020.

Research and editorial assistance was provided by: Daniel Weldon, Cultural Resources Program Manager, National Capital Parks-East, National Park Service; Catherine Dewey, Chief, Resource Management and Acting Chief, Professional Services, National Mall and Memorial Parks; Caridad de la Vega, Cultural Resources Program Manager, National Mall and Memorial Parks; Sarah Bush, Librarian/Archivist, Sasaki; Randall Mason, Associate Professor, Historic Preservation, University of Pennsylvania; Xue Fei Lin, Cultural Landscape Intern, University of Pennsylvania; and Sarah Lerner, Cultural Landscape Intern, 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; Katherine Payne, Cultural Landscape Intern, University of Pennsylvania; and Corinne Irwin, Chair, Friends of Titanic Memorial Park.

Park Superintendent Concurrence

Yes

Park Superintendent Concurrence Date

9/28/2021

Concurrence Graphic Information:

United States Department of the Interior

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

July 20, 2021

Memorandum:

To: Preservation Services Program Manager, National Capital Area

From: Superintendent, National Mall and Memorial Parks

Subject: Statement of Concurrence, Titanic Memorial

I, Jeffrey Reinbold, Superintendent of National Mall and Memorial Parks, concur with the findings of the Titanic Memorial Cultural Landscape Inventory, including the following specific components:

PERIOD OF SIGNIFICANCE:	The Titanic Memorial cultural landscape retains integrity to the following periods of significance: 1967-1968 (primary) and 1916-1930 (secondary)
INTEGRITY:	The landscape displays all seven aspects of integrity (location, setting, design, materials, workmanship, feeling, and association) as defined by the National Register of Historic Places
MANAGEMENT CATEGORY:	Must be Preserved and Maintained
CONDITION ASSESSMENT:	Fair

The Cultural Landscape Inventory for the Titanic Memorial is hereby approved and accepted.

JEFFREY REINBOLD Digitally signed by JEFFREY REINBOLD Date: 2021.09.28 06:29:11 -04'00' 9/29/21

Superintendent, National Mall and Memorial Parks Date

Concurrence Graphic Information:

Statement of Concurrence
Titanic Memorial Cultural Landscape Inventory

The preparation of this Cultural Landscape Inventory for the Titanic Memorial 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 Titanic Memorial Park Cultural Landscape Inventory. The D.C. HPO further concurs that the cultural landscape resources of the Titanic Memorial Park, as enumerated, retain integrity to the site's periods of significance (1916-1930 and 1967-1968) and contribute to its historic character.

The DC Historic Preservation Office (DC HPO) appreciates the extensive, valuable documentation in the Cultural Landscape Inventory (CLI) and offers the following observations:

- The CLI appropriately documents and evaluates the Titanic Memorial park cultural landscape and the Titanic Memorial sculpture as distinct components of the property with separate historical backgrounds, different design character, and different periods of significance.

- The CLI documents the national significance of the Titanic Memorial by sculptor Gertrude Vanderbilt Whitney and architect Henry Bacon, commissioned by the sculptor to design the base of the memorial while he was preparing the plans for the Lincoln Memorial; and also its execution by the Piccirilli Brothers (who completed stonework on the Lincoln Memorial) for its original site on Rock Creek and Potomac Parkway (CLI, p. 25).

- The CLI provides informative description of the circumstances behind the decision to relocate the Titanic memorial to a waterfront park in the Southwest redevelopment: the apparent disdain of the memorial on the part of the US Commission of Fine Arts (despite its commemorating, at the time of the *Titanic's* sinking, the largest single mass casualty event in American history, killing more than 1,500 people, and shattering national confidence; p. 75) as not sufficiently related to Washington to warrant a prominent site (p. 117); the expedient selection of the site based more on availability than suitability (p. 117); and the requirement imposed on the park's designers to incorporate the full memorial (pp. 124-25).

- The CLI documents the Modernist planning principles underlying the design of the waterfront park's cultural landscape in Chloethiel Woodard Smith's *Master Plan for the Washington Channel Waterfront* and how Sasaki, Dawson & DeMay's park design built on those principles with "tree-lined promenades, seating areas, and adjoining landscape rooms to serve as buffers between adjacent private developments and the Washington channel." (pp. 120, 121).

- The CLI cites Sasaki's initial concept for a pavilion terminating the south end of the waterfront promenade; shows his subsequent initial design proposal for the Titanic statue alone terminating the axis of the waterfront promenade, a position that it could occupy only without the expansive seating at its base; and also cites Sasaki's "Modernist impulse to reduce architectural ornament" (Fig. 43, p. 123; p. 125).

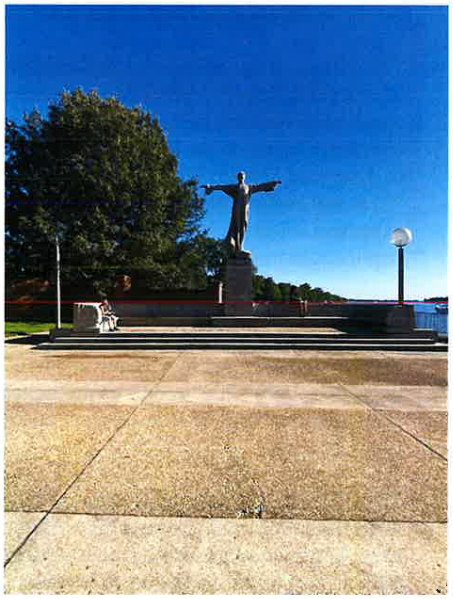
The DC Historic Preservation Office (DC HPO) expresses the following views:

- On its original site, the Titanic Memorial was a notable component of one of finest urban compositions in Washington: the setting for the Lincoln Memorial, bounded by a circle, from which the twin extensions of Arlington Bridge and the Rock Creek and Potomac Parkway radiate, as monumental extensions from (and approaches to) the memorial along a designed urban riverfront and into parklands beyond. In this context, the Titanic Memorial was entirely apt in its consistency of design vocabulary, memorial content, and magnificence of setting. The CLI cites the Potomac River backdrop of Whitney's sculpture as a "dramatic watery setting" and "key element of its design" (p. 92). This conclusion is supported by the CLI photographs of the memorial on its original site (Fig. 25, p. 94; Fig. 26, p. 95)

- The CLI states that the memorial was relocated to a site "with a similar waterfront setting, retaining the intent and backdrop of its original location" and recalls similar design elements from its former site, including a watery backdrop, linear approaches, and a large open plaza in front of the monument (pp. 25-26). The CLI cites the Titanic Memorial as "a central element" of the cultural landscape (p. 136, 141). While these statements may not be inaccurate, they could be seen as understating the incongruity of the memorial on its relocation site.

- The DC HPO finds the historic and aesthetic character of the Titanic Memorial significantly diminished at its current site (Fig. 47, p. 142; Fig 53, p. 158; Fig 57, p. 171). Current photographs of the memorial show additional views:





- In contrast to its original setting, the memorial has lost its expansive and unobstructed river backdrop. Its backdrop is split between trees and open sky, and surrounded by a Modernist concrete landscape. Views are cluttered by a brick security wall, lollipop lights, and other park elements. It is not on axis with the waterfront promenade, so that an open frontal approach is blocked by lighting, steps and a sunken plaza.

- Photographs show the Modernist waterfront promenade and the triangular plazas created at angular intersections with the rectilinear city grid to be the dominant elements of the cultural landscape. The Titanic Memorial is set into the Modernist landscape without apparent design adjustment or accommodation of a distinctly different design vocabulary.

- The Titanic Memorial is evidently well-used by local residents, and is apparently a known gathering spot to view fireworks on the Mall. The waterfront park appears to function as intended as an amenity for local residents, but it lacks the prominence and character of the former site as the setting for a national memorial.

David Maloney
District of Columbia Historic Preservation Officer

9/30/2021
Date

Please email signed PDF copy to Cortney Gjesfjeld, National Capital Area Cultural Landscape Inventory Coordinator at cortney_c_gjesfjeld@nps.gov.

Geographic Information & Location Map

Inventory Unit

Inventory Unit Boundary Description

The Titanic Memorial Park cultural landscape (also referred to as the cultural landscape) (Reservation 717) is a 3.06-acre, L-shaped urban park in the southwest quadrant of Washington, DC. It is bounded by the Washington Channel of the Potomac River and Water Street SW to the west, Fort McNair to the south, apartment buildings along 4th Street SW to the east, and N Street SW to the north. Reservation 717 constitutes a segment of the former public right-of-way consisting of 6th, Water, and P Streets SW. The cultural landscape is named for the Titanic Memorial sculpture located at the southwest corner of the cultural landscape. The Titanic Memorial sculpture was moved from its former location along the Rock Creek and Potomac Parkway to the southwest waterfront in 1968. This cultural landscape inventory focuses on the southwest waterfront cultural landscape, but also addresses the former site of the Titanic Memorial sculpture during the period of 1913-1965. The park is managed by the National Park Service, National Mall and Memorial Parks.

Park Management Unit

NAMA

Land Tract Numbers

US Reservation 717

GIS File Name

[enter text here]

GIS File Description

[enter text here]

GIS URL

[enter text here]

State and County

State

Washington

County

District of Columbia

Location Map Information

Location Map Graphic

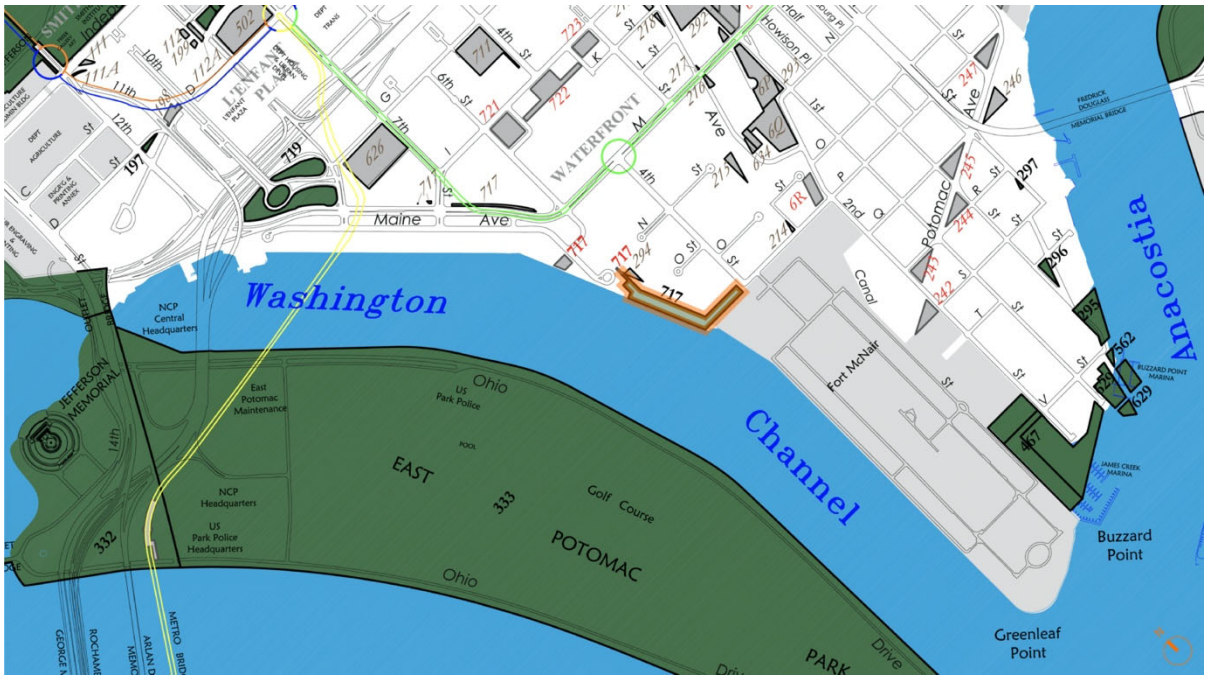


FIGURE 3: The Titanic Memorial Park cultural landscape, showing location in relation to the Jefferson Memorial, East Potomac Park, and Buzzard Point. The Titanic Memorial Park cultural landscape is outlined in orange; other federal reservations are depicted as green. Portions of Reservation 717, shown in gray with red letters, were deaccessioned at an unknown date and are not included in the boundaries of this CLI. (Excerpt from *Park System of the Nation's Capital and Environs*, National Capitol Region, National Park Service, 2016; annotated by the CLI author)

Boundary UTM

Latitude 38.87193734500527, Longitude -77.01757106866397

Latitude 38.871946204637894, Longitude -77.01925146347628

Latitude 38.87385095183038, Longitude -77.0203882060973

Latitude 38.87522757689219, Longitude -77.02009926532602

(Datum: WGS-84)

Management Information

Inventory Unit

Management Category

Must be Preserved and Maintained

Management Category Date

9/28/2021

Management Category Explanatory Narrative

The Titanic Memorial sculpture is listed in the National Register of Historic Places as a resource that contributes to the nationally significant collection of commemorative sculptures located in Washington, DC. The Titanic Memorial sculpture was moved to the cultural landscape in 1968, after being removed from its former site along the Rock Creek and Potomac Parkway, and was integrated into the design of the cultural landscape. The inventory unit serves as the setting for this nationally significant object and must be preserved and maintained.

Adjacent Lands Information

Do Adjacent Lands Contribute?

Yes – Adjacent lands do contribute

Adjacent Lands Description

Adjacent lands outside the boundaries of the cultural landscape include the private walkways and green spaces associated with the adjacent residential complexes. These open spaces seamlessly mesh with the cultural landscape, owing to the historical design of the private/public spaces as a cohesive unit. The N/S tree-lined walkway along the former route of 6th Street SE north of N Street SW is not owned or managed by the NPS, but was part of the original 1967-1968 as-built drawings created by Sasaki, Dawson, and DeMay. As such, this walkway contributes to the significance of the inventory unit. This walkway and the adjacent Congresswoman Eleanor Holmes Norton Park are owned by the District of Columbia. They were transferred by an Act of Congress between 2007-2008 as part of the development of The Wharf. The developer Hoffman Madison Waterfront maintains a 99-year lease for the Wharf, which includes the park and adjacent walkway; however,

these public spaces are maintained by The Wharf Community Association, a private property management group.

Management Agreement

Management Agreement	Management Agreement Expiration Date	Management Agreement Explanatory Narrative	Other Management Agreement
		No agreement noted at this time - 2020	

NPS Legal Interest

Type of Legal Interest

Less than Fee Simple

NPS Legal Interest Explanatory Narrative

The National Capital Region, National Park Service acquired the cultural landscape between 1967-1970 and maintains ownership of the land subject to utility easements. On August 21, 1967, the District of Columbia transferred a 79,555 sq ft portion of Maine Avenue SW and P Street SW to the NPS after closing the streets for the construction of a waterfront park. This transfer was and is, however, subject to utility easements retained by the District of Columbia underneath the cultural landscape (Land Record No. 572). This includes an 85' easement underneath the former P Street SW and two 20' easements underneath the former Water Street SW. Between 1968-1969, the NCR acquired by deed of transfer 41,053 sq ft of the cultural landscape from the Redevelopment Land Authority (RLA); this included a 58'-wide portion of the former Water Street SW extending inward from the bulkhead line (Land Record No. 628). On February 13, 1970, the National Capital Region acquired the final portion of the cultural landscape: a 12,000 sq ft portion of the former Maine Avenue SW and N Street SW (Land Record No. 666). These transfers compose the present-day Reservation 717, the Titanic Memorial Park cultural landscape. The National Park Service maintains this ownership and management responsibility today.

Public Access to Site

Public Access

Unrestricted

Public Access Explanatory Narrative

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

National Register Information

Inventory Unit

National Register Landscape Documentation

Entered – Inadequately Documented

National Register Documentation History

The full Titanic Memorial Park cultural landscape is not listed in the National Register of Historic Places; however, it is host to the Titanic Memorial sculpture, which is listed as a contributing resource to the nationally-significant collection of commemorative sculptures located in Washington, DC. The National Register nomination was prepared by Eve L. Barsoum. The National Register lists the period of significance for the sculpture as 1916-1930. The sculpture is listed under Criterion C for its national significance in the area of Art, as a significant sculpture designed by famed sculptor Gertrude Vanderbilt Whitney and architect Henry Bacon. The Titanic Memorial sculpture is listed with Criteria Consideration B, as it was moved from its former location along the Rock Creek and Potomac Parkway to the southwest waterfront in 1968.

National Register Eligibility

Eligible – SHPO Consensus Determination

National Register Eligibility Concurrence Date (SHPO/Keeper)

9/30/2021

National Register Concurrence Explanatory Narrative

The D.C. Historic Preservation Office (DC HPO) concurs with the findings of the Titanic Memorial Park CLI. The D.C. HPO further concurs that the cultural landscape resources of the Titanic Memorial Park, as enumerated, retain integrity to the site's periods of significance (1916-1930 and 1967-1968) and contribute to its historic character.

Statement of Significance

Period of Significance: 1967-1968

National Register Criteria A, C

Periods of Significance: 1967-1968 (primary); **1916-1930** (secondary)

Criterion A: 1967-1968

Criterion C: 1916-1930

Criterion C: 1967-1968

The Titanic Memorial Park cultural landscape (Reservation 717) is a 3.06-acre, L-shaped urban park in the southwest quadrant of Washington, DC. It is bounded by the Washington Channel and Water Street SW to the west, Fort McNair to the south, apartment buildings along 4th Street SW to the east, and N Street SW to the north. Reservation 717 constitutes a segment of the former public right-of-way consisting of 6th, Water, and P Streets SW. The park is managed by the National Park Service, National Mall and Memorial Parks.

The cultural landscape is named for the Titanic Memorial sculpture located at the southwest corner of the cultural landscape. The sculpture was previously listed in the National Register of Historic Places on October, 12, 2007. The period of significance for that designation is 1916-1930, a span that begins with the completion of the sculpture in 1916 and extends through 1930, when the sculpture and its base were installed at its former location along the Rock Creek and Potomac Parkway. The Titanic Memorial sculpture is listed under Criterion C for its national significance in the area of Art, as part of the collection of commemorative sculptures located in Washington, DC. The Titanic Memorial sculpture is listed with Criteria Consideration B, as it was moved from its former location along the Rock Creek and Potomac Parkway to the southwest waterfront in 1968.

This CLI concurs with the findings of the National Register designation for the Titanic Memorial sculpture's national significance under Criterion C (with Criteria Consideration B). The sculpture's period of 1916-1930 is considered a secondary period of significance for the full Titanic Memorial cultural landscape, as documented in this Cultural Landscape Inventory.

Regarding the larger Titanic Memorial cultural landscape, this CLI recommends an additional eligibility or consideration for inclusion on the National Register under Criterion A, in the areas of Community Planning and Development, and Recreation for the Titanic Memorial cultural landscape's local significance as a park designed and planned under the District of Columbia's Southwest urban renewal program in the mid-20th century. The CLI also establishes that the Titanic Memorial Park cultural landscape is locally significant under Criterion C in the areas of Landscape Architecture and Recreation for its 1967 design as a Modernist waterfront park envisioned by famed landscape architecture firm Sasaki, Dawson & DeMay. This CLI recommends an additional period of significance of 1967-1968 for the cultural landscape, based on the years during which the park was designed, constructed, and initially improved. This later period is considered to be the primary period of significance for the cultural landscape.

CRITERION A

Areas of Significance: Community Planning and Development; Recreation

Level of Significance: Local

Period of Significance: 1967-1968

At the time of its conception in 1967, the Titanic Memorial Park cultural landscape was a product of one of the earliest and most comprehensive urban renewal efforts in the United States. Between 1952-1973, Southwest Washington, DC, was dramatically transformed from an industrial 19th-century neighborhood into a Modernist model for urban renewal efforts nationwide. Nevertheless, its legacy is complicated by the plan's large scale displacement of low-income, African-American residents. The urban renewal of Southwest Washington, DC, displaced approximately 1,500 businesses and 23,000 residents, or almost 6,000 families. Despite planners' original intentions to include affordable housing, the Southwest would be developed eventually beyond the means of the lower and lower-middle class, cementing the Southwest as a predominately wealthy and white neighborhood (Ammon 2006: 2-3).

Despite these effects, the renewal of the Southwest ultimately proved influential, and served as a model for renewal projects throughout the Washington, DC, area, and the country as a whole. The Southwest Redevelopment Plan was the first federally-funded project of its kind and is considered the largest "clear and build" urban renewal project in the US, resulting in the redevelopment of 560 acres and 5800 residential units for middle and upper class residents. Under the plan, whole blocks of row houses and businesses were demolished and replaced with Modernist high-rises and privately-held urban green spaces. This emphasis on landscaping and open space provided the impetus for the development of the waterfront as a public park, shopping center, and promenade, complementing adjacent privately-held green spaces. By the end of the 1970s, similar redevelopment projects would reshape the face of downtown Washington, DC, including many of its smaller public spaces (Ammon 2006: 2-5).

The development of the southwest waterfront as a public park marked a noted shift in urban thinking regarding residents' relationship to the river—an area historically associated with industry, waste, and poverty. Under urban renewal, the waterfront was now not only an asset, but also an essential element in the design, development, and planning of the entire Southwest. The addition of the waterfront park dramatically increased public space in a portion of the city in which it was historically lacking. Generally, the Southwest quadrant had few adequate parks and public spaces. Prior to redevelopment, the neighborhood featured one playground (Hoover Playground, at Delaware Avenue and Canal Street) and just two major recreational areas, both of which were located on the grounds of junior high schools. None of the elementary schools had sufficient playgrounds, and the Southwest contained no neighborhood parks (Ammon 2006:80). Southwest urban renewal

efforts sought to enhance existing recreational spaces while adding new parks such as the Titanic Memorial Park cultural landscape along the waterfront.

The Titanic Memorial Park cultural landscape was among the earliest of the newly conceived mid-20th century neighborhood parks created by urban renewal. Large-scale superblock construction radically altered the conception and planning of community parks, favoring the design of larger park spaces concentrated around private green space, shopping plazas, and residential towers. As designed by landscape architecture firm Sasaki, Dawson, & DeMay, the Titanic Memorial Park cultural landscape was the largest of 7 new waterfront parks, each of which was punctuated by commercial and recreational spaces.

Between 1963 and 1966, the construction of the adjacent Modernist residential superblocks allowed for the closure of portions of 6th, Water, and P Streets SW. The closed streets formed a new L-shaped landscape north of Fort McNair, south of M Street SW, and along the Washington Channel. The new waterfront park featured tree-lined promenades, seating areas, and adjoining landscape rooms that served as buffers between adjacent private developments and the Washington Channel. Two play areas designed by Sasaki at the north and south ends of the promenade served as alternate public gathering areas, contrasting with privately-held green spaces in adjacent developments. The current cultural landscape serves as an excellent example of mid-20th century neighborhood park planning in Washington, DC. It retains integrity with respect to all seven aspects of integrity, closely resembling the concept of a waterfront park created by the Redevelopment Land Authority and landscape architects Sasaki, Dawson & DeMay according to the principles of urban renewal redevelopment. This period of significance begins with the park's design in 1967 and ends with its completion in 1968.

CRITERION C
Areas of Significance: Landscape Architecture; Recreation
Level of Significance: Local
Period of Significance: 1967-1968

The cultural landscape is also locally significant under Criterion C in the area of Landscape Architecture, based on its design by famed landscape architecture firm Sasaki, Dawson & DeMay. A pioneer in the field of landscape architecture, firm principal and namesake Hideo Sasaki was among the first landscape architects to push for an integrated and collaborative approach to landscape design in which architects, landscape architects, and urban planners all contributed to the success of a project. Sasaki is also credited with moving the profession of landscape architecture away from Beaux-Arts planning and into Modernism. Sasaki strove to integrate the design of landscapes with their larger environmental setting in an effort to create meaningful urban public spaces. This approach informed the design of the Titanic Memorial cultural landscape, which is a representative

example of a Modern Movement waterfront park and is characteristic of the mid-century shift in urban park design (Griffitts and Gentry 2015: 43-44; Hamilton and Wilcox 2015: 22-24). The Titanic Memorial Park cultural landscape is an important Washington example of a Sasaki-designed landscape, and served as an early prototype for Sasaki, Dawson & DeMay's subsequent waterfront parks nationwide.

In 1950, landscape architect Hideo Sasaki was appointed to the faculty of the Harvard Graduate School of Design (GSD), where his collaborative approach to landscape architecture rapidly reshaped the design fields. Sasaki's firm was established in 1953 and was among the first firms to employ architects, urban planners, and landscape architects who worked together to design and construct corporate campuses, waterside developments, and urban parks—such as the Titanic Memorial cultural landscape. Based on the strengths of this approach, Sasaki would eventually be appointed by President John F. Kennedy to the United States Commission of Fine Arts to oversee a broad range of design projects in the nation's capital. (Ammon 2006: 3-4; Hamilton and Wilcox 2015: 22-23).

By the time Sasaki Associates was asked to complete the Titanic Memorial Park cultural landscape and the other southwest waterfront Parks in 1967, the firm had already proven the importance of a collaborative approach to waterside development. In the late 1950s and early 1960s, the firm's Sea Pines Plantation and the associated Harbour Town projects in Hilton Head, South Carolina, were created as waterfront resort communities. Both developments seamlessly incorporated city planning, landscape architecture, and architecture into a cohesive and singular unit. These early projects developed Sasaki's growing approach to waterfront design and set a new standard for addressing complex and interrelated systems (ASLA 2013: 1-29). Taking the lessons learned in South Carolina, Sasaki adapted the rural waterfront approach to the notably urban design of the Titanic Memorial cultural landscape.

Sasaki, Dawson & DeMay's quiet design for the cultural landscape and its companion waterfront parks served as the subtle connective tissue between the myriad Modernist structures along the waterfront. Drawing from traditional Japanese Gardens, Sasaki created a dialogue between designed hardscape plazas and promenades and the natural forms of water and vegetation. In an essay published in *Landscape Architecture* in 1957, Sasaki states, "Where the materials of post, beams, and panels [of the Japanese structure] have given rise to such geometric (rectangular) forms in architecture, the rocks, plants, earth and water have given rise to almost completely biomorphic forms….the two in combination [create] an integrated environment almost incomparable in their appropriateness" (Quoted in Hamilton and Wilcox 2015: 23). As designed, the greater waterfront park featured 7 segments that connected commercial spaces and private residences along the waterfront. Each park was united by a tree-lined waterfront promenade with similar paving and small-scale features. The biomorphic nature of the Washington Channel and the plantings contrasted sharply with the rectilinear staircases, platforms, and plazas of the larger system of parks. Sasaki's design also served as a model

for a new neighborhood park that connected privately held urban greenspaces with complementary public spaces.

The 1967 Sasaki, Dawson & DeMay design of the Titanic Memorial Park cultural landscape constituted the most substantial of the 7 parks and the first to be constructed. Under the direction of the Redevelopment Land Authority, Sasaki, Dawson & DeMay designed the park to incorporate landscape features with streamlined profiles and a Modernist material palette (including vegetation, structures, and small-scale features). Project landscape architect Philip Minervino of Sasaki, Dawson, and DeMay described the design intent as a "horizontal" or "linear" park with a "promenade, seating, and play areas for children" that focused "on every feature of the water" (CFA Minutes April 19, 1967). Accordingly, the L-shaped park features three walkways along former portions of 6th, Water, and P Streets SW that connect adjacent private greenspaces and residences to the waterfront. Each promenade is lined with willow oaks, lampposts, and benches that frame views of the Washington Channel and usher park users into larger open plazas and landscape rooms. The design of the cultural landscape embraces Sasaki's ideas of modular expression, the flow of space, and the integration of outdoor rooms, melding urbanity and landscape design (Hamilton and Wilcox 2015: 23). The progression of spaces culminates in the dramatic siting of the Titanic Memorial sculpture over the Washington Channel on the southern end of the cultural landscape.

The Titanic Memorial Park cultural landscape was among the first waterfront parks undertaken by Sasaki, Dawson & DeMay and would later serve as precedent for the firm's future projects. In the ensuing decades, the firm would become pioneers in Modernist waterfront park planning, launched from early designs such as the cultural landscape and other waterfront parks. Sasaki's designs for the cultural landscape and the southwest waterfront are among the most significant mid-century projects that reshaped Washington, DC's urban relationship with the waterfront and spurred the waterfront revitalization movement in the 1970s, in Washington, DC, and around the country. The firm's later waterfront projects included the Christopher Columbus Waterfront Park and Long Wharf in Boston, Massachusetts, and the Charleston Waterfront in South Carolina (ASLA 2013). The Titanic Memorial Park cultural landscape continues to serve as an early representative example of mid-20th century waterfront revitalization and as a master work of the firm Sasaki, Dawson, and DeMay. It retains all seven aspects of integrity, as its design is much the same as it was when it was constructed in 1968.

CRITERION C (Criteria Consideration B)
Area of Significance: Art
Level of Significance: National
Period of Significance: 1916-1930

As recognized by the 2007 National Register designation, the Titanic Memorial sculpture is nationally significant in the area of Art, as one of five public sculptures created by women in the collection of commemorative sculptures located in Washington, DC. In 1914, sculptor Gertrude Vanderbilt Whitney's design was selected by the Woman's Titanic Memorial Association as the winning entry from a total of eight entries in the memorial contest. The award was the first notable commission Whitney received and is widely considered to be an important turning point in her career and design philosophy. Whitney's winning design featured a semi-nude male figure with outstretched arms, leaning forward as if about to jump or fall from the pedestal. As explained by Whitney, the figure embodied the ideals of manhood as expressed in the sacrifice of the men who gave their lives for the women and children aboard the *Titanic*, which sank in 1912 and did not have enough lifeboats for all of its passengers (*The New York Sun*, January 8, 1914, in GVWP, AAA; Barsoum 2006: VIII 4-6).

In 1916, the Titanic Memorial sculpture, designed by sculptor Gertrude Vanderbilt Whitney, was carved and completed by John Horrigan in Quincy, Massachusetts. The sculpture measures 15' tall and 15' wide (based on the outstretched arms). Horrigan carved the sculpture from a single granite block weighing 60 tons from the Smalley Granite Co. quarry in Westerly, Rhode Island. The Commission of Fine Arts approved the design in 1917; however, disagreement between the United States Congress and the Woman's Titanic Memorial Committee for the siting of the memorial delayed its installation until 1930. The memorial was dedicated on May 26, 1931, nearly 19 years after the sinking of the *Titanic* (Barsoum 2006: VIII 4-6; "Memorial to Titanic Heroes," *American Stone Trade*, April 1, 1916, in GVWP, AAA).

The Titanic Memorial sculpture is a rare example of public artwork in Washington, DC, with semi-overt religious imagery. The figure's outstretched arms resemble a crucifix and allude to a body of Christian imagery recalling sacrifice, death, and resurrection. Whitney's association of the deaths of the men on the Titanic with the sacrifice of Christ recalled her own Episcopal faith. In an attempt at modesty, Whitney conceded to the Woman's Titanic Memorial Committee to clothe the nude figure but was adamant that the figure should be a youth. The figure itself is believed by some art historians to be modelled after Whitney's brother, Alfred Gwynne Vanderbilt, who notably was also killed at sea when the ship *Lusitania* was sunk by a German torpedo in 1915. Vanderbilt was only 38 at the time of his death (Biddle 1999: 23; Barsoum 2006: VIII 4-6).

As the sculpture awaited installation at its future site along the Rock Creek and Potomac Parkway, the Woman's Titanic Memorial Committee continued to raise funds for its installation, the construction of its base, and the design of its landscaping. However, without a specific site selected, the construction of the base and pedestal was delayed. In an effort to raise awareness for their cause, the Woman's Titanic Memorial Committee allowed Whitney to exhibit the completed sculpture in New York City during the first annual exhibition of the Society of Independent Artists. Whitney's sculpture featured prominently in the exhibit hall, along with other notable sculptures, including Marcel Duchamps's controversial *Fountain*, raising Whitney's profile and furthering the memorial's cause (Scott and Rutkoff 2001: 67-68; Box 14, Folder 32, GVWP, AAA).

The final design for the base and setting of the memorial was approved in 1922, and construction began shortly after. Whitney commissioned noted architect Henry Bacon, who at this time was also preparing plans for the Lincoln Memorial, to design the architectural setting for the Titanic Memorial sculpture. Between 1924-1925, the Piccirilli Brothers, master stone carvers who were also working on the Lincoln Memorial, began work on the base for the Titanic Memorial sculpture according to plans prepared by the then-deceased Henry Bacon, who died in 1924 (Folder 14, Box 33, GVWP, AAA).

Bacon's design for the architectural setting was typical of other contemporary Beaux-Arts works and recalled classical Greco-Roman motifs such as dolphins and wave meanders. In Roman art, dolphins on sarcophagi were believed to be the bearers of the soul to the afterlife, and in Christian art, dolphins represented sacrifice, transformation, and love—fitting symbols for a maritime memorial. The wave-and-dolphin motif and exedra alluded to a similar nautical sculpture, the *Admiral Farragut* memorial, completed in 1884 by Augustus Saint-Gaudens and Stanford White. Bacon's design included a pedestal, seating, steps, and a pebble-surfaced platform, all carved out of Stony Creek granite quarried in Milford, Massachusetts. However, the installation of the completed memorial was again delayed, pending the completion of the Rock Creek and Potomac Parkway, where the sculpture had been sited by Congress (Barsoum 2006: VII 2; Folder 14, Box 33, GVWP, AAA).

Finally, in 1930, the Titanic Memorial sculpture was built and installed at a site along New Hampshire Avenue and E Street NW at the Potomac River, following the designs of architect Henry Bacon. The base featured a 42.5' x 16' exedra and seating area, raised on a 3-step plinth. Whitney's sculpture was placed on an 11' 7" central pedestal, totaling 26' 7" tall. The entire memorial was set in place on April 15, 1930, on the 18th anniversary of the sinking of the *Titanic*. As installed, the backdrop of Whitney's sculpture was the Potomac River, a dramatic watery setting for the Titanic Memorial—and a key element of its design. The Titanic Memorial sculpture was dedicated by the Woman's Titanic Memorial Committee on May 16, 1931. Present at the dedication were President and First Lady Herbert Hoover, First Lady Helen Taft, Secretary of State Henry Stimson, Lieut. Col. U. S. Grant III, Mrs. Robert S. Chew of the Woman's Titanic Memorial Association, and Chairman of the

House Committee on the Library Hon. Robert Luce. Sculptor Gertrude Vanderbilt Whitney was not able to attend due to her failing health (Caemmerer 1932; Barsoum 2006: VIII 2; TIC 844_81989).

In 1966, the sculpture was removed from its location along the Rock Creek and Potomac Parkway to make way for the construction of the John F. Kennedy Center for the Performing Arts. The sculpture, including its Bacon-designed base and pedestal, was stored for several years at Fort Washington, before being reinstalled in 1968 at its current location along the Washington Channel, within the cultural landscape. As designed by Sasaki, Dawson & DeMay, the new setting for the sculpture recalled similar design elements from its former site, including a watery backdrop, linear approaches, and a large open plaza in front of the monument.

The sculpture itself remains unchanged from its original design, and retains integrity of design, workmanship, materials, setting, feeling, and association. Despite having been moved from its former site (and thus losing its integrity of location), the Titanic Memorial sculpture was relocated to a site with a similar waterfront setting, retaining the intent and backdrop of its original location. The Titanic Memorial sculpture readily conveys its significance as a masterwork of sculptor Gertrude Vanderbilt Whitney and architect Henry Bacon. It serves as a character-defining feature of the cultural landscape and is an integral part of the cultural landscape's waterfront design (Barsoum 2006: VII 2; Ammon 2006: 81; TIC 844_81989).

National Register Significance Level

National

Local

National Register Significance -- Contributing/Individual

Individual

National Register Classification

Site

National Historic Landmark Status

No

National Historic Landmark Date

N/A

National Historic Landmark Theme

N/A

World Heritage Site Status

No

World Heritage Site Date

N/A

World Heritage Category

N/A

National Register Significance Criteria

National Register Significance Criteria

Criterion A: Event

Criterion C: Design/Construction

National Register Criteria Considerations

National Register Criteria Consideration

Criteria Consideration B: Moved Property

National Register Period of Significance and Historic Context Theme(s)

Start Year/Era and End Year/Era	Historic Context Theme	Historic Context Subtheme	Historic Context Facet
1967-1968	Expressing Cultural Values	Landscape Architecture	Urban Planning in the Twentieth Century; Modern Landscape Design and Site Planning
1967-1968	Creating Social Institutions and Movements	Recreation	General Recreation
1916-1930	Expressing Cultural Values	Painting and Sculpture	The 20th century, 1900-1930

National Register Areas of Significance

Area of Significance Category	Area of Significance Subcategory (if Archeology or Ethic Heritage)
Community Planning and Development	N/A
Landscape Architecture	N/A
Entertainment/Recreation	N/A
Art	N/A

Area of Significance Category Explanatory Narrative

N/A

State Register Documentation

State Register Documentation Name

N/A

State Register Document Identification Number

N/A

State Register Date Listed

N/A

State Register Documentation Explanatory Narrative

N/A

NRIS Information

Park Alpha Code/NRIS Name (Number)

NAMA / Titanic Memorial (07001060)

Other National Register Name

Memorials in Washington, D.C. Multiple Property Documentation

Primary Certification Date

10/12/2007

Other Certifications

Other Certification

N/A

Other Certification Date

N/A

Chronology & Physical History

Inventory Unit

Primary Historic Function – Major Category	Landscape
Primary Historic Function – Category	Plaza/Public Space (Square)
Primary Historic Function	Urban Park
Primary Current Use – Major Category	Landscape
Primary Current Use – Category	Plaza/Public Space (Square)
Primary Current Use	Urban Park

Other Current and Historic Uses/Functions

Major Category	Category	Function	Type
Landscape	Leisure-Passive (Park)	N/A	Both Current and Historic
Landscape	Functional Landscape	Pedestrian Circulation	Both Current and Historic
Recreation/Culture	Outdoor Recreation	Outdoor Sculpture (Statuary)	Both Current and Historic
Recreation/Culture	Outdoor Recreation	Monument (Marker; Plaque)	Both Current and Historic

Current and Historic Names

Name	Type (Historic, Current, or Both)
US Reservation 717	Both
Titanic Memorial Park	Both
Titanic Memorial	Both
Southwest Waterfront Park	Historic

Cultural Landscape Types

Cultural Landscape Type

Historic Designed Landscape

Ethnographic Associated Groups

Ethnographic Study Conducted

Yes – Unrestricted Information

Ethnographic Significance Description

Initial ethnographic documentation and research for the cultural landscape was begun during the COVID- 19 Pandemic. Due to restrictions in travel typical ethnographic processes could not be conducted in the usual manner and timeline. The REAP analysis was conducted for this cultural landscape in the summer/fall of 2020 by the same project team from the University of Pennsylvania. The forthcoming report will feature a different methodology that reflects the reality of fieldwork during COVID-19.

Ethnographic Associate Group Name

[TBD]

Association Current, Historic or Both

[TBD]

Chronology

Start Year	Start Era	End Year	End Era	Major Event	Major Event Description
1608	CE	1608	CE	Explored	Captain John Smith is the first English colonizer to explore and map the Potomac River and its Eastern Branch.
1612	CE	1612	CE	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 History of Virginia.*
1632	CE	1632	CE	Land Transfer	King Charles I grants the land that would become Washington, DC, 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.
1634	CE	1634	CE	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.
1671	CE	1671	CE	Land Transfer	Most of the land encompassing present-day Southwest Washington, DC, is patented by Thomas Notley, a wealthy planter. His patent, Cerne Abbey Manor, is a resurvey of three tracts: Duddington Manor, Duddington Pasture, and New Troy. The new patent consists of 1,800 acres, including the land that will become the cultural landscape.
1696	CE	1696	CE	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.
1762	CE	1762	CE	Land Transfer	Ann Notley-Rozier Carroll Young deeds Cerne Abbey Manor to her son Notley Young, including a portion that would become the cultural landscape. Notley Young's mother agrees to transfer the land with the stipulation that she can remain at the family plantation for the rest of her life.
1790	CE	1791	CE	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 Benjamin Banneker, to the federal government. George Washington appoints three city commissioners to oversee the new federal district, including public reservations.
1791	CE	1791	CE	Land Transfer	By 1791, the parcel owned by Notley Young, called Cerne Abbey Manor or part of Duddington Pasture variously, had been reduced to only 400 acres along the southwest waterfront of the Potomac River--this included the cultural landscape. The remainder of the tract (excluding the cultural landscape) is patented by Charles Carroll, Jr. and is also

					called Cerne Abbey Manor, composing the rest of present-day southwest Washington, DC, and portions of Capitol Hill.
1791	CE	1791	CE	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 Titanic Memorial Park cultural landscape is included in L'Enfant's designs as a riverfront street with wharfs along the present-day southwest waterfront.
1791	CE	1791	CE	Land Transfer	The federal government acquires the site of present-day Titanic Memorial Park cultural landscape from Notley Young as a street right-of-way. Under the proprietors' agreement, land for streets and public reservations is donated and the remaining portions of the land is to be divided into city blocks and lots, distributed evenly between the government and the original owners.
1791	CE	1791	CE	Established	Notley Young cedes the land comprising the Washington Arsenal (present-day Fort McNair) to the District of Columbia after the area is detailed as a military reservation on the 1791 L'Enfant Plan for its strategic location at Greenleaf's Point. Fort McNair comprises the southern boundary of the cultural landscape.
1792	CE	1792	CE	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 expands the wharfage along the southwest waterfront northwards to Georgetown and along much of the Eastern Branch. The cultural landscape is included as an expanded wharf and riverfront road and open space.
1800	CE	1800	CE	Moved	The federal government officially moves from Philadelphia to Washington.
1802	CE	1816	CE	Land Transfer	The President of the United States transfers jurisdiction for Washington's streets and public reservations from the District's three commissioners to a new Superintendent of Public Buildings. This position is also appointed by the President.
1816	CE	1849	CE	Land Transfer	The Superintendent of Public Buildings is replaced by a Commissioner of Public Buildings, still under the authority of the President.
1849	CE	1867	CE	Land Transfer	Jurisdiction over public reservations and streets is transferred from the Office of the Commissioner of Public Buildings to the newly-created Department of the Interior.
1861	CE	1861	CE	Built	By 1861, much of the cultural landscape remained undeveloped. However, by this time scattered development and limited wharfs began appearing along the western periphery of the cultural landscape.
1862	CE	1862	CE	Built	The Washington and Georgetown Railroad is established under an Act of Congress on May 17, 1862, becoming the first horse-drawn railroad company to operate on railroad tracks in the District. On October 2, 1862, the company begins operations between Georgetown and the Navy Yard along Pennsylvania Avenue. Soon after, the company adds two additional lines along 7th Street NW/SW and 14th Street NW. The southern terminus of the 7th Street Line is the

					Potomac River where 7th Street SW met Water Street SW, north of the cultural landscape.
1867	CE	1867	CE	Land Transfer	The Office of Public Buildings and Grounds (OPBG), US Army Corps of Engineers, War Department assumes jurisdiction of the public reservations from the Department of the Interior. The new department is charged with the care and development of federal property in the District.
1872	CE	1873	CE	Altered	The Board of Public Works, under the supervision of the Territorial Government, constructs sewers underneath P, N, and 4th Streets SW. The P and N Street SW sewers ran underneath the cultural landscape, emptying the 4th Street sewer directly into the Potomac River.
1873	CE	1873	CE	Built	The Board of Public Works first paves Water Street SW between N and P Streets SW with granite and trap block.
1875	CE	1875	CE	Built	The Washington and Georgetown Railroad extends the southern terminus of their 7th Street line southeast along Water Street SW, terminating at P Street SW and the Arsenal (present-day Fort McNair), within the cultural landscape. Around the same time, the company constructs a car shed and stables at the northeastern corner of Water and P Streets SW, adjacent to the cultural landscape. The new line links the wharfs of the southwest waterfront with the mercantile corridor of 7th Street, 14th Street, and the growing neighborhoods of the northwest.
1880	CE	1880	CE	Planted	The District of Columbia Board of Commissioners plant a row of Buttonwood trees (*Plantanus occidentalis*) on the eastern side of 6th Street SW, between N and Water Streets SW. The trees are part of a program to create “parkings” in the strips of grass alongside District streets. The new trees are planted along what is the preset-day northern walkway in the cultural landscape.
1880	CE	1880	CE	Altered	By 1880, the cultural landscape featured at least 10 gas lamps: 3 on the south side of P Street SW (between 4th and Water Streets SW), 5 along Water Street SW (between P and N Streets SW), and 3 on the east side of 6th Street SW (between Water and N Streets SW). Their design is unknown.
1880	CE	1880	CE	Altered	The District of Columbia Board of Commissioners proposes a new sewer system underneath the cultural landscape intended to divert house sewage from the Washington Channel into the Potomac River.
1889	CE	1890	CE	Altered	A March 2, 1889, Act of Congress authorizes streetcars to begin running by batteries, underground electrical wires, or underground cables, requiring all companies to switch to one of these methods within 2 years. On May 12, 1890, the Washington and Georgetown Railroad opened the first underground cable car line in the District along their existing 7th Street route. Cable for the new line is laid underneath the existing tracks in the cultural landscape, terminating at Water and P Street SW.

1891	CE	1891	CE	Altered	By 1891, the cultural landscape featured at least 14 gas lights: 4 District Government gas lights along P Street SW (between 4th and Water Streets SW), 2 District government gas lights on the western side of Water Street SW, 1 District Government gas light at the northeastern corner of N and 6th Street SW, and 4 electric lamps along the eastern side of Water Street (between P and N Streets SW).
1890	CE	1891	CE	Built	After switching their 7th Street line to cable, the Washington and Georgetown Railroad commissions architect Walter C. Root, the younger brother of famed architect John W. Root of Burnham and Root, to build three new car barns and powerhouses. The new 7th Streetcar barn and powerhouse is completed by 1891, replacing the extant car barn and stables at the northeastern corner of Water and P Streets SW. The new building is designed in the Richardsonian Romanesque style and included offices, an engineer and dynamo room, engine room, coal storage, repair shop, and car barn.
1897	CE	1898	CE	Altered	A fire destroys the 14th Street powerhouse (northeast of the cultural landscape) and forces The Capital Traction Company to switch all of their streetcar lines from cable to electric. Horse-drawn cars temporarily operate the route while construction is underway for the electrification of the 7th Street line.
1901	CE	1902	CE	Designed	The McMillan Commission publishes its plan for the 20th century development of Washington, DC. The plan discusses the need for more public parks throughout the city, comparing Washington, DC's public reservations to the public space of Rome and other great European cities.
1910	CE	1910	CE	Established	The US Commission of Fine Arts is established. The Commission has oversight of several park redesigns in the ensuing decades.
1911	CE	1911	CE	Established	The reclamation of East Potomac Park is completed in 1911, across the Washington Channel from the cultural landscape. The park is subsequently transferred to the Office of Public Buildings and Grounds on August 24, 1912. The final area of reclaimed land totals 600 acres and is several feet above high tide and flood level, altering the viewshed from the cultural landscape.
1912	CE	1912	CE	Destroyed	The *RMS Titanic* sinks in the North Atlantic Ocean, killing more than 1500 passengers. It is the largest single mass casualty in America at the time.
1913	CE	1914	CE	Designed	Gertrude Vanderbilt Whitney begins designing a memorial for the men of the *Titanic*. In 1914, the Woman's Titanic Memorial Association announces that Whitney has won the contest to design the Titanic Memorial sculpture after selecting her sketch as the winning entry from eight designs.
1916	CE	1916	CE	Built	The Titanic Memorial sculpture of a man with outstretched arms, designed by Sculptor Gertrude Vanderbilt Whitney, is carved and completed by John Horrigan in Quincy, Massachusetts. The sculpture measures 15' tall and 15' along the outstretched arms. The sculpture is carved from a single granite block weighing 60 tons from The Smalley Granite Co. quarry in Westerly, Rhode Island. However, Congress

					and the Woman's Titanic Memorial Association are unable to reach an agreement on the site for the monument and Congressional authorization remains elusive.
1917	CE	1917	CE	Established	Congress authorizes the erection of the Titanic Memorial sculpture, but plans are once again held up due to the inability of the Woman's Titanic Committee to obtain the desired site in the Potomac Parkway. The sculpture remains in storage at the studio of John Horrigan in Quincy, Massachusetts, awaiting the development of the Rock Creek Parkway.
1917	CE	1917	CE	Moved	The Titanic Memorial sculpture is moved by special motor truck from its storage location at the studio of John Horrigan to the Grand Central Palace in New York City for the first annual exhibition of the Society of Independent Artists. A temporary base is constructed by an unknown individual for the exhibition. Sculptor John Horrigan, monument setter John Capaccioli, and the stonemasonry company Piccirilli Brothers install the Titanic Memorial sculpture in the Grand Central Palace along with other notable sculptures, including the controversial *Fountain* by Marcel Duchamp.
1917	CE	1917	CE	Moved	After the conclusion of the exhibition, the sculpture is stored at unknown location, likely at the Piccirilli Brothers studio in Brooklyn, New York City, New York.
1919	CE	1919	CE	Established	The Commission of Fine Arts approves the final design for the Titanic Memorial sculpture on January 24, 1919.
1922	CE	1922	CE	Established	The Joint Committee on the Library of Congress approves the design for the Titanic Memorial sculpture on February 21, 1922.
1924	CE	1925	CE	Built	The Piccirilli Brothers begin work on the base for the Titanic Memorial sculpture according to plans prepared by the late Henry Bacon. The design includes a pedestal, seating, steps, and a pebble-surfaced platform, all carved out of Stony Creek granite quarried in Milford, Massachusetts.
1925	CE	1925	CE	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.
1925	CE	1930	CE	Moved	The Titanic Memorial sculpture and the newly constructed base are stored at the Piccirilli Brothers studio in New York City from June 1925 to June 1930, while the Woman's Titanic Memorial Association seeks approval for a site on which to erect the monument.
1925	CE	1929	CE	Built	The Office of Public Buildings and Public Parks begins construction of the Rock Creek and Potomac Parkways. Plans for the installation of the Titanic Memorial sculpture at New Hampshire Ave and E Street NW are delayed amid fears that without a seawall, the foundation of the sculpture will wash away. Construction of the seawall at the site of the Titanic Memorial sculpture is finally completed in 1929.
1930	CE	1930	CE	Designed	The Office of Public Buildings and Public Parks designs a landscape and planting plan for the New Hampshire Avenue

					site. Plans call for the planting of a simple boxwood hedge around the memorial with a latter boxwood bush at each end. Colonel Ulysses S. Grant III, the officer in charge, suggests the planting of "one or two high shrubs on the bank riverward of the bridle path, and perhaps two evergreens that will grow to considerable height" to serve as a background to the sculpture.
1930	CE	1930	CE	Built	The Titanic Memorial is built and installed at its site along New Hampshire Avenue and E Street NW at the Potomac River, following the designs of architect Henry Bacon. The base features a 42.5' x 16' exedra and seating area, raised on a 3-stepped plinth. Whitney's sculpture is placed on a 11' 7" central pedestal, totaling 26' 7" tall. The entire memorial is set in place on April 15, 1930, on the 18th anniversary of the sinking of the *Titanic*.
1931	CE	1931	CE	Established	The Titanic Memorial sculpture is dedicated on May 16, 1931. Present are President and First Lady Herbert Hoover, First Lady Helen Taft, Secretary of State Henry Stimson, Lieut. Col. U. S. Grant III, Mrs. Robert S. Chew of the Woman's Titanic Memorial Association, and Chairman of the House Committee on the Library Hon. Robert Luce. Sculptor Gertrude Vanderbilt Whitney is not able to attend due to her failing health.
1933	CE	1933	CE	Land Transfer	The Capital Transit Company acquires all streetcar lines in the District of Columbia, including the Capital Traction Company. The Capital Transit Company assumes control of the 7th Street line and the powerhouse and car barn adjacent to the cultural landscape.
1933	CE	1934	CE	Land Transfer	The Office of Public Buildings and Public Parks of the National Capital transfers all public reservations, including the Titanic Memorial sculpture along the Rock Creek and Potomac Parkway, to the Office of National Parks, Buildings, and Reservations, designated the National Park Service in 1934.
1936	CE	1936	CE	Damaged	The Potomac River floods, damaging the Titanic Memorial sculpture.
1936	CE	1936	CE	Rehabilitated	Works Progress Administration (WPA) workers rehabilitate the Titanic Memorial sculpture and its landscaping after the Potomac River floods. Photographs of the work show workers removing flood debris, cleaning the base and steps of the statue, and repairing a flagstone walk leading up to the memorial.
1945	CE	1945	CE	Designed	The US Corps of Engineers creates and executes a redevelopment plan for the southwest waterfront that calls for the installation of a new bulkhead, the rebuilding of small boat and yacht marinas, and the construction of four new piers (north of the cultural landscape). Although Congress approves the new plan, only about one-third of the plan is realized, including construction of two piers, several feet of bulkhead, and the creation of some small boat docks.

1947	CE	1950	CE	Designed	Congress appropriates $75,000 to the National Capital Park and Planning Commission for the preparation of a comprehensive plan for Washington. The NCP&PC publishes their 5-volume report in 1950, which identifies much of the Southwest as a "principal problem area" to be "largely replanned and rebuilt." The 1950 Comprehensive Plan is among several documents and pieces of legislation that laid the groundwork for urban renewal in the Southwest.
1951	CE	1951	CE	Designed	The Redevelopment Land Authority, established by an Act of Congress in 1945 to carry out urban renewal planning, establishes the Southwest Redevelopment Area as bounded by Virginia Avenue on the north, 7th Street on the west, the James Creek Parkway on the east, and P Street on the south. This includes the cultural landscape.
1952	CE	1952	CE	Designed	The NCPC issues a land use plan in 1952 that calls for "a dramatic arrangement of apartment buildings overlooking parks bordering the waterfront," foreshadowing the creation of the cultural landscape.
1953	CE	1953	CE	Designed	On June 26, 1953, the NCPC adopts the boundaries for Southwest Redevelopment Project Area C, which includes the cultural landscape. This area is bounded by Maine Avenue to the west, South Capitol Street and Delaware Avenue to the east, Eye Street to the north, and P Street to the south.
1956	CE	1962	CE	Land Transfer	New York financier O. Roy Chalk purchases the Capital Transit Company, renames it DC Transit Systems, Inc., and calls for the elimination of streetcars from Washington, DC, by 1963. Over the course of 5 years (1956-1962) all extant streetcar lines were eliminated or replaced with bus routes.
1957	CE	1961	CE	Land Transfer	Between 1957-1961, the Redevelopment Land Authority acquires all of the privately held land in Project Area C, relocating residents, and demolishing most extant structures.
1960	CE	1960	CE	Designed	Architect Chloethiel Woodward Smith is hired by the Federal City Council to a separate waterfront redevelopment plan in Project Area C. Her plan calls for an "urban edge" along the river consisting of a 20-foot public walkway between the Washington Channel and the adjacent development. According to Smith's plans, land uses for the waterfront would include marinas, restaurants, tourist attractions, churches, police and firefighting stations, and most notably—public parks. Under Smith's plan the public would retain ownership of the waterfront, the RLA would issue 99-year leases to commercial properties, and the parks would be managed by the NPS. Smith's design is the impetus for the later development of the cultural landscape as a waterfront park.
1961	CE	1961	CE	Demolished	DC Transit Systems, Inc. demolishes the 7th Streetcar barn and powerhouse at corner of Water and P Streets SW, adjacent to the cultural landscape.

1963	CE	1966	CE	Built	Architect Chloethiel Woodward Smith, landscape architect Dan Urban Kiley, and developers Shannon and Lucks and John McShain design and construct Harbour Square, a massive residential development between 4th, N, O Streets SW and the waterfront, adjacent to the cultural landscape. Views of the Washington Channel and extensive landscaping on the waterfront are essential elements of the plan.
1963	CE	1966	CE	Built	Architects Lapidus, Harle & Liebman and developer DC Realty & Development Corp., notably a subsidiary of DC Transit owned by Roy Chalk, construct Chalk House West (present-day Riverside, Edgewater, and 1401-1415 4th St.) on the site of the former DC Transit Company car barn and trolley yard, adjacent to the cultural landscape. The new residential complex is bounded by 4th, O, and P Streets SW and the Washington Channel. Natural features, including a central greenway, promenades, gardens, and walkways to the waterfront were important elements of the design that would later connect to the cultural landscape.
1966	CE	1966	CE	Moved	The Titanic Memorial sculpture is deconstructed, removed from its site along the Potomac and Rock Creek Parkway, and stored in Fort Washington in preparation for the construction of the John. F. Kennedy Center for the Preforming Arts.
1967	CE	1967	CE	Designed	Modernist landscape architecture firm Sasaki, Dawson & DeMay call for the creation of a series of seven waterfront parks (see Figure 41), including the present-day Titanic Memorial cultural landscape. Their plans for the cultural landscape, the first of the parks to be designed, call for tree-lined promenades, two sunken tiered concrete play areas, a simple planting palette, and a large open plaza featuring the Titanic Memorial sculpture. Plans for segmented wooden pavilions are abandoned after residents object to their blocking views of the Washington Channel.
1968	CE	1968	CE	Moved	The Titanic Memorial sculpture is relocated and reinstalled at its present site along the southwest waterfront.
1968	CE	1968	CE	Land Transfer	Management of the seven waterfront parks is transferred to the National Park Service, including the cultural landscape.
1968	CE	1972	CE	Built	Construction of the cultural landscape begins in 1968 according to plans developed by Sasaki, Dawson & DeMay. The cultural landscape is the first of the seven parks to be designed and built. The bulkhead walkway, or promenade, that connects the seven parks is completed in 1972, marking the last major change to the cultural landscape.
1990	CE	1990	CE	Rehabilitated	The Titanic Memorial sculpture is cleaned and rehabilitated by the National Park Service.
2008	CE	2009	CE	Land Transfer	The northern boundary of the cultural landscape is established after the land north of N Street SW along 6th Street SW is deaccessioned as part of redevelopment plans.
2011	CE	2019	CE	Built	Work on Anacostia Riverwalk Trail segments within the Southwest begins in 2011 and is completed in 2019. This includes the addition of signage to light posts within the study area and the addition of a bike lane that connects the

					park to Maine Avenue SW to the north and P Street SW to the south.
2017	CE	2021	CE	Rehabilitated	The Friends of the Titanic Memorial Park, founded in 2017, conducts several inventories and repairs historic features within the cultural landscape. Volunteers paint and repair benches, fencing, remove dead plantings, and oversee NPS repairs to the tiling in the play areas.

Physical History

The Titanic Memorial Park cultural landscape (hereafter the cultural landscape) (Reservation 717) is a 3.06-acre, L-shaped urban park in the southwest quadrant of Washington, DC. It is bounded by the Washington Channel of the Potomac River and Water Street SW to the west, Fort McNair to the south, apartment buildings along 4th Street SW to the east, and N Street SW to the north. Reservation 717 constitutes a segment of the former public right-of-way consisting of 6th, Water, and P Streets SW. The cultural landscape is named for the Titanic Memorial sculpture located at the southwest corner of the cultural landscape. The Titanic Memorial sculpture was moved from its former location along the Rock Creek and Potomac Parkway to the southwest waterfront in 1968. This cultural landscape inventory focuses on the southwest waterfront cultural landscape, but also addresses the former site of the Titanic Memorial sculpture during the period of 1913-1965. The park is managed by the National Park Service, National Mall and Memorial Parks.

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

The first documented colonial exploration of the area associated with present-day Washington, DC, occurred in 1608, when colonizer Captain John Smith mapped parts of the Potomac River and initiated contact with Algonquin-speaking people of the lower Potomac Valley. He encountered a large Native settlement, the seat of the Algonquin-speaking Nacotchtanks, located directly south of present-day Washington.

As European immigration increased, established Native settlements were abandoned or taken by force. Between 1608 and 1790, Europeans replaced Native populations as the main inhabitants of land that would eventually become Washington, DC. 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.

On June 20, 1632, King Charles I granted the land that would become Washington, DC, to Cecilius Calvert, the second Lord Baltimore, who named the land Charles County (Riggs 1946/47: 250). In 1662, Lord Baltimore awarded the first patent in the region to George Thompson, a clerk of the Charles County Court. Thompson was later also granted 1800 acres comprising three tracts: Duddington Manor, Duddington Pasture, and New Troy. These tracts made up the majority of the future of the city of Washington, including land where the National

Mall, White House, and US Capitol now stand. The cultural landscape was located in the Duddington Pasture tract, which consisted of 300 acres along the present-day southwest waterfront. On February 14, 1670, George Thompson issued a 1,000-year lease to Thomas Notley for the three original tracts of New Troy, Duddington Manor, and Duddington Pasture. On March 1, 1671, Notley combined the three tracts into a single tract that he named Cerne Abbey Manor, which was also interchangeably called Duddington Manor (Carter et al. 2018: 21-24).

The 1,800-acre Cerne Abbey Manor would stay within the Notley family for the next 120 years. In 1697, Thomas Notley willed the property to his godson, Notley Rozier. Upon his death in 1727, Notley Rozier passed the property to his daughter Ann, who later married Daniel Carroll of Duddington I. Together they had a son, Charles Carroll of Duddington. Daniel Carroll of Duddington died in 1734, and Ann remarried to Benjamin Young, who died in 1754. Benjamin and Ann had a son, Notley Young. On August 22, 1758, Ann Rozier Carroll Young sold Cerne Abbey Manor to her first son, Charles Carroll of Duddington. Charles then sold 400 acres of the former Duddington Pasture patent—including the cultural landscape—back to his mother, Ann. In 1762, Ann sold those same 400 acres to her second son Notley Young, with the provision that she be allowed to live on the land until her death (McNeil 1991: 44; Carter et al. 2018: 21-24; Henning 1913: 1-24).



FIGURE 4: Built circa 1756, the Young family plantation, Turkey Buzzard Plantation, was the earliest development near the cultural landscape located in present-day Banneker Park. The 400 acre plantation included the cultural landscape, which was likely used for agricultural purposes. (King, 1796, "Map of part of the city of Washington shewing the situation of the mansion house, graveyard & buildings belonging to Mr. Notley Young : original proprietor of that part of the city," Library of Congress Geography and Map Division Washington, DC)

The Young family plantation was built circa 1756 and named the Turkey Buzzard Plantation (McNeil 1991: 44). It was located at the intersection of present-day 10th and G Streets SW, north of the cultural landscape in present-day Benjamin Banneker Park. The plantation house was a Georgian two-story brick structure, located

on a bluff overlooking the Potomac River. A 1796 detailed survey of the Young property also shows barns, stables, outbuildings, fencing, gardens, frame structures, fields, graveyards, and log cabins that housed enslaved persons (Figure 4). The 1790 census lists Young as owning 245 enslaved persons, an extremely high number that suggests that Young grew labor-intensive crops such as tobacco across a large portion of his landholdings, almost certainly including the cultural landscape (Henning 1913: 5; King 1797; King 1796; Priggs 1790). In 2010-11, the Imaging Research Center at the University of Maryland Baltimore County created several digital reconstructions of Notley Young's plantation superimposed over contemporary images of Southwest Washington, DC. As illustrated, the panoramic reconstructions show Young's plantation house located immediately south of the overlook and within the boundary of the present-day Benjamin Banneker Park.

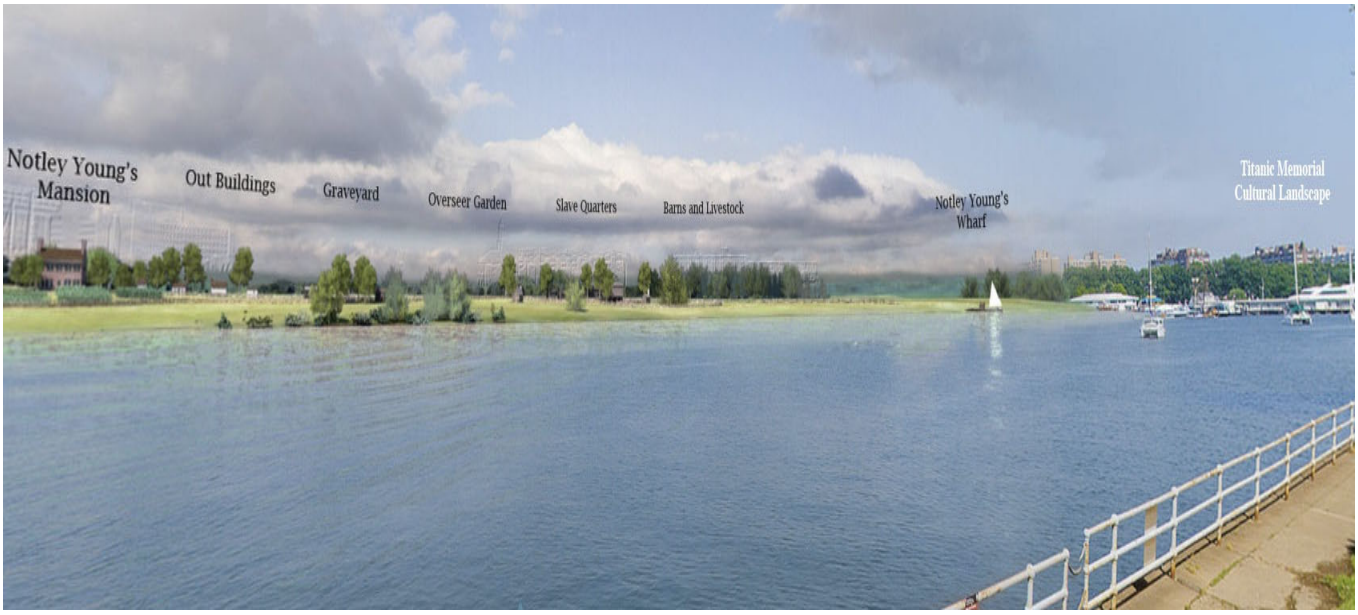


FIGURE 5: This panorama is a reconstructed view from East Potomac Park of the Notley Young Plantation circa 1790, overlaid with a contemporary image. The Titanic Memorial Park cultural landscape was located at the southern end of the plantation. (Dan Bailey and Eric Smallwood, "Notley Young Plantation. View from Potomac River," Imaging Research Center, UMBC, 2015).

The plantation's wharf was located one block north of the cultural landscape at 7th Street SW. During this time, it is likely that the cultural landscape was used for commercial shipping due to its close proximity to Notley Young's wharf and its location along Potomac River trade routes. The cultural landscape was also likely used for agricultural purposes related to the Young plantation (Imaging Research Center, University of Maryland Baltimore County 2010-11). However, according to contemporary maps, much of the cultural landscape remained undeveloped, consisting of shoreline or water (Carter et al. 2018; Figure 6).



FIGURE 6: This map shows the original proprietors and their landholdings circa 1791, including Notley Young's 400-acre portion of Duddington Pasture. The future Titanic Memorial Park cultural landscape is shown in orange. Much of the cultural landscape was shoreline and remained undeveloped or underwater. (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)

By the time the newly-formed federal government set out to create the District of Columbia in 1790, the site of the Titanic Memorial Park cultural landscape was owned by Notley Young. 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, Young agreed to Washington's terms. At the time, Young was the third-largest enslaver in Maryland, and he wielded considerable power and influence in the emerging capital city. It is unclear how much of Young's acreage was immediately sold to the federal government, as the proprietors' agreement with Washington was vague in its description of what land

was being conveyed. However, the cultural landscape almost certainly came under federal control by this time, as it would later be planned by L'Enfant and Ellicott as a public right-of-way (Overbeck and Janke 2000: 126-28; McNeil 1991: 47-8; Carter et al. 2018: 249-250).

Summary

By 1790, when the Residence Act established the District of Columbia, the Titanic Memorial Park cultural landscape was primarily agricultural in use, with associated vegetation including crops and forested areas. The spatial organization of the cultural landscape was likely linear in nature, following the shoreline and having yet to be significantly developed. According to historic maps, there were a limited number of buildings and structures located north of the cultural landscape and associated with the pre-District farms and plantations. This included one large plantation house, several outbuildings and barns, living quarters for enslaved persons, a graveyard, and several other structures located near present-day Banneker Park, on the estate owned by Notley Young. The map is representative of the conditions in this period, but building locations are not precise; it is unknown if there were other buildings south of the plantation, within the boundaries of the cultural landscape (Prigs 1790; "View of the City…" 1792, Library of Congress; King 1796). The topography of the cultural landscape likely consisted of steeply sloped bluffs along its western edge, facing the Potomac River, with a slope to the water at 7th Street SW where Notley Young's wharf was located. There are no documented small-scale features during this time, but these likely included fences, troughs, and other similar features associated with agriculture.

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. Surveyors Andrew Ellicott and Benjamin Banneker, working under the direction of the District of Columbia 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 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 Anacostia 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). As the area's Native settlements had been abandoned or destroyed by English settlers by 1790, the area within the boundaries of L'Enfant's plan—which included the site of the Titanic Memorial cultural landscape—was largely agricultural or undeveloped at this time. This gave 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 English and French precedents (e.g. Vaux-le-Vicomte, Versailles, and Stowe Landscape Garden), 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 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 separated 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). See the Small Parks Cultural Landscape Overview for more on L'Enfant's design principles.

L'Enfant recognized the importance of water in the new capital city and strategically located wharfs at the deepest points along the Potomac and Anacostia Rivers. As L'Enfant saw it, however, the most desirable navigable waters were located along the Anacostia River (then called the Eastern Branch), rather than the Potomac River. Prior to this time, commercial ports of any significant size were located at Georgetown and Alexandria, Virginia. Most individual wharfs in the new Capital were associated with plantations located along the riverfronts, including the wharf of Notley Young, located north of the cultural landscape. L'Enfant located the functional marine sites along the north side of the Anacostia River, rather than the Potomac River; this included the Navy Yard, marine hospital, Arsenal, and the city's commercial wharfs, warehouses, and industries. In contrast, L'Enfant envisioned the land along the Potomac River as an area primarily reserved for monuments, residences, and officers' quarters; he only included wharfs along the deepest portions of the Potomac River, in the area south of 7th Street SW—including the cultural landscape (L'Enfant 1791; Gutheim 2006: 25-26; Figure 7).

L'Enfant also recognized the strategic location of Turkey Buzzard Point (present-day Greenleaf and Buzzard Points) at the confluence of the Anacostia and Potomac Rivers, and specified that a fort or arsenal should be constructed at this location to defend the capital. In 1791, at the recommendation of President George Washington, L'Enfant planned a military reservation at Greenleaf Point that included much of the land of the present-day Fort McNair, immediately south of the cultural landscape. The land for the fort was acquired by deed of trust under the proprietors' agreement and was initially referred to as "military reservation no. 5." L'Enfant's 1791 plan details an intricate series of seawalls, sheltered wharfs, and extensive fortifications that

were never built. However, as early as 1791, the site included a one-gun battery mounted behind an earthen breastworks (L'Enfant 1791; CEHP, Inc. 2005: 4; USACE 2015: 5).



FIGURE 7: *Plan for the City Intended for the Permanent Seat of the Government of the United States*, showing the approximate location of the Titanic Memorial Park cultural landscape (annotated in orange). Despite its appearance, the cultural landscape is indeed in the correct location; L'Enfant's plan extended and filled the shoreline to the west on land that did not exist. (Excerpt from L'Enfant 1791, Library of Congress)

L'Enfant's optimistic vision for the development of the southwest waterfront as wharfs was limited by the geography of the area. Much of the riverfront consisted of steep bluffs that sloped south to marshland at the confluence of the Potomac and Anacostia Rivers. Specifically, the southwest waterfront consisted of a 15-25' shoreline bluff that only afforded easy access to the Potomac River at 6th, 7th, and 11th Streets SW, limiting waterfront development. L'Enfant's plan called for the extension of the southwest waterfront to the west on reclaimed land that would provide a less geographically-limited and continuous series of wharfs along the Potomac, including the cultural landscape. See Figures 7-8. L'Enfant's plans for the southwest waterfront would later be scrapped by Ellicott and replaced with a simpler plan that reflected existing geographic conditions (Gutheim 2006: 32-33).

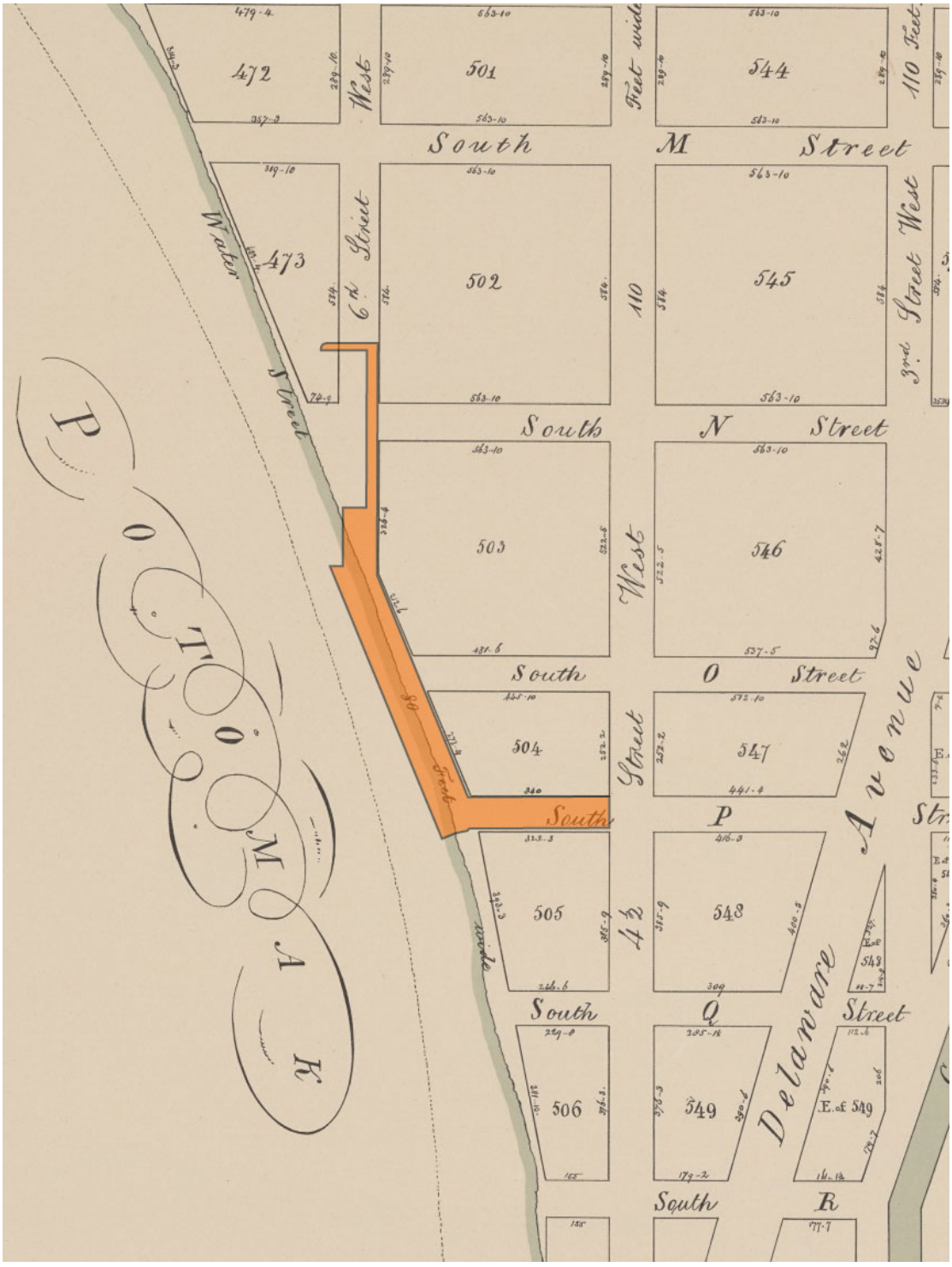


FIGURE 8: Between 1796 and 1797, Surveyor Nicholas King undertook a detailed survey of the land-water boundary of Washington, DC. The 12 sheet collection is collectively known as the Nicholas King Wharfing Plans of Washington, DC, and they represent the most accurate accounting of waterfront conditions at the beginning of the District. By 1797, much of the cultural landscape had yet to be improved and the high tide line bisected the future Water Street SW (Excerpt from King 1797; annotated in orange for this CLI).

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 District of Columbia 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.

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 fifteen 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 the southwest waterfront, but refined the street grid to reflect the existing conditions of the shoreline. He thus eliminated a diagonal avenue and several blocks drawn by L'Enfant to the west of the cultural landscape. South of the cultural landscape, Ellicott modified the design for the military installation at present-day Greenleaf Point by detailing a simplified series of redoubts that were on land and did not include water-based fortifications, wharfs, or seawalls as L'Enfant had drawn. His plan also suggested continuous wharfs from Georgetown to East Capitol Street along both the Potomac and Anacostia Rivers—departing from L'Enfant's preference for the Anacostia River (and not the Potomac River).

Capitalizing on his experience as a surveyor, Ellicott included a cartographic grid and river depths that would later assist in the real estate development of the city. This marked the first time the public rights-of-way were named in the District and the first time the boundaries of the cultural landscape were devised (L'Enfant 1791; Ellicott 1792; Barthold, 1993; Millller 2002: 46).

In 1792, Ellicott and Banneker 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, DC's, network of small parks. While the Titanic Memorial Park cultural landscape was not delineated as a public reservation during this time, many of its boundaries were established by the street-grid pattern created by L'Enfant and Ellicott between 1791 and 1792.

Summary

By 1792, the cultural landscape was formally incorporated as part of the earliest designs for the District of Columbia under surveyor Andrew Ellicott, although it wasn't improved and paved until later periods. The land that encompassed the cultural landscape had been acquired by the federal government as public right-of-way and awaited improvement as a formal circulation feature. As a result, the area would remain sparsely developed until the first few decades of the 19th century (Barthold, 1993).

By the late 18th century, the southwest waterfront consisted of wharfs and associated maritime buildings and structures. As early as the 1790s, travelers crossed the Potomac from the southwest waterfront on ferries and ships bound for Alexandria, Virginia, and other destinations downriver. During this time, land use along the waterfront began to shift away from agricultural to commercial uses, including the movement of enslaved persons and the transportation of goods and fish (Melder 2010: 88-90). The topography consisted of steep waterfront bluffs sloping to the west at low points at 6th Street SW and at Turkey Buzzard Point (Greenleaf Point).

Located along the banks of the Potomac River, the cultural landscape enjoyed views toward the waterway. It also likely had views toward the activity in the federal core to the north, including the establishment of the first federal buildings. A map created by A. C. Harmon in 1931 represents the conditions of Washington, DC, prior to 1801-2 (see Figure 9). This map indicates clusters of development near the Capitol and the Navy Yard, which

would likely have been visible from the southwest waterfront (Harmon 1931). There is no documentation of the cultural landscape's vegetation or small-scale features between 1791 and 1792.

1793-1865: Southwest Land Speculation, Real Estate Development, and the Civil War



FIGURE 9: The Titanic Memorial cultural landscape, outlined in orange, was surrounded by some of the earliest real estate speculation in the District under the direction of the Greenleaf Syndicate. 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; annotated by the CLI author)

The Greenleaf Syndicate and Early Real Estate Speculation in Southwest Washington, DC, 1793-1800

By 1793, the development of the capital city continued to stall amid failed land sales by the commissioners and confusion over the city plan during the L'Enfant/Ellicott transition. Limited development surrounded the construction of the Capitol and its supply depot on the Anacostia River. The remaining undeveloped portions of the city failed to convey the idea of a grand city, as planned by L'Enfant and Ellicott, and inspired little confidence in would-be investors. The initial investment of $192,000 by the states of Virginia and Maryland

had evaporated and the commissioners needed to make a large sale to continue the venture. In dire straits, the commissioners and President Washington were eager to accept the help of a young Bostonian businessman, James Greenleaf, who arrived in Washington only a day before the laying of the cornerstone of the new Capitol on September 18, 1793. A week after the ceremony, Greenleaf held a contract with the commissioners for 3,000 lots—a significant portion of the new capital (Clark 1902 :215; Arnebeck 1991: 113-114).

James Greenleaf was an essential character in the development of the nation's capital at the turn of the 18th century. James Greenleaf was born to a wealthy Boston family as the son of Mary Brown and William Greenleaf, the latter of whom read the Declaration of Independence from the Old State House balcony in Boston (Greenleaf 1896: 90-91). Prior to his arrival in Washington, James Greenleaf was a successful businessman in Holland in the Dutch banking industry and was appointed United States Consul in Amsterdam. He arrived in Washington, DC, with considerable wealth and announced that he had a $1,000,000 line of credit with Dutch banks. (This was not in fact true.) Ever the shrewd investor, Greenleaf agreed to finance the mercantile venture of President Washington's private secretary, Tobias Lear, in exchange for a letter of introduction from President Washington. Lear drafted the letter on behalf of Washington and sent it to the District commissioners, encouraging them to offer Greenleaf favorable terms for his investment in the capital. Capitalizing on these terms, Greenleaf purchased 15,000 acres in Frederick, Maryland, from the real estate holdings of Commissioner Thomas Johnson and engaged in negotiations with President Washington to purchase portions of his land near Great Falls (Clark 1902: 215; Arnebeck 1991: 115).

Seduced by his recent investments, the commissioners agreed to sell Greenleaf 3,000 lots within the District at favorable terms. Under the agreement, each lot (averaging 5,265 square feet) would be sold to Greenleaf at a cost of $66—significantly less than the $300 the commissioners had asked for previously. In return, Greenleaf was required to build 10 brick houses a year for the next seven years and to loan the commissioners $2,660 monthly for the construction of public buildings. At the time the agreement was struck, Greenleaf was in negotiations to purchase land from President Washington, who wrote favorably of the deal. However, by the end of 1793, Greenleaf had achieved his initial real estate goals and no longer needed the blessing of Washington; he withdrew his interest in purchasing land from the president (Arnebeck 1991: 113-116).

Greenleaf hoped to capitalize on his relationship with the Dutch banking industry by offering his newly-purchased lots in Washington, DC, at much higher rates to European investors. To do so, he turned to two other successful speculators and financiers, Robert Morris and John Nicholson. The two men held extensive landholdings from Pennsylvania to Georgia, but lacked cash to pay the down payments and taxes on their landholdings. They agreed to form a partnership with Greenleaf, inspired by Greenleaf's purported $1,000,000 line of credit and his recent success in acquiring land in the new capital (Arnebeck 1991: 115-117). Their partnership is referred to by historians as the Greenleaf Syndicate.

In December 1793, the newly-formed Greenleaf Syndicate approached the commissioners to purchase an additional 3,000 lots, which would double the group's landholdings. Under the terms of the new agreement, each additional lot would cost $80 and the group would be required to build 20 brick dwellings each year. While he was negotiating the second agreement with the commissioners, Greenleaf bought nearly 700 lots from the original proprietors Daniel Carroll and Notley Young—including land in and around the cultural landscape. Over the course of the next year, Greenleaf purchased additional lots from other property owners, including Benjamin Stoddert and Uriah Forrest, totaling 1,234 additional lots and bringing the number of lots under the syndicate's control to 7,234. Much of the additional land was located in the southwest quadrant (Bryan 1914: 219-220).

Despite Greenleaf's deft real estate and business dealings, he was unable to secure a loan from Holland and his promises of great wealth and backing vanished. By 1797, Greenleaf's business collapsed and he and his partners, Morris and Nicholson, faced financial ruin. Greenleaf did manage to sell 500 lots to Thomas Law, who built his mansion adjacent to the cultural landscape along 6th and N Streets SW. In 1799, frustrated by the syndicate's slow progress and lack of payment, the commissioners attempted to sell the lots originally promised to Greenleaf. However, Morris and Nicholson used the lots as collateral to secure a loan from the Bank of Columbia, which contested the commissioners' ownership of the land. Eventually, the lots were sold at auction for Greenleaf's original purchase price. Greenleaf was forced to sell his remaining personal holdings (likely including portions of the cultural landscape not delineated as public rights-of-way) and was imprisoned in debtor's prison from 1797 to 1798. His partners were also imprisoned: Morris entered debtor's prison in 1798, and was released in 1801; Nicholson entered in 1799, and died in prison in 1800 (Arnebeck 1991: 118-125; Bryan 1914: 298).

Beginning in 1794, under the terms of the commissioners' agreements, the Greenleaf Syndicate built many of the earliest structures in the capital city, in keeping with the terms of their agreement to build twenty structures each year. Several of these structures were located adjacent to the cultural landscape in Squares 502, 503, and 504. These included: a Federal-style row house development in square 504, located at the corner of 4th Street SW and P Street SW (demolished); Wheat Row (1315-1321 4th Street SW); the Edward Simon Lewis House (456 N Street SW); the Duncanson Cranch House (468-470 N Street SW) in Square 503, east of the cultural landscape; and the Thomas Law House (1252 6th Street SW), adjacent to the cultural landscape. Today, all of these extant buildings are listed on the National Register, incorporated into the area's mid-20th century development, and recognized for their historical significance in the early capital city (Brown 1973a; Brown 1973b; Brown 1973c).

By 1797, the Greenleaf Syndicate had constructed a wharf at the junction of 6th Street SW and the Potomac River, adjacent to the cultural landscape, and had begun developing the area around it—the second such wharf on the southwest waterfront, behind Notley Young's wharf at 7th Street SW. As a result, much of the earliest development in the capital occurred in the southwest quadrant (Bryan 1914: 236-237, 247).

Despite Greenleaf's failures, the early development of the southwest owes in large part to his efforts. His legacy is most obvious in the renaming of Turkey Buzzard Point as Greenleaf Point, a shift made by Greenleaf himself. Prior to the Syndicate's construction efforts in the southwest, the only buildings of note were Notley Young's mansion (near present-day Banneker Park), and a single house occupied by Charles Carroll in the adjacent development of Carrollsburgh. In his memoir, Representative John Cotton Smith described the land around the cultural landscape: "[The southwest] was little augmented by a number of unfinished edifices at *Greenleaf's Point*, … , commenced by an individual whose name they bore, but the state of whose funds compelled him to abandon them, not only unfinished but in a ruinous condition" (Clark 1902: 123). Recalling what was visible in the area, Smith wrote:

> Instead of recognizing the avenues and streets portrayed on the plan of the city, not one was visible, unless we expect a road with two buildings on each side of it, called New Jersey Avenue. … There were also two other blocks consisting of two or three dwelling houses in different directions, and now and then an insulated wooden habitation. There appear to be but two really comfortable habitations [in the Southwest], of which belonged to Carroll, and the other to Notley Young (Clark 1902: 124).

By 1800, the handful of structures built in the District were located in the southwest under the belief that access to the waterfront would prove a good investment. However, without further development, the Greenleaf Syndicate's initial buildings deteriorated for many years and symbolized the failed development of the city (Clark 1902: 119-125; Arnebeck 1991: 124-125). As part of the platted 6th Street SW, the cultural landscape and the rest of the area around Greenleaf Syndicate's wharf was likely used informally for storage of goods and as a transportation corridor for merchants going to and from the wharf. The cultural landscape likely enjoyed views east to adjacent incomplete development and views northeast to the Capitol.

The Washington Arsenal, the War of 1812, and the Southwest in the Antebellum Period

On July 23, 1798, President John Adams issued an executive order that officially established a military reservation at Greenleaf Point, south of the cultural landscape and the site of the present-day Fort McNair. The reservation had been in use for this purpose since at least 1794, and by 1798, it included a cannon mounted behind earthen breastworks, but had yet to be significantly developed as a military reservation. In 1803, the army officially designated the site an arsenal and undertook improvements to meet the site's new function. The arsenal was one of two facilities that manufactured and distributed ordnance for US troops prior to the War of 1812, much of which was shipped from wharfs along the southwest waterfront—likely including the wharf at the cultural landscape (CEHP, Inc. 2005: 4; The National War College 1950: 1).

In August of 1814, the British Army invaded Washington, DC, during the War of 1812 and burned large sections of the federal core, including the Arsenal. Fleeing American troops filled a dry well with gunpowder that exploded, destroying the Arsenal and killing British troops. Reconstruction of the capital city began in 1815. The Arsenal was renamed the Washington Arsenal, and was reconstructed between 1815 and 1821 at a cost of $32,000. When complete, it consisted of 8 brick buildings located south of T Street SW, the northern boundary of the Arsenal at that time (Ramirez 1975; Genis 1977: 5). Meanwhile, the Titanic Memorial Park cultural landscape likely retained its commercial use in association with the wharf. A few scattered houses and structures were located east and northeast of the cultural landscape, according to A. C. Harmon's 1931 map of the City of Washington in 1801-1802 (Harmon 1931).

During the first few decades of the 19th century, the southwest fell out of favor as a desirable neighborhood; most development in Washington, DC, favored the northeast and southeast sections of the city. Constructed in 1815, the Washington Canal linked Georgetown, the city center, and the Anacostia River, effectively cutting off the southwest quadrangle from the desirable parts of the city. The relative isolation of the southwest caused many of its residents to refer to it as "the island," although the working-class neighborhoods in the southwest quadrangle remained connected to the rest of the district through commercial activity. The area was associated with the slave trade, as enslaved persons were often transported using these wharfs. The southwest also hosted numerous commercial businesses dealing in bulky goods including building materials, armaments, and food. Laborers, tradespeople, and dock workers were among the first residents to build houses in the area. As much of the southwest remained undeveloped, many families had small gardens and kept pigs, chickens, and other livestock (Medler 2010: 90).

In the 1830s, the Arsenal expanded its riverside location to include 4 acres of reclaimed marshland, and constructed a seawall at its southern end and additional buildings to the north. Between 1826 and 1831, the federal government built the US Penitentiary in the area south of T Street SW. The land between the cultural landscape and the northern boundary of the penitentiary remained undeveloped and consisted largely of marshland between the St. James Creek and Potomac River (Boschke 1857; Ramirez 1975; Genis 1977: 5).

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 and roadways in the city of Washington (Leach and Barthold 1997: VIII.16). This included the site that would become the Titanic Memorial cultural landscape.

Prior to the Civil War, African Americans comprised more than one-quarter of the District's population, with a significant free and enslaved population residing in the Southwest. In the 1850s, Rev. Anthony Bowen, a leader in the free black community, organized a network of abolitionists involved in the Underground Railroad. Bowen met freedom-seekers at the 6th Street SW wharf, adjacent to the cultural landscape, and booked them passage northward to New Jersey. In 1848, the southwest waterfront was host to the nation's largest escape attempt for enslaved persons. Seventy-seven enslaved persons, many of whom were held captive by prominent Washingtonians (allegedly including two individuals enslaved by First Lady Dolley Madison and President James K. Polk), set sail for Philadelphia on the *Pearl* at an unknown location along the waterfront. However, the ship lost wind and was forced to anchor for the night. The next morning, discovering the escape, an armed posse led by the enslavers set sail on a steamship in pursuit of the *Pearl*. Catching up to the ship, the posse recaptured the enslaved individuals and forcibly returned them to their captors. The event was condemned by abolitionists and sparked a pro-slavery riot in Washington, DC, that lasted for three days (Medler 2010: 90).

In 1857, the United States government purchased additional land and established the northern boundary of the Arsenal at P Street SW, along the southern edge of the cultural landscape. By the late 1850s, most development in the southwest quadrangle was concentrated along the southern edge of the Mall; the adjacent lands to the Titanic Memorial Park cultural landscape saw minimal development, with a limited number of new buildings along 4th and 6th Streets SW. According to Albert Boschke's *Map of Washington City,* as of 1857, four row houses faced P Street SW at the eastern edge of the cultural landscape. There were also at least two commercial structures (of unknown materials) associated with the 6th Street SW wharf within the boundaries of the Titanic Memorial Park cultural landscape (Boschke 1857).



FIGURE 10: Few structures surrounded the Titanic Memorial Park cultural landscape (center, annotated in orange) by 1857. Many of the structures in the vicinity had been built by the Greenleaf Syndicate. These included the Thomas Law House, Duncanson-Cranch House, Edward Simon Lewis House, and Wheat Row. The portion of the cultural landscape comprised of Water Street SW remained shoreline bluffs. Only P Street SW and the north portion of the cultural landscape along 6th Street SW were developed. (Excerpt from Boschke, 1857, Library of Congress)

The Southwest and the Civil War

The Civil War years (1861-1865) marked a period of extensive growth for Washington, DC, 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, DC, was a small, relatively undeveloped town with a population of just over 60,000. Few streets were paved, and open sewers 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 formerly enslaved persons (Leach and Barthold 1997: VIII.51). The cultural landscape served as the city's main shipping and staging area for Union troops, their armaments, and supplies during the Civil War. However, it is unknown if the cultural landscape held temporary wartime structures (See Figure 11).

New percussion cap technologies, developed at the Arsenal in 1860, necessitated an increased civilian workforce and spurred further development of the southwest. With the advent of the Civil War in 1861, the Washington Arsenal and the surrounding commercial enterprises and wharfs became essential elements of the Union strategy against Confederate forces. Army officials, needing more space and fearful of what would happen if the penitentiary fell into Confederate hands, closed the penitentiary site early in the war. It was not used again until 1865, when several conspirators were executed for their role in President Lincoln's assassination and the attempted assassination of two of his cabinet members. The buildings and walls of the penitentiary complex were torn down in 1869 and repurposed to build a perimeter wall for the Arsenal, including the portion at the southern edge of the cultural landscape along P Street SW (Ramirez 1975; Genis 1977: 5).

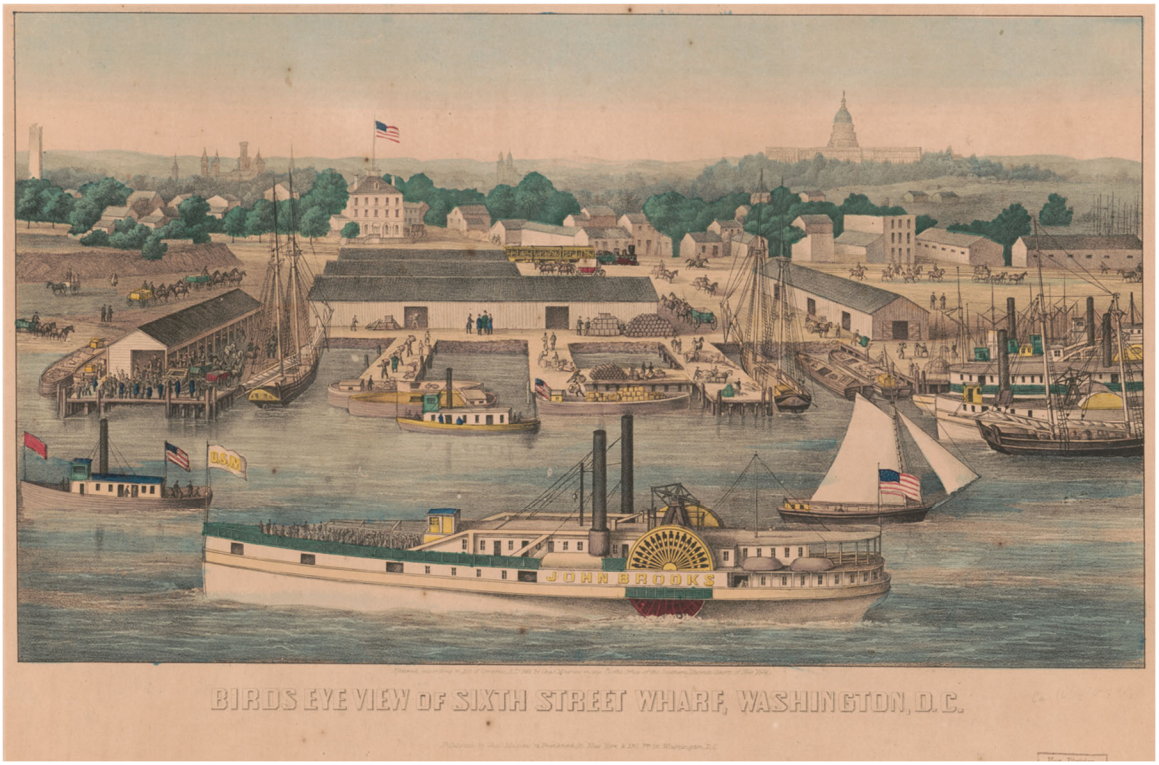


FIGURE 11: This lithograph of the 6th Street SW Wharf during the Civil War is indicative of the conditions of the cultural landscape in the middle of the 19th century. The cultural landscape occupies the central portion of the image as the roadway to the right of the Mount Vernon Hotel (Thomas Law House) and N Street SW. During the Civil War, the cultural landscape served as the city's main shipping and staging area for Union troops, their armaments, and supplies. Several Union soldiers are shown in the lithograph in their iconic blue uniforms. (Magnus, "Birds eye view of Sixth Street wharf, Washington, DC," 1863, Prints and Photographs Division, Library of Congress)

Between 1860 and 1870, southwest Washington, DC, grew rapidly and expanded from 10,000 to 18,000 residents owing to the increased military presence. Waterfront wharfs in the southwest, such as the one at 6th Street SW, served as some of the primary Union ports in the war effort. Wharfs serviced hundreds of ships carrying troops, wounded soldiers, supplies, and armaments—including gun powder and munitions at the Arsenal. In 1862, the District of Columbia Emancipation Act freed all enslaved persons within the District. The growing industries in the southwest offered employment and opportunity for the newly-freed individuals, and thousands settled in the area. Between 1806 and 1870, the African-American population of the southwest quadrangle grew from 18.5 percent to 37.3 percent of all residents (Medler 2010: 90-91).

Summary

By 1866, the cultural landscape served as an active transportation corridor moving troops, goods, and munitions between the 6th Street SW wharf and the Washington Arsenal. At this time, the cultural landscape's spatial organization was established as a public right-of-way with the initial development of Water, 6th, and P Streets

SW. Waterfront improvements and the growing demand for wharfs resulted in the leveling and infill of the topography of the cultural landscape, which had previously consisted of uneven shoreline bluffs. By 1866, the cultural landscape included at least three commercial buildings associated with the 6th Street SW wharf (See Figure 10). Their design and materials are unknown. Other buildings adjacent to the cultural landscape were largely residential and were built as speculative development by the Greenleaf Syndicate. These included the Thomas Law house (adjacent to the cultural landscape at 6th and N Streets SW) and a series of row houses in Square 504 (located at the northeast corner of P and 4th Streets SW). The cultural landscape's streets were paved by 1866. Vegetation likely consisted of patches of grass and trees adjacent to roadways but not planted as part of a formal landscape design. The cultural landscape retained views to northeast of the Capitol and other early Federal structures. New views included views to the south of additional structures at the growing Arsenal, which now bordered the cultural landscape at P Street SW. There is no documentation of extant small-scale features during this time, but these likely included curbing and other features associated with the new roadways.

1866-1905: Late 19th and Early 20th Century Improvements

The Board of Public Works

After the Civil War, Washington, DC, 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. For much of the 19th century, federally-owned open spaces had been used as dumping grounds and as pasture for livestock. As private investment grew, so did the need for sewers, streetlights, and other urban improvements. In the decade following the war, the federal government scrambled to keep up with rapid growth and provide services to residents. In June 1864, Congress took the first step in a larger push toward infrastructure construction, passing an act to clear the streets and parks of squatters' shacks and other unauthorized structures (Leach 1997:VIII.19). 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 US Army Corps of Engineers, which was based in the War Department (Fanning 2005: 3). Brigadier General Nathaniel Michler was appointed to lead the OPBG. For more on this era's administrative history, see the Small Parks Cultural Landscape Overview.

This administrative transfer included public rights-of-ways (including the Titanic Memorial cultural landscape) and had a significant effect on the future 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, the OPBG developed a preliminary plan for the improvement of the city's avenues. In the process, Michler recognized the significance of the tree-lined boulevards, 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." Despite these clear directives, however, Michler's plans remained unfunded until the 1870s (Quinn 2005: 17).

Michler's thinking was in keeping with the Urban Parks Movement, which gained momentum in the second half of the 19th century and advocated for the inclusion of open space in rapidly developing metropolitan centers. The movement emphasized the need for parks where city dwellers could find refuge from the dirt, heat, and crowds of American cities. New York's Central Park (1859), designed by Frederick Law Olmsted and Calvert Vaux, influenced the establishment and design of large parks in several American cities, including Fairmount Park in Philadelphia (1865), San Francisco's Golden Gate Park (1870), and Forest Park in St. Louis (1876) (Bushong 1990: 61). Olmsted and other urban parks advocates believed parks were imperative to good health and provided both physical and spiritual benefits to people. Many park designs from this era were influenced by aesthetic philosophies and landscape theories emphasizing the sublime, beautiful, and picturesque. In Olmsted-designed parks, winding walks and drives offered a variety of scenes meant to elicit a range of intellectual and emotional responses (Hawkins 1991:277, 258).

Construction throughout Washington, DC, 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 spaces. 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, 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. To achieve these parkings, 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). The Parking Commission oversaw the work and eventually planted over 60,000 street trees throughout the city (Beveridge 2013:182). It is during this time that the portions of the cultural landscape were first paved as a public right-of-way and marked for future improvement.

Between 1872 and 1873, the Board of Public Works, under the supervision of the Territorial Government, constructed sewers underneath the cultural landscape at P Street SW and adjacent to it at N and 4th Streets SW. The P and N Street SW sewers ran underneath the cultural landscape, emptying the greater 4th Street SW sewer directly into the Potomac River along the southwest waterfront (Gedney 1873). During the same period, the Board of Public Works first paved a small portion of Water Street SW where 6th Street SW met the waterfront with granite and trap block. By 1873, only the main north-south thoroughfares of 6th and 4th Streets SW had been paved in the lower portion of the southwest, adjacent to the cultural landscape. Each of these streets was

paved with stone, beginning at the Mall and extending to the waterfront. The improvement of 6th Street SW was the first recorded improvement of the former streets that comprise the cultural landscape (Gedney 1873).

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, DC, 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).

Having made this initial inventory, Babcock set out to systematically improve the reservations along streets and avenues 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, DC—where board members and their cronies owned property, at the expense of working-class neighborhoods such as the southwest. 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. In 1880, the District of Columbia Board of commissioners proposed a new sewer system underneath the cultural landscape in order to divert residential sewage from the Washington Channel into the Potomac River. It is unknown if this new sewer system was constructed (Green and Bruff 1880). 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, most of the streets surrounding the cultural landscape had been improved: 4th Street SW was graded with granite and trap rock (1873) and later macadamized (1886); 6th Street SW was graded with granite and trap rock (1873); and Water Street SW was covered with asphalt and concrete (circa 1886). P Street SW was the only roadway in the cultural landscape that was not improved during this time (Gedney 1873; "City of Greene and Bruff 1880; Rossell and Lusk 1892).



FIGURE 12: Excerpt from "The national capital, Washington, DC. Sketched from nature by Adolphe Sachse, 1883-1884," showing conditions around the cultural landscape in 1884. The artist noted the route of the streetcar along Water Street SW with a dashed line. The approximate boundaries of the cultural landscape are annotated in orange. (Sachse 1884, Library of Congress; annotations in white and orange by the CLI author)

The earliest recorded vegetation in the cultural landscape dates to 1880, when the District of Columbia Board of commissioners planted a row of Buttonwood or American Sycamore trees (*Plantanus occidentalis*) on the eastern side of 6th Street SW, between N and Water Streets SW. The trees were part of the program to create "parkings" in the strips of grass alongside District streets. The new trees were planted along what is the present-day northern walkway in the cultural landscape (Green and Bruff 1880).

By 1880, the cultural landscape featured at least ten gas lamps: three on the south side of P Street SW (between 4th and Water Streets SW), five along Water Street SW (between P and N Streets SW), and three on the east side of 6th Street SW (between Water and N Streets SW). Their design is unknown (Green and Bruff 1880). By 1891, the cultural landscape featured at least fourteen gas lights: four District government gas lights along P Street SW (between 4th and Water Streets SW), two District government gas lights on the western side of Water Street SW, one District Government gas light at the northeastern corner of N and 6th Street SW, and 4 electric lamps along the eastern side of Water Street (between P and N Streets SW). See Figure 13 for a detailed location of each lamp (Rossell and Lusk 1892).

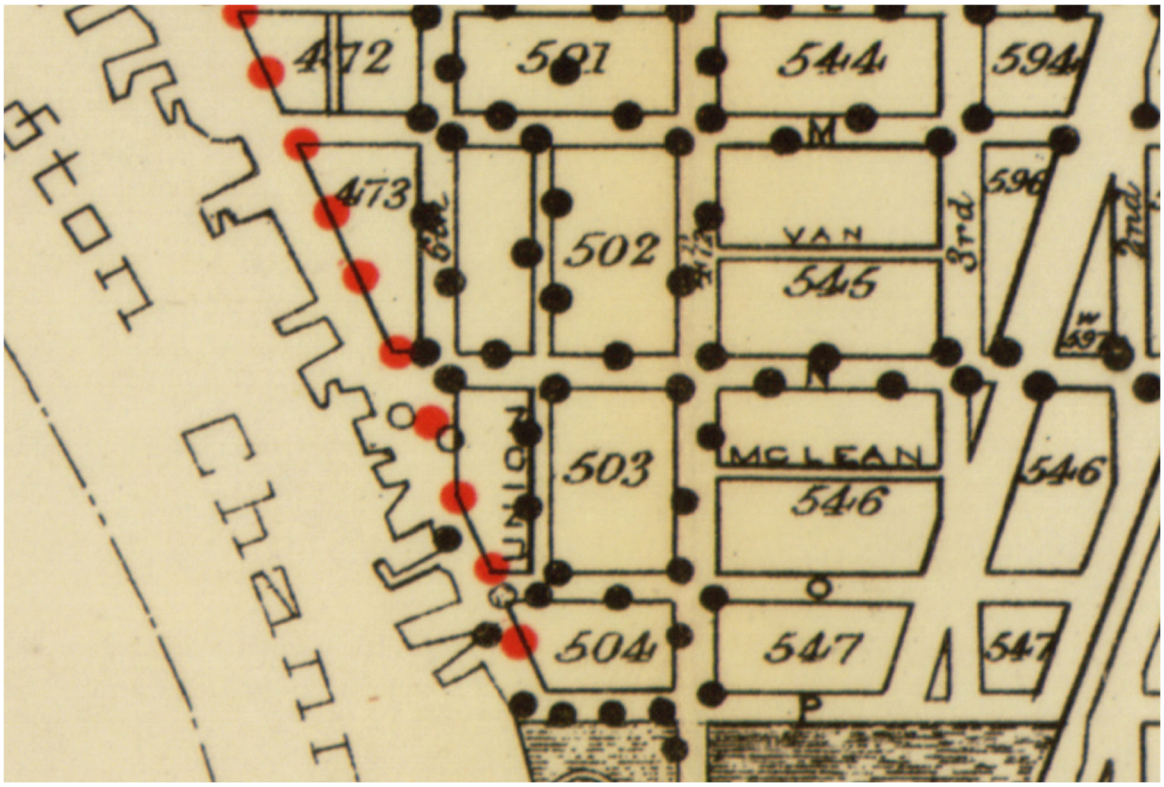


FIGURE 13: By 1891-1892, the cultural landscape featured at least fourteen streetlamps. Red dots indicate electric lamps, black dots show District government gas lamps, and open circles are oil lamps. The specific design of these lamps is unknown. (Excerpt from Lusk, "Statistical Map. No. 7," Library of Congress).

Washington and Georgetown Railroad 7th Street Line and Car Barn

As the Southwest area of Washington, DC, urbanized in the second half of the 19th century, new streetcar lines began appearing around the city. On October 2, 1862, the Washington and Georgetown Railroad opened the District's first streetcar line, which ran along Pennsylvania Avenue between Georgetown and the Navy Yard. The rapid success of the line prompted the company to expand. On November 15, 1862, the company added two new lines along 7th and 14th Streets NW/SW. In 1875, in an effort to serve the growing civilian and military population of the southwest, the Washington and Georgetown Railroad extended the 7th Street line along Water Street SW and the Potomac River. The new line terminated at P Street SW along the northern edge of the expanded Washington Arsenal and within the cultural landscape. During this time, tracks were installed in the center of Water Street SW and P Street SW. Each car consisted of a single horse-drawn carriage (Trieschmann et al. 2005: 22-26).

Development of the city's first horse-drawn streetcar lines were private ventures. However, permission for track construction and the development of associated features were granted to each company on an individual basis by Congress. Despite the high-cost initial investment, the new lines promised sustained financial profit and

proved to be the major incentive for further urban development. The earliest streetcar lines, including the Washington and Georgetown Railroad lines, capitalized on existing heavily traveled routes near major employment centers like the Navy Yard, southwest waterfront, and the Washington Barracks (renamed after the Washington Arsenal was closed in 1881). All three of the Washington and Georgetown Railroad's lines—the Georgetown-Navy Yard, 7th Street, and 14th Street lines—spurred the development of residential neighborhoods along their routes. In the later decades of the 19th century, streetcar companies pursued further financial gain through land speculation by expanding lines into developing suburban areas that were promoted as premier residential neighborhoods created for the middle- and upper-income residents of the capital. By expanding along the waterfront, companies also linked their routes with the growing passenger steamship industry offering further connections to Norfolk, Mt. Vernon, Alexandria, Philadelphia, and New York City (Trieschmann et al. 2005: 24-26).

The construction of tracks within the cultural landscape was funded by the Washington and Georgetown Railroad and required the modification of the streets previously improved by the Territorial Government and the Board of Public Works. Around the same time as the 7th Street line was expanded in 1875, the company constructed a car shed and horse stables at the northeastern corner of Water and P Streets SW, adjacent to the cultural landscape. The new barn served as the southern terminus to the expanded line and was one of two barns located at each end of the 7th Street line, which linked the wharfs of the southwest waterfront with the mercantile corridor of 7th Street, 14th Street, and the growing neighborhoods of the northwest. The design of these buildings is unknown. However, the northern building consisted of a one-and-a-half-story car shed, separated by a narrow alley from the two-story horse stables and company offices along P Street SW. See Figure 14 (Tindall 1918: 21-86; Trieschmann et al. 2005: 24-26; Sanborn 1888).

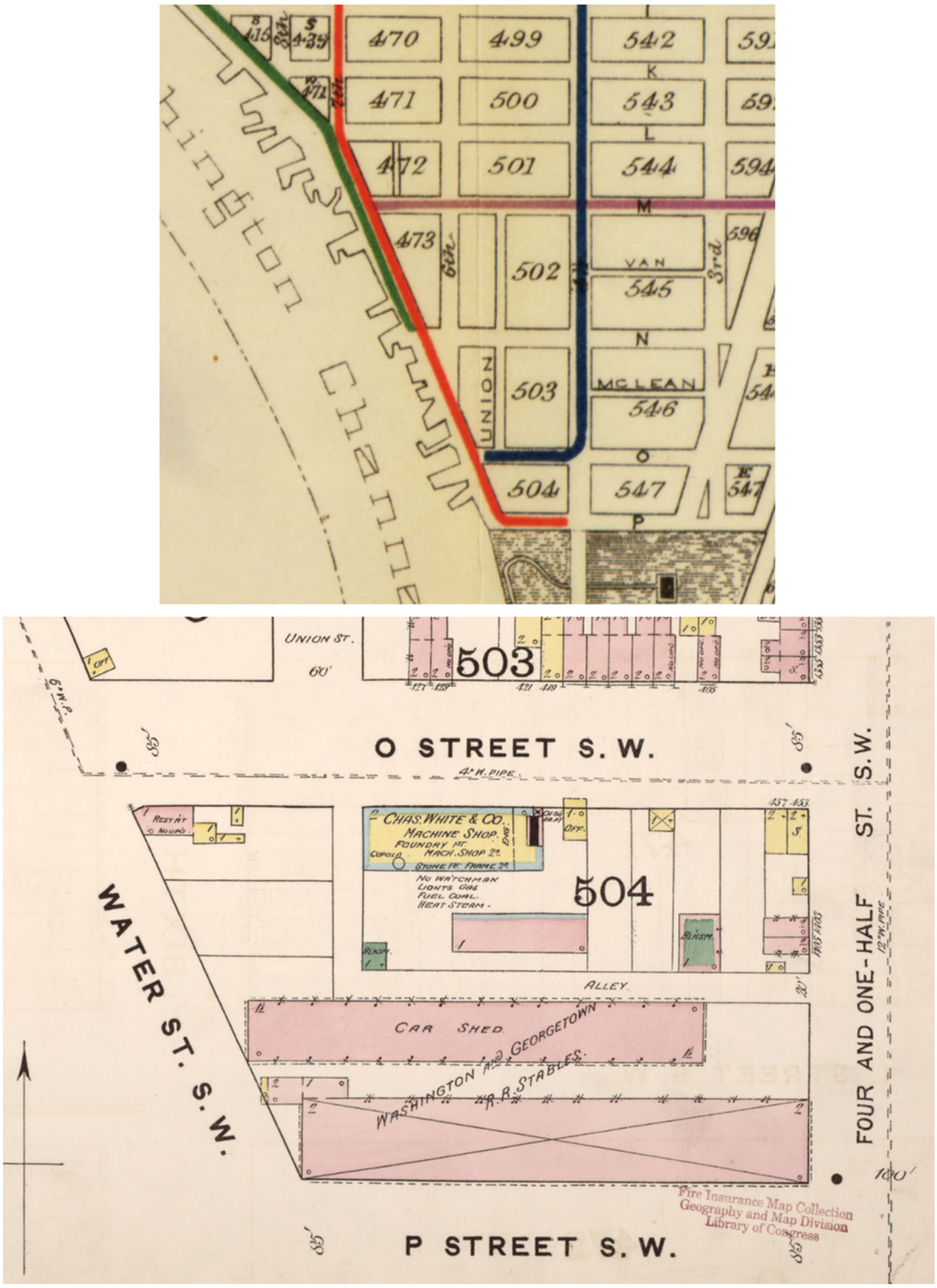


FIGURE 14: The Washington and Georgetown Railroad (red) extended their 7th Street line along Water Street SW and built a car barn and stable at P street SW circa 1870, which served as the southern terminus of the line. (Excerpts from Lusk, "Statistical Map. No. 7," Library of Congress; Plate 1, 1888 Sanborn, Library of Congress)

By the late 1880s, horse-drawn streetcars began to fall out of favor and companies began searching for alternative power sources for their streetcar lines. Horsepower had many limitations, and its efficiency was largely determined by road and travel conditions. Horse-drawn lines relied on slippery metal rails with cobblestones in between to provide grip for the horses. However, the wheels of other vehicles not bound by the tracks frequently were snared in the rails, and the cobblestones between the rails created uneven and bumpy conditions. Compounding the issue, horse-drawn streetcars were not permitted to travel faster than six miles per hour, while other vehicles could travel as fast as nine miles per hour—significantly limiting the efficiency of the horse-drawn streetcar lines. Horse-drawn lines were also limited by steep grades and required a significant number of horses to operate each car, with as many as seven horses required per car at steeper grades. The grueling nature of the work meant that horses could only be used for a few years at a time, before retirement. The constant replacement and care required of streetcar horses resulted in significant expenses to each company and prompted companies and Congress to look for other alternatives (Trieschmann et al. 2005: E.28).

With the proliferation of new technologies and the relative unpopularity of horsepower, Congress in 1889 legislated the end to horse-drawn lines within the original boundaries of the Federal City. The District of Columbia Appropriation Act of 1890 (enacted March 2, 1889) required that all lines operating within the city switch to some other technology within two years and prohibited the use of overhead wires. As a result, experimentation with new underground propulsion systems proliferated in the late 19th century. Washington, DC, was not alone in its desire to move away from horsepower; Cleveland, Pittsburgh, Toronto, Manhattan/New York City, London, Paris, Budapest, and Brussels all began experimenting with alternative propulsion systems. New technologies varied widely, and many were short-lived. Popular alternatives included magnetic power, storage batteries, surface contact systems, compressed air, and cable systems (Trieschmann et al. 2005: E.28-31).

Many American cities began exploring the use of cable systems during the late 1870s and 1880s. The system used underground steel cables that ran through a powerhouse and wheelhouse at each end of the line. In 1886, the United States House of Representatives' Committee on the District of Columbia published a report, describing cable-system as "the best known method of passenger transit through city streets, insuring speed, safety, cleanliness, and a uniformly cheap service." In the same report, the Committee described the cable system in relation to horse-drawn traction:

> The present facilities afforded by the horse railroads are entirely inadequate for the needs of the present population....The cable system...will rid the Streets of the present unsightly, annoying and frequently dangerous horse-car rail, leaving the surface of the street from curb to curb smooth and even, thus giving to the owners of vehicles of every kind a safe and comfortable roadway. The danger and annoyance that attends the use of Streets where the rail is necessarily in use where horse railroads are run is well known....From a sanitary point of view the cable system has much to commend it, ridding,

> as it does, the city of stables, the Streets of filth, and the air of noxious smells (Trieschmann et al. 2005: E.30).

Cable-based systems greatly simplified the streetscape, but required significant investment on the part of each company. The system required the construction of steam powerhouses that continuously moved steel cables, housed in conduits beneath the street, at the rate of nine miles an hour. In turn, each streetcar was led by a grip car where the driver could engage or release a mechanism that gripped the underground cable. On more popular routes, operators could add additional trailers to the grip car to accommodate additional passengers. However, only the grip car was connected to the underground wire cables (Trieschmann et al. 2005: E.47).

On May 12, 1890, the Washington and Georgetown Railroad opened the first cable car system in the District of Columbia along their 7th Street line. The new system replaced the existing line along the same route from the Washington Barracks, along the waterfront, though the dense 7th Street residential and commercial corridor, and terminating at Florida Avenue. Cable for the new line was laid underneath the existing tracks in the cultural landscape, terminating at Water and P Streets SW. Capitalizing on the success of the new cable system on the 7th Street line, the Washington and Georgetown Railroad swiftly converted its other lines to cable. Charles C. Glover and Henry Hurt, the vice president and president of the Washington and Georgetown Railroad respectively, spent five weeks surveying streetcar systems across the country before settling on a cable system in 1890. Hurt believed that the company's new system would serve as a transportation model for the entire country and would rapidly return their initial investment. The duo then commissioned engineer Daniel Bontecou of Kansas City to design the new system (Trieschmann et al. 2005: E.47-48).

Soon after switching their 7th Street line to cable, the Washington and Georgetown Railroad commenced a $3,500,000 capital improvement project that called for new car barns, powerhouses, and the installation of miles of underground cable. The company commissioned architect Walter C. Root, the younger brother of famed architect John W. Root of Burnham and Root, to build three new car barns and powerhouses for the cable system. The powerhouse for the 7th Street line was constructed adjacent to the cultural landscape on the northeast corner of Water and P Streets SW. The new powerhouse was completed by 1891, replacing the extant car barn and stables on the same site. The new building was designed in the Richardsonian Romanesque style and included offices, an engineer and dynamo room, engine room, coal storage, repair shop, and car barn.

Interestingly, Root had previously worked in Kansas City, the home of the systems designer Daniel Bontecou. In total, Root designed 4 buildings under the new campaign. These included:

- The Mount Pleasant Car Barn at 14th Street south of Park Road N.W. (1891, demolished)
- The 7th Streetcar Barn and Powerhouse at P and Water Streets S.W. (1890-1891, demolished)
- The Navy Yard Car Barn (1891, extant) in the 700 block of M Street S.E.
- The Pennsylvania Avenue Powerhouse at 14th and E Streets N.W. (1891, burned 1897)

The buildings were all completed in 1891 in the Romanesque Revival style, which was popular at the time. On September 21, 1895, the Rock Creek Railway Company acquired the Washington and Georgetown Railroad. The new Congressionally-chartered company was named the Capital Traction Company (Trieschmann et al. 2005: E.48-49).

However, the success of the cable system was short-lived. On September 29, 1897, a massive fire destroyed the Pennsylvania Avenue Powerhouse at 14th and E Streets NW. The vulnerability of the cable system to fire forced the Capital Traction Company to switch all lines to electric. Retrofitting of the 7th Street line required the removal of underground cables and their replacement with underground electric wiring in the existing conduits. Temporary horse-drawn cars operated along the 7th Street line (including within the cultural landscape) until improvements were completed on May 26, 1898 (Tindall 1918: 54).

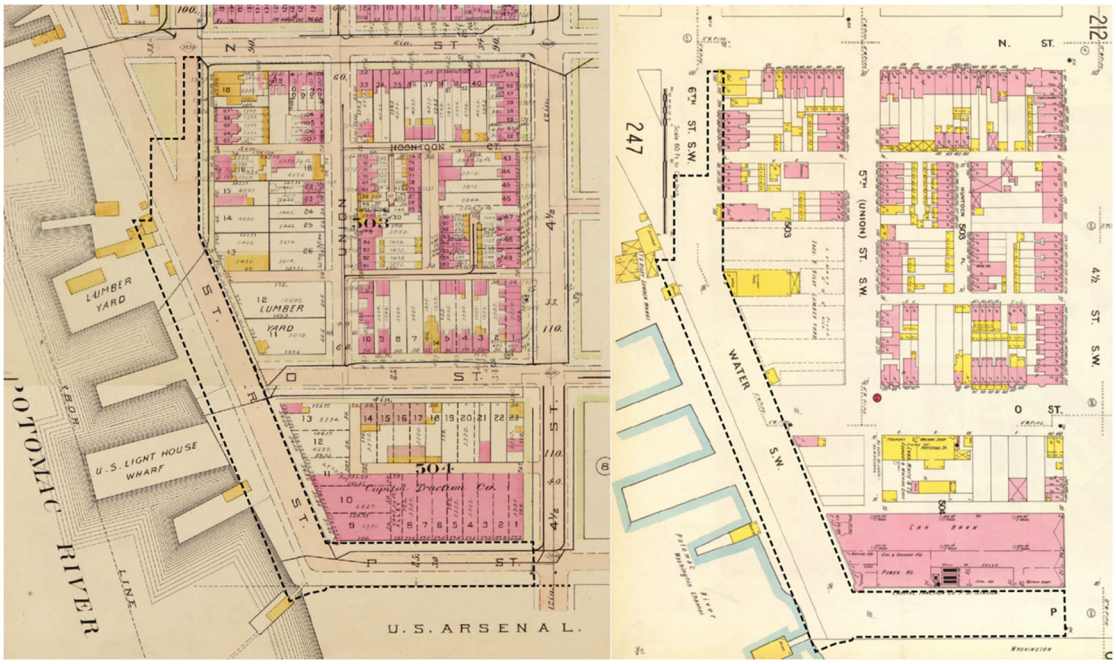


FIGURE 15: By the 20th century, an electric streetcar line passed through the cultural landscape along Water Street SW and P Street SW, terminating in the car barn and powerhouse located at the corner of those two streets. The area also featured several wharfs and industrial businesses such as the Charles White & Co. foundry and the T. R. Riley lumber yard. By 1903/1904, residential development had increased and there were few vacant lots in the vicinity of the cultural landscape. The boundaries of the cultural landscape are shown with a black dashed line (Excerpts from Baist 1903; Sanborn 1904, Library of Congress)

By the early 1900s, much of the area surrounding the cultural landscape had urbanized. Industrial businesses dotted the larger waterfront lots. These included the Charles White & Co. foundry and the Thomas R. Riley lumber yard. The 1904 Sanborn map and the 1903 Baist's Real Estate Atlas indicated 5 wharfs adjacent to the cultural landscape. From south to north, these were: a ruined boathouse, an unnamed boathouse and dock, the US Light House Service wharf, an unnamed wharf, and the T. R. Riley Lumber wharf. Many of the wharfs north of the cultural landscape serviced large passenger steamships that brought people to the District from Norfolk, Mt. Vernon, Alexandria, Philadelphia, and New York City. See Figures 12 and 15 (Sachse 1884; Baist 1903; Sanborn 1904). These structures, in addition to the 7th Street powerhouse (P and Water Streets SW), featured prominently along the future cultural landscape in the 1884 sketch of the city by Adolphe Sachse (Figure 14).

The Great Flood of 1881 and the Creation of East Potomac Park

In February of 1881, a major flood event along the Potomac River forced water northward and inland from the shoreline, submerging much of the southwest, and halting only three blocks south of the President's House on Pennsylvania Avenue NW. The 1881 flood was caused by melting snows from a severe winter, which was compounded by decades of sedimentation in the Potomac River. Prior efforts to dredge or improve the Potomac River had fallen on deaf ears in Congress. The significant flood event of 1881 forced Congress to reevaluate much-needed improvements to the Potomac River—and consequently the southwest waterfront (Gutheim 2006: 94).

Previously unrealized plans by Lieutenant-Colonel Nathaniel Michler (1872), Chief of Engineers S. T. Abert (1876), and Major William Twining (1879) called for the dredging of two channels along the Potomac. As envisioned by Michler and Abert, the first channel was to be on the Washington side of the river (along the southwest waterfront) and the other on the Virginia side. Each channel would be dredged to 12 feet in depth. Michler also called for the demolition of Long Bridge, which he believed acted as a dam. Both Twining and Michler called for the dredged materials to be deposited on the river flats across from the southwest waterfront and the cultural landscape. The newly-created land would then be used as parkland (known as East Potomac Park). Twining modified Michler's plan and called for the creation of a Washington Channel bounded on the north by a sluicing basin that would purify water into the dredged commercial waterfront. Abert later proposed that the new land be enclosed by a masonry edge, surrounded with riprap, and drained with pipes (Gutheim 2006: 82-82, 94-95).

After the 1881 flood, noted sanitary engineer George E. Waring urged Congress to adopt the previous plans and to fill the flats to a designated wharf line, behind which would be a new public recreation area. Following substantial Congressional funding, United States Army Corps of Engineer-in-Charge Major Peter C. Hains took up the mantle and began making plans for the Potomac River's improvement. In 1882, the Board of Engineers

that had studied the previous plans recommended a hybrid proposal that utilized Twining's sluicing ponds and Abert's filling and embankments. Reclamation work began in the summer of 1882 under the supervision of Hains (Gutheim 2006: 82-82, 94-95).

In 1886, Hains modified the 1882 plan and called for the merging of the four sluicing ponds into one larger Tidal Basin. As construction continued, Hains and the Army Corps built a temporary railroad across the river from the cultural landscape that transported the dredged material to the southern end of the newly formed parkland. By the end of the decade, dredging around the Tidal Basin and Washington Monument had been completed; however, dredging and filling of East Potomac Park would continue into the first few decades of the 20th century. Improvement of the newly named and created Washington Channel sparked increased commercial activity in the southwest, ushering in the waterfront's "golden age" (Gutheim 2006: 82-82, 94-95).

The Golden Age of the southwest waterfront (1880s-1905)

Commercial activity along the southwest waterfront benefitted greatly from the harbor improvements of the 1880s. The Washington Channel was now both a protected harbor and a deep-water port, sheltered from future silting and ice flows. No other ports, including Georgetown to the north, featured the same advantages as the newly improved southwest waterfront. Accordingly, between 1895 and 1930, the Southwest saw its largest population growth to date, ushering in a "golden age." The population of the southwest peaked in 1905 at 35,000 residents (Medler 2010: 92-93).

Community and commercial institutions grew rapidly in the area as increasingly diverse communities began to call the southwest home. By this time, the neighborhood was host to substantial Jewish and African American social networks. Historian Keith Medler believes that the Southwest's community institutions reached their peak between 1900 and 1903. By this time, the neighborhood featured more than two dozen houses of worship and numerous voluntary associations, schools, and social agencies. During this time, the Jewish population grew from 20 to 190 families. The Neighborhood House (later the Barney Neighborhood House) opened in 1900 as the city's first social settlement house for whites. Later, the group would take up residence in the Duncanson-Cranch House built by the Greenleaf Syndicate, just north of the cultural landscape along N Street SW. Other organizations included the Southwest Neighborhood House for African Americans and the Council House for Jewish residents. All of these community organizations fostered a tightly-knit and lively neighborhood (Medler 2010: 92-93).

McMillan Plan (1902)

The rapid growth of the Southwest 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 Columbian 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, DC, 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 comprised many of the same renowned designers from the World's 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, placing 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 Potomac riverfront north of the cultural landscape, between the Tidal Basin and Georgetown. The section of the report entitled "The Larger Parks and Their Connections" called for a broad, paved quay along the shoreline from the Washington Channel to the

mouth of Rock Creek—the present-day Rock Creek and Potomac Parkway. The McMillan Commission called for a continuous wall along the waterfront, instead of "jutting piers which retard the current and tend to cause shoaling" (Moore 1902). In building a level, even quay along the northern waterfront, the Commission hoped to deter the kind of industrial development and wharfs that characterized the southwest waterfront along the Washington Channel. Once improved, the Commission noted that commercial activity could continue to use the waterfront in a controlled way, and that it might even serve as a point of interest for park users along the elevated parkway. The southwest waterfront was not specifically mentioned in the McMillan Plan, likely because the Washington Channel and East Potomac Park were already undergoing improvements according to many of the ideas already specified in the plan. However, the industrial conditions of the southwest waterfront stood in stark contrast to the picturesque and tidy values embodied in the McMillan Plan and likely served as a tacit counterpoint to the goals of the Commission.

Summary

The period between 1866 and 1905 marked the most substantial period of urbanized development for the Titanic Memorial Park cultural landscape prior to its conversion to parkland. By 1905, the southwest had reached its peak population and the waterfront reflected the growing urbanity of the area. Within that period, Titanic Memorial Park cultural landscape retained its historic land use as a commercial and transportation corridor, even as it was significantly improved as a public right-of-way.

The topography remained generally flat, with a slight slope to the west along the Washington Channel, generally consistent with earlier periods. As further development cropped up along the waterfront, it is likely that the shoreline topography was also altered. The addition of a streetcar line down the center of P and Water Streets SW marked a slight change in the spatial organization of the cultural landscape, which was now divided down the middle by streetcar tracks.

In the decades after the Civil War, all of the roads within the cultural landscape were paved with granite and trap rock; however, by 1905, the specific paving material of the cultural landscape is not known, and it is likely that each street could have been further improved. Streetcar tracks occupied the middle of Water and P Streets SW. Like many of the city's streetcar lines, the area between the tracks likely consisted of cobblestones, dating to the era when horses used them for traction. It is unknown if there was curbing or sidewalks by this time.

Development around the edges of the cultural landscape altered the views from the cultural landscape during this period. Development on each side of the roads now framed views to the south of the northern wall of the Washington Barracks (formerly the Arsenal) and to the turret and smokestacks of the 7th Street Powerhouse (P and Water Streets SW). The cultural landscape likely also featured views to the west of reclamation efforts in East Potomac Park. Views within the cultural landscape changed as development increased along the edges of

the public rights-of way; however, views to the NE/SW along Water Street SW, to the E/W along P Street SW, and the N/S along 6th Street SW remained generally consistent with the previous era.

Vegetation included a row of Buttonwood or American Sycamore (*Platanus occidentalis*) trees along the eastern side of 6th Street SW, south of N Street SW. No other plantings were uncovered during the course of this CLI, but it is likely that other trees and shrubs were generally located along the edges of the roadways that composed the cultural landscape. Documented small-scale features were limited to fourteen streetlamps, a mixture of oil, gas, and electric. The design of these lamps is unknown. The cultural landscape likely also featured various small-scale features associated with the wharfs and other maritime functions.

1906-1913: Early 20th Century Development and the Sinking of the Titanic

(*This section consists of two parts: one addresses the Titanic Memorial Park cultural landscape along the Southwest waterfront, and the other the design and creation of the Titanic Memorial sculpture.*)

Early 20th Century Developments Associated with the Cultural Landscape

The reclamation of East Potomac Park was completed in 1911, across the Washington Channel from the cultural landscape. Subsequently, the new park was transferred to the Office of Public Buildings and Grounds on August 24, 1912. The final area of reclaimed land totaled 600 acres and was several feet above high tide and flood level, altering the viewshed from the cultural landscape (Garrison and Lester 2017: 26).

The cultural landscape continued to see marked physical development following its peak population in 1905. A 1912 harbor line survey of the Washington Channel shows the cultural landscape as an active transportation corridor, much as it was during previous periods of development. The Capital Traction Company's streetcar line now included several additional spurs into and out of Square 504, the company's car barn and powerhouse. Another company, the Washington Railway and Electric Company built an additional streetcar line along Water and P Streets SW, terminating at their company barn along 4th Street SW, outside of the cultural landscape. By 1912, the cultural landscape featured additional structures associated with its wharfs (See Figure 16). From south to north, the cultural landscape featured: two boathouses, the U.S Light House Service pier and building, a new multi-story brick Naval Reserve Armory, the District of Columbia Naval Reserve wharf, the T. R. Riley lumber wharf and seven associated structures, the Rayburn and Banks wharf and structure, and a small marina with two L-shaped docks and an office. There were also several other wharfs and maritime structures north of the cultural landscape ("Harbor Lines," USACE 1912).

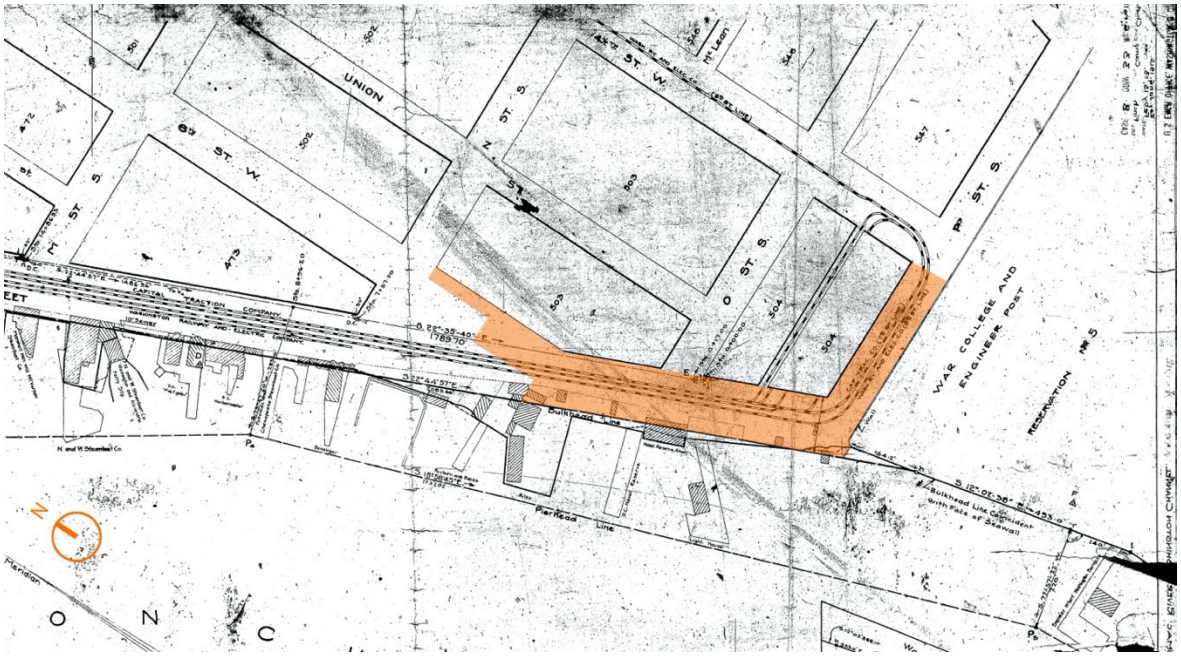


FIGURE 16: In 1912, the US Army Corps of Engineers conducted a survey of the Washington Channel Harbor Lines. By this time, the cultural landscape included at least 14 waterfront structures and featured four wharfs and two docks. The cultural landscape is shown in orange. (Excerpt from ETIC_WEPO_801_81002_[id176436])

The Sinking of the RMS Titanic and the Formation of the Woman's Titanic Memorial Committee

On April 15, 1912, the *RMS Titanic* sank in the North Atlantic Ocean. The *Titanic* was a British passenger liner widely hailed as unsinkable, due to its stature as the largest ship afloat and its advanced maritime design. It was completed in 1912, and the White Star Line, the owner, launched the ship on its maiden voyage on April 10, 1912. The intended route extended from Southampton to New York City, but on the morning of April 15, 1912, the ship sank south of Newfoundland. At the time of the *Titanic's* sinking, the event was the largest single mass casualty event in American history, killing more than 1,500 people. The disaster shocked and infuriated the world, shattered American confidence in technology, and marked the end of an era of perceived growth and invincibility (Barsoum 2006: VIII.2)

Despite the ship's advanced safety features, it only carried enough lifeboats for half of its estimated 2,224 passengers. When loading the lifeboats, crew members adopted a "women and children first" policy. While this policy was not strictly followed, almost three-quarters of the ship's female passengers survived, in contrast to only one-fifth of male passengers (Barczewski 2004: XXIV; 23-35; Barsoum 2006: VIII.2).

The heroism of the men of the *Titanic* was readily picked up by the media and broadcast worldwide, rapidly hastening calls for a memorial in their honor. Leading this charge were many wealthy and prominent women,

who were acquainted with first-class passengers John Jacob Astor, Benjamin Guggenheim, and Isidor Strauss—all of whom "gave their lives so that the women and children might be saved" (*The Washington Times*, April 29, 1912: 14). Two weeks after the tragedy, a group of prominent women met to discuss the creation of a lasting memorial and adopted the slogan "woman's tribute to heroic mankind" to describe their efforts. The new group chose the name "Woman's Titanic Memorial Committee" and elected a secretary and chairwoman to lead the memorial effort. Clara Hay, the widow of the former Secretary of State John Hay, accepted the position as chairwoman of the committee and elected as secretary Natalie Hammond, the wife of inventor John Hays Hammond (Barsoum 2006: VIII.2; *The Washington Times*, April 29, 1912: 14; *Evening Star*, May 1, 1912: 23).

The Woman's Titanic Memorial Committee quickly launched a fundraising campaign for the new memorial. The group formed the "Committee of 100," an invitation-only group of women who were tasked with soliciting donations from other individuals across the country. The Committee of 100 was almost exclusively made up of wealthy white women, despite the group's initial declaration that the Committee of 100 would be made up of women from each state of the union regardless of race, religion, or social standing. In an apparent effort to appeal to all women across America—regardless of social class—the group asked only for contributions of $1, "in order that every woman would find it within their means" to contribute to the memorial fund (*The Washington Times*, April 29, 1912: 14). First Lady Helen Taft contributed the first dollar to the new fund. First Lady Taft broke with the custom of the time that held that the wives of presidents should not take a stance on social issues, and in a letter to the general public, she urged every woman to contribute to the fund following her example. In order to solicit donations, the committee embarked on a broad letter-writing campaign, sending tens of thousands of letters to women across the country. The group capitalized on their existing relationships and sent letters to women's labor unions, clubs, fraternal orders, and literary and social organizations—reaching over 28,000 organizations. Notably, the group stipulated that only donations from women would be accepted towards the memorial (*The Washington Times*, April 29, 1912: 14; *Evening Star*, May 1, 1912: 23).

By August, the committee had formed an international constituency of donors that included women from China, Australia, South Africa, Iran, Egypt, American Samoa, and Bolivia. Within the United States, the group continued to receive donations from each state, having divided the country into individual districts and subdistricts headed by the Committee of 100 (*Evening Star*, August 27, 1912: 4). Notable state donors included Princess Kawana Koa of the royal family of Hawaii, who had booked a ticket on the *Titanic* but did not board because she had undergone emergency surgery (*The Washington Herald*, July 27, 1912: 6). Other fundraising efforts included band concerts, movie nights sponsored by moving picture houses, galas at the estates of the committee members, and theatrical performances by famous stars who donated their time for the cause (*Evening Star*, August 27, 1912: 4; *The Washington Herald*, August 23, 1913: 6).

Washington, DC, was selected as the site for the new memorial. The Woman's Titanic Memorial Committee chose the city with the notation that by placing the memorial in the capital, it would serve as a national memorial and would avoid any appearance of being a localized effort. However, the form and design of the memorial had yet to be decided. Early organizers suggested raising funds to build a memorial hospital or a YWCA; however, these ideas were quickly dismissed due to the sheer amount of funding such an effort would require. The consensus of the Woman's Titanic Memorial Committee was that a memorial arch would best suit the needs of the organization. At the time, Washington, DC, had memorials of various designs, but as the committee pointed out, none of the existing memorials took the form of an arch. Construction of such an arch would be funded by the initial fundraising campaign and then by individual states that would contribute stones to the project. While the design of the arch remained vague, the Committee decided that all letters received by women would be interred in a capsule within the arch (*The Washington Times*, April 29, 1912: 14; *Evening Star*, May 4, 1912; *The Washington Post,* September 22, 1912: 28; *The Washington Times*, May 5, 1912: 20).

By the end of 1912, no site within Washington, DC, had been selected for the memorial. Some of the committee members argued that the arch should be constructed over Pennsylvania Avenue NW in the manner of triumphal arches of Rome and other ancient cities. Another option was to locate it on Meridian Hill, overlooking the city and strategically anchoring the northern end of 16th Street NW, with the White House at the other end. The committee's most popular option was to locate the memorial on the Mall, where other memorials to Washington, Lincoln, Grant, and Sherman were located (*Evening Star*, August 27, 1912: 4).

Several artists and sculptors offered to design the memorial, owing to the national publicity generated by the fundraising campaign. Noted 20th century illustrator, Charles Dana Gibson, creator of the Gibson Girl, submitted a drawing that he believed embodied the spirit and purpose of the committee's cause. While not a specific design for the memorial, Gibson's drawing was widely circulated by the Woman's Titanic Memorial Committee to promote its cause. His illustration depicts a noble woman standing against a memorial arch with a chisel and hammer in her hand, having just carved the words "To the men who gave their lives that the women and children might be saved." The figure, who Gibson believed represented the ideals of womanhood, stands over the palms of suffering and wears a victory crown of laurels—imagery that Gibson believed represented the whole story of the memorialization movement (*Evening Star*, June 16, 1912: 3).



FIGURE 17: Celebrated American illustrator Charles Dana Gibson submitted this illustration to the Woman's Titanic Memorial Committee for use in their fundraising efforts. The sketch shows a woman standing in front of a memorial arch, having just carved the words "To the men who gave their lives that the women and children might be saved." Gibson's drawing is the earliest design for the Titanic Memorial (*Evening Star*, June 16, 1912: 3)

In May of 1912, sculptor and philanthropist Gertrude Vanderbilt Whitney joined the Committee of 100, representing the state of New York. Energized by the committee, Whitney immediately began sketching her own design for the new memorial. Another notable female sculptor, Frances Loring, proposed to design the memorial free of charge (*Evening Star*, June 16, 1912: 3; *The Washington Times*, May 12, 1912: 2)

Despite international interest, the Titanic Committee and Congress failed to agree on a site for the Titanic Memorial. Both the design and location of the memorial had to be approved by the Commission of Fine Arts and legislated by Congress prior to construction. The earliest suggestion of a site on the Potomac River appears to have come from Baltimore businessman William M. Ellicott, who suggested a secluded waterfront site along the Potomac River at the Palisades. Ellicott urged Congress to declare a national park at this site, which would offer the proper seclusion and waterfront location for the somber message of the Titanic Memorial arch (*Evening Star*, May 20, 1912: 7).

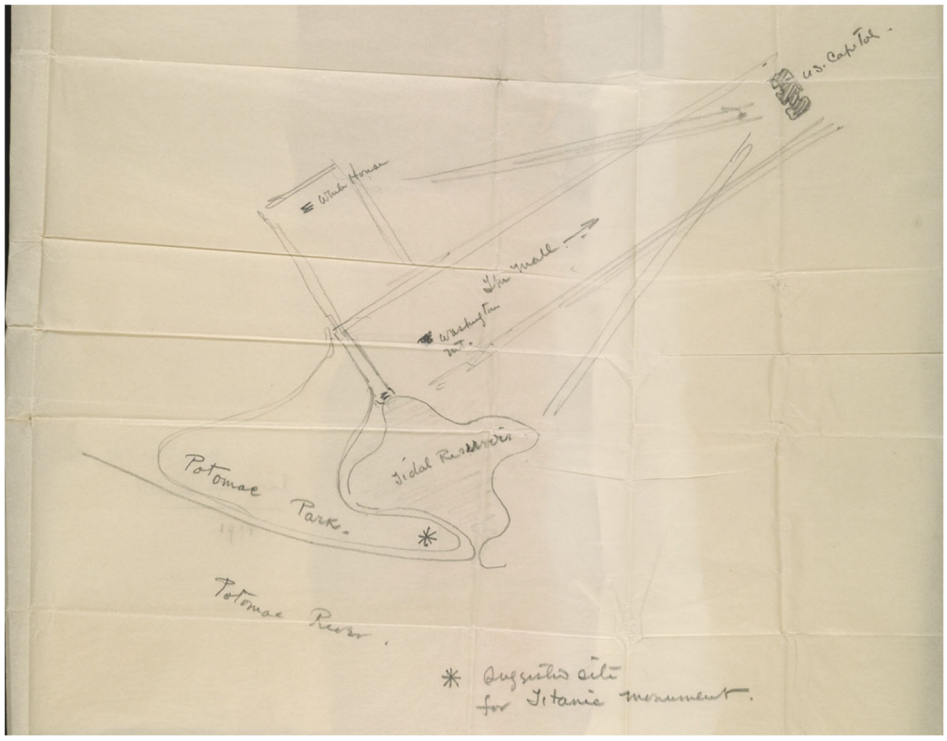


FIGURE 18: In 1913, the Woman's Titanic Memorial Committee initially selected a site along the Tidal Basin, near the present-day FDR Memorial. The Commission of Fine Arts tentatively approved the site pending Congressional approval, which was denied in 1917. (Box 14, Folder 30, Gertrude Vanderbilt Whitney Papers, American Archive of Art)

During a January 24, 1913, meeting of the Commission of Fine Arts, Woman's Titanic Memorial Committee Chairwoman Clara Stone Hay and Secretary Natalie Harris Hammond suggested a site on the west shore of the tidal basin, 1,000 feet northwest of the inlet bridge (the present-day site of the FDR Memorial; see Figure 18). The Commission of Fine Arts considered the site "excellent for a monument of suitable design." The Commission also suggested an alternative site between Potomac Park and Rock Creek. In the same meeting, the Commission noted that the memorial should be "an open sculpture supported on columns." Likely as a result of the Commission's guidelines, the Titanic Committee abandoned the idea of a memorial arch. However, until Congress legislated the erection of a Titanic Memorial, nothing could officially be approved (CFA Minutes, January 24, 1913).

In 1913, Senator Francis Griffith Newlands of Nevada introduced a Congressional resolution to approve the erection of the Titanic Memorial. Griffith's bill specified that the memorial must be erected at no cost to the taxpayer. The winning design must be approved by a joint committee consisting of the Secretary of War, the Chairman of the Senate and House Committee on the Library of Congress, and according to the advice of the Commission of Fine Arts (*Evening Star*, February 18, 1913: 2).

While the future of the memorial was being legislated in Congress, the Commission of Fine Arts provided informal commentary on eight designs submitted by Chairwoman Clara Hay—including one submitted by Gertrude Vanderbilt Whitney. The Commission was chaired by sculptor Daniel Chester French, and included landscape architect Frederick Law Olmsted, Jr., architects Thomas Hastings and Cass Gilbert, and the secretary of the McMillan Commission, Charles Moore. Informally deliberating on the designs, Chairman French told Chairwoman Hay that the Committee preferred the Gertrude Vanderbilt Whitney sketch, and that Whitney should be contacted regarding her selection by the Committee.

Whitney's winning design featured a semi-nude male figure with outstretched arms, leaning forward as if about to jump or fall from the pedestal. The figure stands with outstretched arms, head thrown back, and with a facial expression almost welcoming death. As explained by Whitney, the figure embodied the ideals of heroism and manhood, as expressed in the sacrifice of the men who gave their lives for the women and children aboard the *Titanic* (*The New York Sun*, January 8, 1914, in GVWP, AAA; Barsoum 2006: VIII 4-6). Whitney's figure alluded to the crucifix and the "sublime sacrifice" of Christ, equating the deaths of the men on the *Titanic* to the crucifixion of Christ. Her design specified the figure to be of white marble with a 15' high sculpture and a base of appropriate corresponding height. Since the site was not yet chosen, only the design of the cruciform could commence (CFA Minutes November 21, 1913; *The Washington Herald*, Jan 7, 1914:1).



FIGURE 19: Preliminary sketches by sculptor Gertrude Vanderbilt Whitney were selected and approved for further development by the Commission of Fine Arts in 1913; however, Congressional approval of the Titanic Memorial would not come until 1917. Whitney's design featured a semi-nude male figure on a pedestal with outstretched arms, recalling a cruciform. (Box 32, Folder 19, Gertrude Vanderbilt Whitney Papers, American Archive of Art)

Summary:

Cultural Landscape

Little is known about changes to the cultural landscape by 1913. Conditions remained largely consistent with the end of the previous period of development. Land use, spatial organization, vegetation, topography, and small-scale features appear to have been little changed between 1906 and 1913. The completion of Potomac Park in 1911 changed the views from the cultural landscape, which now featured a view to the west of the new park, replacing the same view of reclamation efforts prior to 1913. By 1913, the Capital Traction Company had added new spurs of their streetcar line into and out of their car barn and powerhouse at P and Water Streets SW. Also, by this time, the Washington and Potomac Railway had extended their streetcar line through the cultural landscape along Water and P Streets SW, terminating along 4th Street SW. The installation of this line marked the creation of an additional circulation feature within the cultural landscape. A 1912 survey of the harbor lines shows additional buildings and structures. By this time, the cultural landscape featured at least fourteen waterfront structures, four wharfs, and two docks.

Titanic Memorial Sculpture

By 1913, no site had been selected for the Titanic Memorial sculpture. Gertrude Vanderbilt Whitney's design of a cruciform male figure was selected by the Commission of Fine Arts; however, a lack of Congressional action prevented further design of the memorial and its architectural setting.

1914-1931: The Design, Construction, and Installation of the Titanic Memorial Sculpture (Rock Creek and Potomac Parkways)

(This section consists of two parts: one addresses the Titanic Memorial sculpture and its former site along the Rock Creek and Potomac Parkways, and the other the Titanic Memorial Park cultural landscape along the southwest waterfront—the present-day site of the Titanic Memorial sculpture.)

The Titanic Memorial Sculpture (1914-1931)

In early January 1914, the Woman's Titanic Memorial Committee announced that sculptor Gertrude Vanderbilt Whitney's design for the Titanic Memorial was selected as the winning entry from a total of eight entries submitted to the committee. The award was the first notable commission Whitney received and is widely considered to be an important turning point in her career and design philosophy.

Gertrude Vanderbilt Whitney was born in 1875 to Cornelius Vanderbilt II and Alice Claypoole Gwynne. In 1900, she began sculpting at the age of twenty-five after her friend, painter Howard Cushing, arranged for her to receive sculpting lessons. Cushing's brother-in-law was sculptor Hendrik C. Andersen, who became Whitney's first teacher. Gertrude Vanderbilt Whitney was married to Harry Payne Whitney and had three children. However, her husband and family were not supportive of her desire to work as an artist. Fearing her family's disapproval and unearned attention from her name and her social standing, she worked under an assumed name in her early years as an artist. In 1910, she began exhibiting works under her own name in salons in Europe and America. Whitney won a bronze medal for her *Aztec Fountain* at the 1915 San Francisco Exhibition. The fountain was commissioned in 1912 by the Pan-American Union and installed in the courtyard of the Union's headquarters at 17th Street NW and C Street NW. The success of this work made her a well-known sculptor in Washington, DC, by the time she was awarded the Titanic Memorial commission (Fischer 2011: 30-37; Barsoum 2006: III 2-3; Folder 25, Box 30, GVWP, AAA).

The Woman's Titanic Memorial Committee had raised $43,000 when Secretary Hammond issued the announcement regarding Whitney's design. Whitney's winning design specified a surround of high Lombardy poplar trees (*Populus nigra*) as the backdrop for the sculpture. One article noted that Whitney designed a base that extended around the sculpture on three sides, leaving the front facing an open façade (*The Washington Herald*, January 7, 1914: 1). However, the announcement was premature, and the officer-in-charge of the OPBG, Col. W. W. Harts, published a newspaper article stating that Whitney's design had not been approved by the Commission of Fine Arts, and that her design had only tentatively been selected. Until a meeting of the Commission could be convened, no design would be approved (*Evening Star*, January 8, 1914: 9).

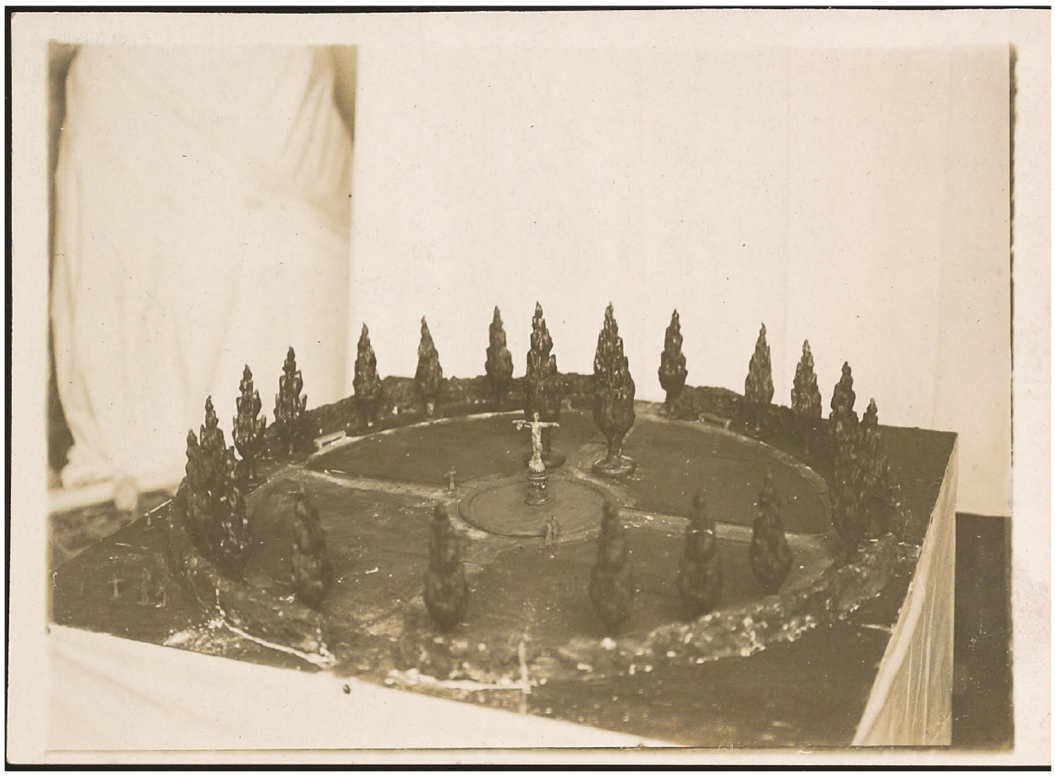


FIGURE 20: Whitney's original design called for a setting of Lombardy poplars that would frame views of the sculpture over a central pool. However, owing to Congressional inaction, only the sculpture was completed by 1916. Whitney refused to furnish further designs for a base until a site had been chosen (Box 31, Folder 43, GVWP, AAA, Washington, DC)

Whitney's original design called for the sculpture to be executed out of white marble. Owing to the complications of World War I, Whitney was forced to turn to domestic sources for her stone selection, and she abandoned marble as the material of choice. To find an appropriate stone source, Whitney turned to stone dealers J. L. & W. P Meeker, who assisted in the selection. In 1915, Whitney selected a red stone from the Smalley Granite Co. quarry in Westerly, Rhode Island, and the company quarried the stone by the winter of the same year (Box 14, Folder 31, GVWP, AAA).

Having made a scale plaster model of her design, Whitney then hired Massachusetts sculptor John Horrigan to execute the full-scale version out of the recently quarried stone. In 1916, the sculpture was carved and completed by John Horrigan in Quincy, Massachusetts, at his home and studio. The completed sculpture measured 15' tall and 15' wide along the outstretched arms. The sculpture was carved from a single granite block weighing 60 tons. However, Congress and the Woman's Titanic Memorial Association were again unable to reach an agreement on the site, and Whitney refused to furnish plans for a base until an appropriate setting was determined (Fischer 2011: 30-37; "Memorial to Titanic Heroes," *American Stone Trade*, April 1, 1916 in Box 26, Folder 32, GVWP, AAA).



FIGURE 21: Whitney first executed her design for the Titanic Memorial sculpture out of plaster as a scale model. She later hired sculptor John Horrigan to execute the full-scale version out of stone (Box 31, Folder 43, GVWP, AAA, Washington, DC)

Transporting the statue from Horrigan's studio in Massachusetts to Washington, DC, was a complicated task. In March 1916, as stoneworkers in Massachusetts contemplated a strike, Horrigan became increasingly nervous about storing the completed statue at his workshop, and he urged Whitney to visit for a final inspection so that it could be shipped to Washington, DC. In a letter to Whitney, Horrigan noted that he had no insurance on the

work and would be held liable if anything happened to it when his workers strike. Writing to both Whitney and the Woman's Titanic Memorial Committee, Horrigan urged them to move the sculpture to Washington, DC, where it could be safely stored until Congress decided on a location for its installation. Whitney arranged for the sculpture to be stored at the home of sculptor Charles Rumsey at 2534 15th Street NW. However, for an unknown reason, the sculpture was not moved, and the striking workers caused it no harm.

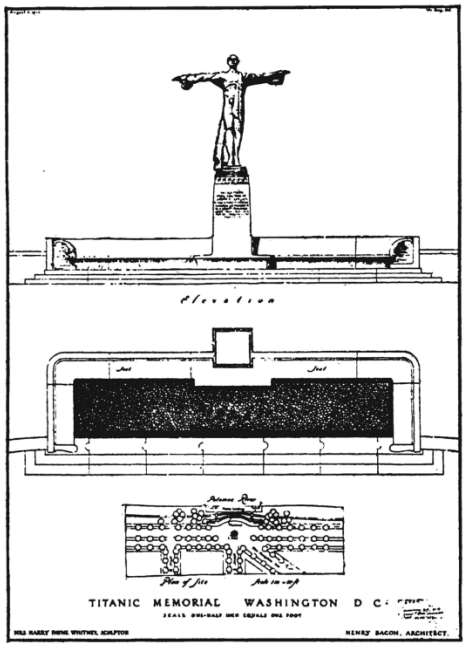
Although it escaped harm during the strike, the statue still presented a complicated question of transportation logistics. In a later letter, Horrigan noted that the shipping of the monument would require either a special train car that would allow "one arm to go through the floor within ten inches of the rail," or a boat in which the sculpture could be laid on its back. The continued delays caused significant stress to Horrigan, so much so that his wife wrote to Whitney appealing for her to do a final inspection and to pay for and remove the sculpture. Whitney finally approved the sculpture in October 1916, but the stone dealers, J. & W. Passamore Meeker, refused to ship it until there was a site selected, as this would determine if the sculpture should be shipped by rail or water (Box 14, Folder 31, GVWP, AAA; *The Washington Times*, February 2, 1916: 12).



FIGURE 22: Sculptor John Horrigan, located near the shoulder of the sculpture, carves the Titanic Memorial sculpture at his workshop in Quincy, Massachusetts. (Quincy's Granite Legacy collection, Thomas Crane Public Library, Quincy, Massachusetts)

In 1917, Congress finally authorized the erection of the Titanic Memorial sculpture, but plans were once again held up due to the inability of the Woman's Titanic Committee to obtain the desired site along the Tidal Basin. While the Commission of Fine Arts had tentatively approved the Tidal Basin site, Congress disagreed and

expressly forbid the Titanic Memorial from being placed in Potomac Park. Regrouping, the Commission of Fine Arts met with the Woman's Titanic Memorial Committee and suggested alternative sites. By this time, architect Henry Bacon was working with both the Committee and the Commission to select a site for the memorial. Together, the group visited several sites in the District and selected a new location at the intersection of New Hampshire Avenue and E Street NW, along the Potomac River and the future Rock Creek and Potomac Parkway. However, committee members expressed their despair at the new site in a private letter, calling the new location undeveloped and largely "discouraging" (Box 14, Folder 32, GVWP, AAA). During this time, the sculpture remained in storage at the studio of John Horrigan in Quincy, Massachusetts, awaiting the development of the parkway (CFA Minutes January 8, 1917; Caemmerer 1932; Box 14, Folder 31, GVWP, AAA).



ELEVATION AND PLAN OF TITANIC MEMORIAL



WOMEN'S MEMORIAL TO THOSE WHO LOST THEIR LIVES ON THE "TITANIC;" TO BE LOCATED ON THE WATER FRONT AT THE FOOT OF NEW HAMPSHIRE AVENUE
Mrs. Harry Payne Whitney, Sculptor

FIGURE 23: In 1919, the Commission of Fine Arts approved the design and architectural setting for the Titanic Memorial sculpture according to site plans prepared by Henry Bacon. (Report of the Commission of Fine Arts, 1916-1918: 79)

In the meantime, the Committee worked to exert its influence through social circles in an effort to get the memorial built. Members took to the newspapers to publish notices inviting the public to view the sculpture in Quincy, Massachusetts. In a letter to one of the Committee members, Whitney asked if perhaps the family of Benjamin Guggenheim, who died on the *Titanic*, might exert its influence on Congressmen (Box 14, Folder 31, GVWP, AAA). The most notable publicity effort happened in 1917, when the Titanic Memorial sculpture was

moved by special motor truck from its storage location at the studio of John Horrigan to the Grand Central Palace in New York City for the first annual exhibition of the Society of Independent Artists (Box 14, Folder 32, GVWP, AAA; Scott and Rutkoff 2001: 67-68). Whitney reasoned that an exhibit of such magnitude would allow thousands to see the memorial, generating chatter and raising funds to support the cause. Whitney hoped the exhibition would renew interest in the Committee's efforts, which had been underway for five years by this point (Box 14, Folder 31, GVWP, AAA).

An unknown individual constructed a temporary base for the 1917 exhibition. Sculptor John Horrigan, monument setter John Capaccioli, and stonemasonry company Piccirilli Brothers (noted Italian sculptors from New York City) installed the Titanic Memorial sculpture in the Grand Central Palace on Lexington Avenue in New York City. The Committee proposed an inscription on the temporary base that would reflect its ongoing struggle:

[First Side]

"Woman's Titanic Memorial placed here by the Women of America in honor of brave and unselfish manhood"

[Second side]

"To the rich and the poor, the young and the old, the ignorant and the learned, all who gave their lives nobly that women and little children be saved"

[Third side]

"In memory of the Steamship Titanic which foundered at sea April 15, 1912"

[Fourth side]

"Congress has recently appropriated a certain piece of land for the placement of this monument. The money for this monument was collected from all over the world"

However, Whitney felt that the pedestal was much too small for that much text and revised the inscription to read:

[front side]
Woman's Titanic Memorial
to be erected in Washington
by the Women of America
in honour of brave & unselfish manhood

[opposite side]
In memory of the S. S. Titanic which foundered at sea April 15, 1912

The installation of the sculpture took over 26 hours because it would not fit through the door upon arrival. However, once installed, the sheer size of the sculpture allowed it to feature prominently in the exhibition hall, alongside other notable sculptures, including the controversial *Fountain* by Marcel Duchamp. The success of the exhibition was widely hailed; however, it did little to advance the memorial's permanent installation in Washington, DC. After the conclusion of the exhibition, the sculpture was stored at an unknown location, likely at the Piccirilli Brothers' studio in Brooklyn (Box 14, Folder 32, GVWP, AAA; Scott and Rutkoff 2001: 67-68; *Granite Marble & Bronze*, XXVII no. 5, May 1917).

Architect Henry Bacon submitted plans for the sculpture's architectural setting in 1918. On January 24, 1919, the Commission of Fine Arts approved the final design for the Titanic Memorial sculpture and base and forwarded the plans to the Joint Committee on the Library of Congress for approval (*Evening Star*, January 24, 1919: 4). Bacon corresponded with Colonel C. S. Ridley, the officer-in-charge of the Office of Public Buildings and Grounds (OPBG), to confirm the design. In an optimistic nod to the site's location along the future Rock Creek and Potomac Parkway, Ridley vowed to improve New Hampshire Avenue from Washington Circle at Pennsylvania Avenue NW to the riverfront. Ridley reasoned that in doing so, the Titanic Memorial would feature prominently at the new primary entrance to Potomac Park from the western part of the city. Prior to this time, the avenue was paved with cobblestones and had fallen into disrepair (*Evening Star*, March 19, 1919: 11).

Construction and reclamation of the New Hampshire Avenue site began in 1921. As the first step in improving the future parkway, Congress approved $75,000 for the construction of a seawall between Easby's Point and the foot of New Hampshire Avenue at G Street NW. However, construction of the Titanic Memorial was delayed based on fears that without a proper seawall, ice floes and flooding would destroy the sculpture (*Evening Star*, January 5, 1921: 13; *Evening Star*, February 13, 1925: 16). Funding for the construction of a seawall and the reclamation of the land continued to lag, and the fate of the sculpture again lingered in limbo.

On February 21, 1922, the Joint Committee on the Library of Congress approved the design for the base and architectural setting of the Titanic Memorial sculpture according to plans developed by Henry Bacon (Fischer 2011: 35). Bacon's design for the architectural setting was typical of other contemporary Beaux-Arts works and recalled classical Greco-Roman motifs such as dolphins and wave meanders. In Roman art, dolphins on sarcophagi were believed to be the bearers of the soul to the afterlife, and in Christian art, dolphins represented sacrifice, transformation, and love—fitting symbols for a maritime memorial. The wave-and-dolphin motif and exedra alluded to a similar nautical sculpture, the Admiral Farragut memorial in Manhattan, completed in 1884 by Augustus Saint-Gaudens and Stanford White. Bacon's design included a pedestal, exedra seating, steps, and a pebble-surfaced platform, all carved out of Stony Creek granite quarried in Milford, Massachusetts. However, the installation of the completed memorial was again delayed, pending the completion of the Rock Creek and

Potomac Parkway, where the sculpture had been sited by Congress (Barsoum 2006: VII 2; Folder 14, Box 33, GVWP, AAA).

In 1924, the Piccirilli Brothers set to work carving the sculpture's base according to the plans of Henry Bacon (who had died by this point). Only two years earlier, the Piccirillis had finished carving Daniel Chester French's massive sculpture of Abraham Lincoln for the Lincoln Memorial. After the base was finished in 1925, both the Titanic Memorial sculpture and the newly constructed pedestal and base were stored at the Piccirilli Brothers studio in New York City from June 1925 to June 1930, while the Woman's Titanic Memorial Association continued to await improvement of the parkway site (Folder 14, box 33, GVWP, AAA).

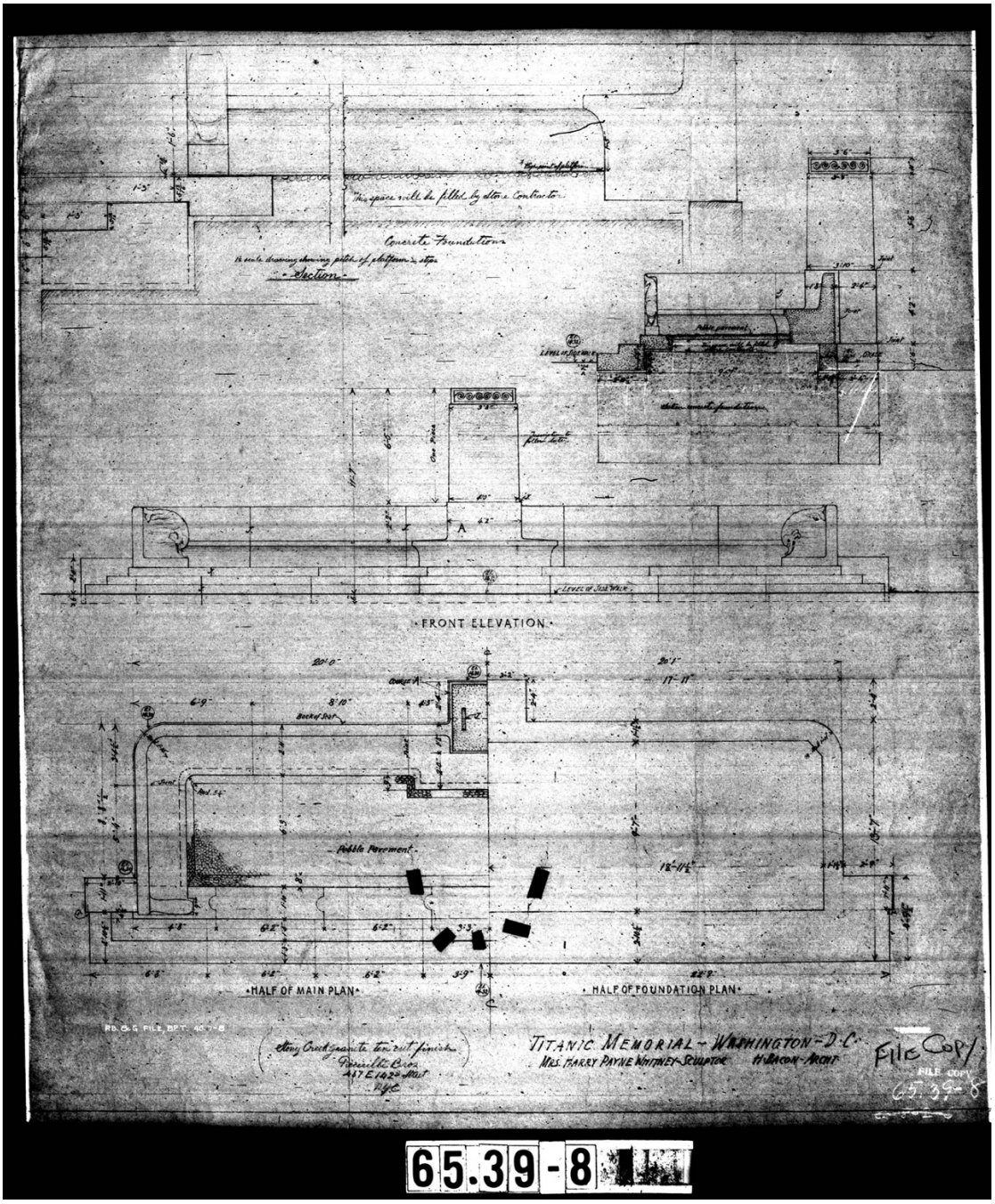


FIGURE 24: The architectural setting for the Titanic Memorial sculpture was designed by architect Henry Bacon in 1918 and carved by the Piccirilli Brothers between 1924 and 1925. (TIC 844_81989, NCA, NPS)

In 1925, the Office of Public Buildings and Grounds (OPBG) transferred all public reservations to the Office of Public Buildings and Public Parks (OPBPP), a new independent agency of the executive branch managed by the Director of Public Buildings and Public Parks of the National Capital. This included the New Hampshire

Avenue site that would host the memorial. The OPBPP officially began construction of the Rock Creek and Potomac Parkways that same year. Plans for the installation of the Titanic Memorial sculpture at New Hampshire Ave and E Street NW, however, continued to be delayed amid fears that without a seawall, the foundation of the sculpture would wash away (Folder 14, Box 33, GVWP, AAA). Hoping to hasten the efforts of the OPBPP, the Woman's Titanic Memorial Committee purchased 1,850 tons of riprap rock from the Columbia Granite and Dredging Co. for stabilizing the site and reclaiming land that was previously underwater (*Evening Star*, March 13, 1925: 17; *Evening Star*, March 15, 1925: 1). As Congress continued to delay any additional funding, the installation of the memorial remained on hold. Finally, in 1928, Lieutenant Colonel U. S. Grant III announced $60,000 in funding for construction of the seawall, the first major step in moving the Titanic Memorial forward (*Evening Star*, July 16, 1928: 7). Construction of the seawall at the site of the Titanic Memorial sculpture was finally completed in 1929.

After nearly two decades of delays, the Titanic Memorial was finally installed in 1930 at its site along New Hampshire Avenue and E Street NW along the Potomac River. The base featured a 42.5' x 16' exedra and seating area, raised on a three-step plinth. Whitney's sculpture was placed on a 11'-7" central pedestal, totaling 26'-7" tall. The entire memorial was set in place on April 15, 1930, on the 18th anniversary of the sinking of the *Titanic* (Barsoum 2006: VIII.2; Caemmerer 1932; TIC 844_81989; *Evening Star*, June 29, 1930: 12). The exedra of the memorial faced the parkway and the Potomac River. As installed, the backdrop of Whitney's sculpture was the Potomac River, a dramatic watery setting for the Titanic Memorial—and a key element of its design. Bacon located the sculpture to take advantage of views to the north and south of the Key and Memorial Bridges, respectively. Bacon also called for a bridle path, which was built, and a river landing, which the OPBPP eliminated from the plans (Box 14 Folder 33). The final inscription specified by Whitney and the Committee was to be carved by the Piccirilli Brothers to read:

PLACED HERE BY THE WOMEN OF AMERICA IN
HONOR OF THOSE MEN WHO DIED THAT
WOMEN AND CHILDREN MIGHT LIVE

TO THE YOUNG AND THE OLD, THE RICH AND
THE POOR, THE IGNORANT AND THE LEARNED—ALL WHO GAVE
THEIR LIVES NOBLY TO SAVE WOMEN AND CHILDREN.

However, the first paragraph was again revised, and the actual carved inscription read:

(Front)

TO THE BRAVE MEN
WHO PERISHED
IN THE WRECK
OF THE TITANIC
APRIL 15 1912
THEY GAVE THEIR
LIVES THAT WOMEN
AND CHILDREN
MIGHT BE SAVED

ERECTED BY THE
WOMEN OF AMERICA

(Back)

TO THE YOUNG AND THE OLD
THE RICH AND THE POOR
THE IGNORANT AND THE LEARNED
ALL
WHO GAVE THEIR LIVES NOBLY
TO SAVE WOMEN AND CHILDREN

The Office of Public Buildings and Public Parks began designing a landscape and planting plan for the New Hampshire Avenue site concurrent with the memorial's installation in 1930. Planting plans for the site called a simple boxwood hedge (*Buxus*) around the back of the memorial, with taller bushes located at each end facing the road. Colonel Ulysses S. Grant III, the officer-in-charge, suggested the planting of "one or two high shrubs on the bank riverward of the bridle path, and perhaps two evergreens that will grow to considerable height" to serve as a background to the sculpture—in keeping with Whitney's original landscape design (Folder 14, Box 33, GVWP, AAA). During the same campaign, the OPBPP added fill behind the seawall where water had damaged the site (*Evening Star* November 11, 1930: 24). In preparation for the dedication, the OPBPP also added several tons of grass seed and raw ground bone meal fertilizer around the Titanic Memorial sculpture so that the area would be green the following year (*Evening Star*, October 1, 1930: 17).

In 1931, the OPBPP finalized the New Hampshire site's plantings and planted several trees and shrubs adjacent to the Titanic Memorial sculpture (*Evening Star*, April 10, 1931: 42). These included four Japanese cherry trees (*Prunus*), two magnolias (*Magnolia*), several large box bushes (*Buxus*), juniper (*Juniperus*) and other small unspecified plants. The slope in the vicinity of the memorial was also sodded (*Evening Star,* May 15, 1931: 37).



FIGURE 25: The Titanic Memorial sculpture was finally dedicated on May 16, 1931—19 years after the sinking of the *Titanic*. The OPBPP constructed a temporary grandstand for the ceremony. (Box 31, Folder 43, GVWP, AAA, Washington, DC)

The Titanic Memorial sculpture was dedicated on May 16, 1931—nineteen years after the sinking of the *Titanic*. Present at the dedication ceremony were President and First Lady Herbert Hoover, First Lady Helen Taft, Secretary of State Henry Stimson, Lieut. Col. U. S. Grant III, Mary Cady Chew representative for the Woman's Titanic Memorial Association, and Chairman of the House Committee on the Library Hon. Robert Luce. Sculptor Gertrude Vanderbilt Whitney and Chairwoman Natalie Hammond (who had taken over as

chairwoman in 1914, following the death of Clara Hay) were not able to attend due to their failing health (Barsoum 2006: VIII.2; *Evening Star*, May 23, 1931: 16). Later that same year, the first section of the Rock Creek and Potomac Parkway, between Constitution Avenue and K Street NW, opened to motorists; motorists could now drive past the site of the Titanic Memorial sculpture (*Evening Star*, December 16, 1931: 17).



FIGURE 26: The Titanic Memorial sculpture as it appeared in 1931 after it was dedicated. (*Annual Report of the Director of Public Buildings and Public Parks* 1931: 89).

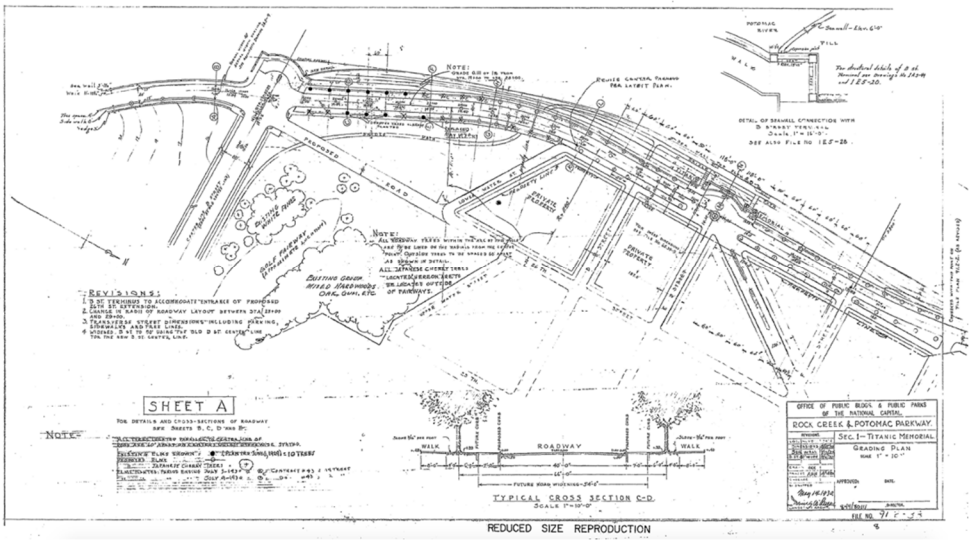


FIGURE 27: Site plan of the original Titanic Memorial sculpture site along the Rock Creek and Potomac Parkway at E Street NW and New Hampshire Avenue NW. (TIC 844_80111, NCA, NPS)

The Cultural Landscape and the Southwest (1914-1931)

Both a photograph and aerial image of Titanic Memorial Park cultural landscape taken at some point between 1918 and 1922 show that by this time, the cultural landscape remained a largely barren transportation corridor. Trees lined the edges of the cultural landscape along the wall of Fort McNair at P Street SW and along the portion of 6th Street SW that would become the cultural landscape. It is unknown when the P Street SW allée was planted or what species of trees were planted; however, trees documented in the same locations at a later date are elms (*Ulmus*). The trees along 6th Street SW were planted in the 1880s and consisted of Buttonwood trees (*Plantanus occidentalis*). The 1919 photo shows several different types of paving within the cultural landscape and indicates that road conditions at this time were in disrepair. The area between the railroad tracks was paved with cobblestones, likely a remnant of the horse-drawn streetcar era, when horses used the stones for traction. Other paving appears to be a mix of gravel and dirt. A lamppost can be seen at the right of the photo along P Street SW, likely dating to the Board of Public Works' improvements of the 1880s (Figure 28).

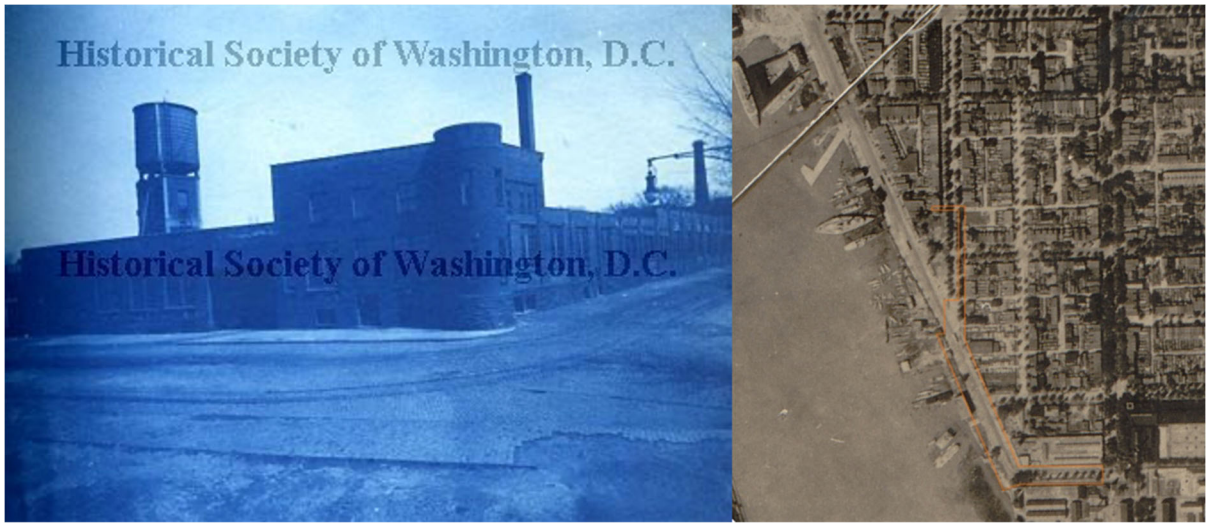


FIGURE 28: (left) 1918 view to the northeast of Water and P Streets SW showing the Capital Traction Company's powerhouse and car barn. Note the different street paving and the extant trees and streetlight along P Street SW; (right) 1922 Aerial photographic mosaic map of Washington, DC, showing the boundaries of the cultural landscape in orange (CHS 12375.12, Capital Transit Company Records, Historical Society of Washington, DC; Excerpt from Army United States Army Air Service 3rd Photo Section, Library of Congress).

The Capital Traction Company continued to use the car barn at P and Water Streets SW. However, the building no longer functioned as a powerhouse, as the company had converted its lines to electrical power. The continued success of the Capital Traction Company allowed it to purchase the adjoining property north of the car barn at O Street SW in 1923. Previously, the site was owned by the Charles White Foundry, which transported and staged structural iron and other metal goods in and around the cultural landscape. A 1923

newspaper article states that prior to its use by the Charles White Foundry, the site was used as the Clark stone yard (*Evening Star*, April 21, 1923: 20).

In 1925, Congress passed a River and Harbor Act that sought to redevelop the southwest waterfront. The text of the Act states:

> The water front on the north side of Washington Channel, District of Columbia, with the view of surveying same and preparing and submitting plans and estimates of cost for the construction of an adequate terminal or terminals which would provide appropriate facilities for water transportation and for interchange of traffic between vessels and the railroads and highways, respectively, including any recommendations which may be deemed advisable for coordinating the full commercial use of said water front and the approaches, with the beautification thereof (Public Notice No. 585, H.R. 11472, 68th Congress, Session II Chapter 467: 1186).

The act served as the first holistic development plan for the southwest waterfront and served as the basis for later waterfront redevelopment plans. In the following year, the Army Corps of Engineers published its survey and plan for the renewal of the southwest waterfront between 14th Street SW and the Washington Barracks (present-day Fort McNair).

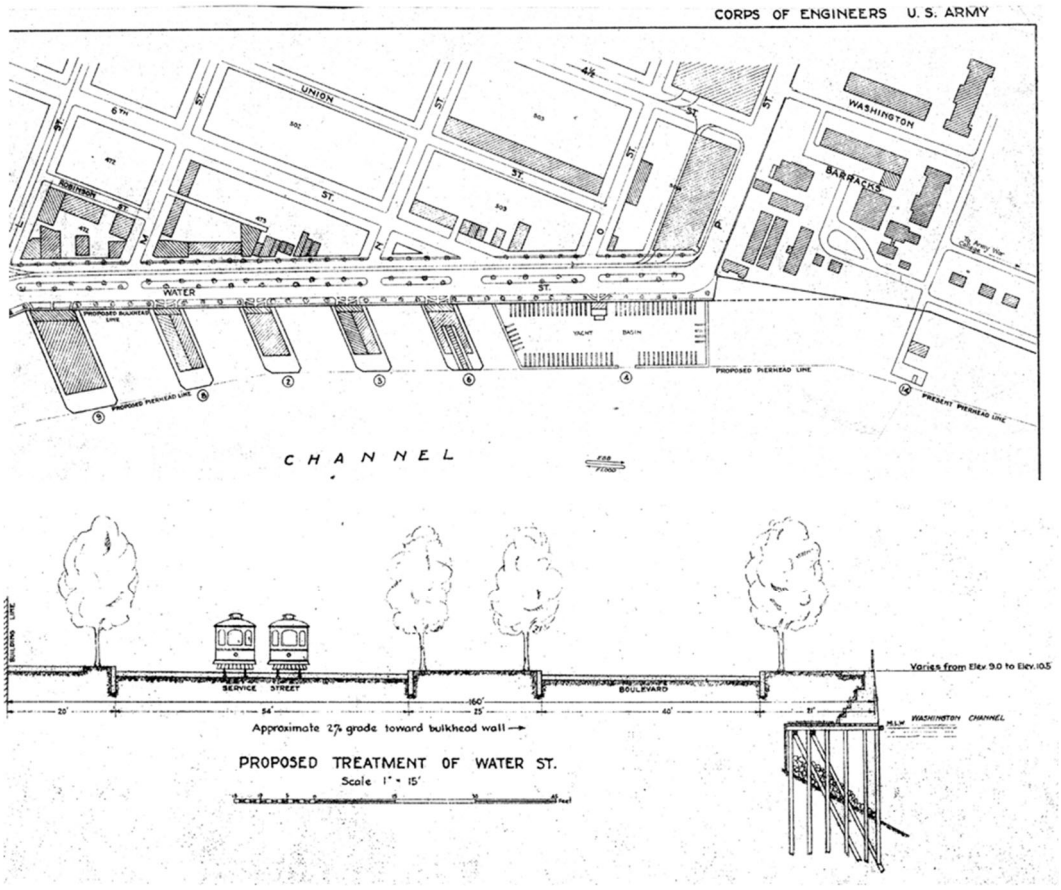


FIGURE 29: The 1925 Rivers and Harbors Act authorized the Army Corps of Engineers to prepare the first redevelopment plan for the southwest waterfront. The plan called for the elimination of existing wharfs and docks, in favor of uniformly oriented piers and level pierhead lines. The plan also called for the improvement of Water Street SW as a tree-lined boulevard with a median that separated a service street with streetcars from a waterfront boulevard. (Excerpts from "Proposed Development of Washington Channel Waterfront," ETIC_WEPO_801_125486_[id27207], NCA, NPS)

The 1926 plan sought to establish order and regulation on a waterfront that had grown organically since the 18th century, and to eliminate the wharfs as a source of sedimentation. Under the new plan, existing wharfs, docks, and riverfront structures would be canted downstream and replaced with uniformly-sized wharfs in-line with an established bulkhead line (1930 Annual Report of the Chief of Engineers US Army: 530; ETIC_WEPO_801_125486_[id27207]).

In the 1926 report, the Army Corps recommended "widening and beatifying" Water Street SW for the creation of a boulevard. Water Street SW would be divided into two parts: a service road that included the existing streetcar routes and much of the extant Water Street SW, and a boulevard along the waterfront. Between the two streets, the Army Corps envisioned a treelined promenade to separate the industrial functions of the waterfront businesses from the newly beautified waterfront. The entire project was estimated at $3,691,600, and the cost

was to be split between the District of Columbia and the Federal Government (1930 Annual Report of the Chief of Engineers US Army: 530; ETIC_WEPO_801_125486_[id27207]).

Plans for the beautification of the waterfront were never realized, owing to the onset of the Great Depression in 1929. Between 1905 and 1930, the population of Southwest Washington, DC, decreased by a third, dropping from 35,000 to 24,000 residents. Much of the drop was a decrease in the white population, and the shrinking neighborhood became predominantly African American. Civic reformers associated the demographic shift of the neighborhood with the deteriorating conditions that were a result of decades of disinvestment. As a result, the southwest rapidly gained the attention of civic reformers and federal authorities, who had begun to view the neighborhood as an eyesore and a slum (Smith 1988: 68). Throughout this period, and despite the changing demographics around it, the cultural landscape continued to be actively used as an industrial landscape, notwithstanding its deterioration.



FIGURE 30: This 1925 aerial photograph shows the southwest waterfront and the cultural landscape. By this time, the cultural landscape was in use as an active transportation corridor. Conditions remained largely consistent with previous eras. (Excerpt from Record Group 18-AA, "Airscapes" of American and Foreign Areas, Box 150, Folder 24, National Archives and Records Administration)

Summary

Titanic Memorial Sculpture (E Street NW and New Hampshire Avenue NW)

By 1931, the Titanic Memorial sculpture had been built, installed, and landscaped at its location along the Rock Creek and Potomac Parkway near E Street NW and New Hampshire Avenue NW. By this time, the sculpture had commemorative use as a memorial to the men that died on the *Titanic* and passive recreational use as a component of the Rock Creek and Potomac Parkway. The spatial organization of the sculpture was largely linear, with the long direction of the sculpture's base arranged perpendicular to the parkway. A small semi-circular drive separated the sculpture and its seating area from the parkway and created a small, centrally-located plaza in front of the memorial. The topography of the sculpture was flat, before steeply sloping to the west to a seawall along the Potomac River. The OPBPP graded, seeded, fertilized, and sodded the site in preparation for the sculpture's 1931 dedication. In addition, the OPBPP installed a simple planting plan around the sculpture: four Japanese cherry trees (*Prunus*), two magnolias (*Magnolia*), several large box bushes (*Buxus*), juniper (*Juniperus*) and other small unspecified plants. The junipers and magnolias surrounded the backside of the monument as a hedgerow, with larger bushes located at the front edges of the sculpture's base. Circulation features nearby included the adjacent Rock Creek and Potomac Parkway, and a bridle path to the west of the sculpture along the Potomac River. The Titanic Memorial sculpture was the sole structure within the site. As designed by Henry Bacon, the sculpture featured panoramic views of the Potomac River and highlighted views to the south and north of the Memorial and Key Bridges, respectively. The only documented small-scale features at the memorial's New Hampshire Avenue NW site was the stone curbing along the edge of the site that defined the reservation's eastern boundary with the parkway.

Titanic Memorial Cultural Landscape

By 1931, the Titanic Memorial Park cultural landscape continued to serve as a transportation corridor. However, it saw little improvement during this period, and by 1931, it began a period of slow decline. A significant redevelopment and beautification campaign undertaken by the Army Corps of Engineers was abandoned in the 1930s, owing to the Great Depression. Accordingly, the cultural landscape's land use, topography, spatial organization, views and vistas, and circulation remained consistent with the previous era. Photographs of the cultural landscape show a mix of street paving ranging from cobblestones to dirt and gravel. Photographs also show a row of trees, likely elms (*Ulmus*) along P Street SW. It is unknown when these were planted, but they were likely installed during this period. The only other existing vegetation in the cultural landscape was a series of Buttonwood trees (*Plantanus occidentalis*) located along 6th Street SW. The cultural landscape likely retained its older small-scale features, including streetlamps; however, the only documented small-scale feature was a streetlamp along P and Water Streets SW. Beyond minimal regular maintenance, no other major changes were made to the Titanic Memorial Park cultural landscape during this time.

1932-1965: The Mid-20th Century Decline of the Southwest, the Redevelopment Authority, and Urban Renewal

(*This section discusses both the Titanic Memorial sculpture and its former site along the Rock Creek and Potomac Parkways, and the Titanic Memorial Park cultural landscape along the southwest waterfront—the present-day site of the Titanic Memorial sculpture.*)

The Works Progress Administration and Improvements to the Titanic Memorial Cultural Landscape

In 1933, responsibility for federal reservations was transferred from the Office of Public Buildings and Public Parks (OPBPP) 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 OPBPP, 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 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 coincided with the Great Depression. Population growth during the Depression again strained Washington, DC's resources, but it also resulted in great infrastructural improvements in the form of relief work for the unemployed. In an effort to address the startling economic decline and unemployment of the Great Depression, President Roosevelt created the New Deal, a sweeping infrastructure program that used unemployed laborers to improve the nation's public resources. During the first two years of President Franklin Delano Roosevelt's New Deal initiative, the federal payroll in Washington increased fifty percent. Roosevelt's administration established nearly seventy agencies under the New Deal, including several that had a specific impact on the development of parks in the nation's capital. Notable agencies included: the Civilian Conservation Corps (CCC), which operated from 1933 to 1942; Civil Works Administration (CWA), 1933-1934; Public Works Administration (PWA), 1933-1944; and the Works Progress Administration (WPA), 1935-1943 (Leach 1997:VIII.37).

The Works Progress Administration (WPA) was established in 1933 as one of the leading New Deal programs. (In 1939, the agency was renamed the Works Projects Administration, using the same acronym.) The agency was created with the objective to hire millions of unemployed people to carry out public works projects,

including the construction of public buildings and roads, the restoration and improvement of older parks, and the creation of new parkways and playgrounds. A 1936 WPA project within the Titanic Memorial Park cultural landscape revived the 1925-1926 waterfront improvement plans ("WPA Covers the Waterfront," *Work*, Vol, 1, No.4, 1936: 12).

The WPA project focused on the section of Water Street SW south of the Tidal Basin to P Street SW—a project area that included the cultural landscape. Plans developed by the US Engineers Office focused on this area because "there is twice as much activity along this section as in all the rest [of the waterfronts] combined. It is deemed logical that the bulk of the 'facelifting' be centered there." The new plans largely followed the basic design principles of the plans of the 1925-1926 Rivers and Harbor Act. Under the plan, Water Street SW would be expanded from 110 to 160 feet wide and would feature a service lane and a scenic waterfront boulevard divided by a tree-lined median. Proposed improvements included four yachting basins for small craft, a modern pier for the Norfolk-Washington passenger line, a pier for the exclusive use of the District of Columbia Police and Fire Departments, and a pier for temporary pleasure craft excursions (McKee 2015). The four yachting basins would accommodate a total of 286 craft, with each basin holding 50-90 boats. All new developments would include a fortified and improved seawall. The entire project was estimated to cost $1,650,000, of which the District would fund $389,000 ("WPA Covers the Waterfront," *Work*, Vol, 1, No.4, 1936: 12).

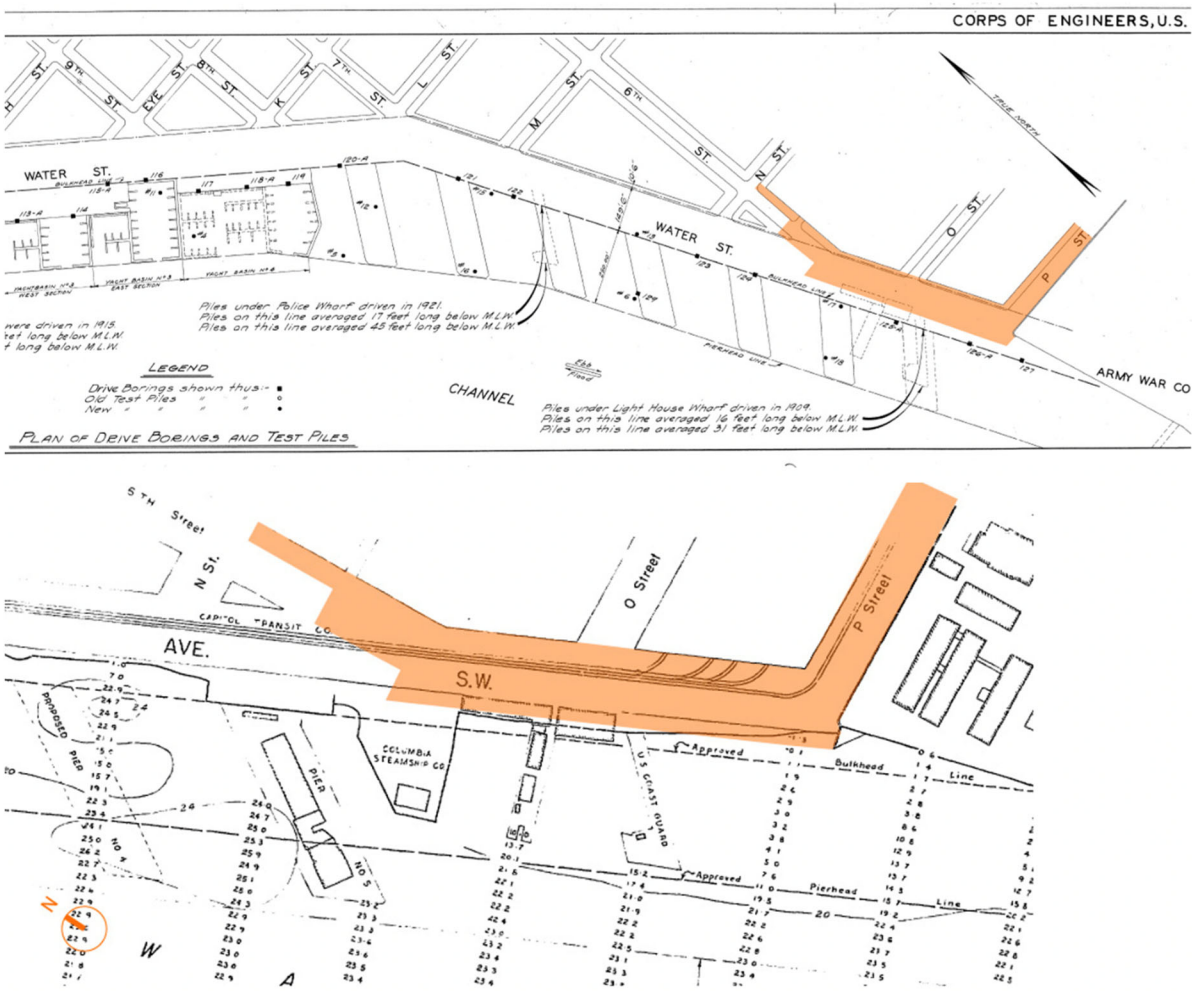


FIGURE 31: Plans drawn by the Army Corps of Engineers in 1938 (top) largely followed those drawn previously between 1925 and 1926. (bottom) A 1946 harbor conditions plan shows the newly constructed "pier no. 5," also known as the Police and Fire pier. By 1949, only two piers and two yacht basins had been constructed. (Excerpts from "Foundation Conditions," ETIC WEPO_801_125395_[id27181], NCA, NPS; "Washington Channel Condition," ETIC WEPO_800_81036, NCA, NPS).

Other plans included the construction of modern buildings along each new pier. These would be constructed "along artistic architectural lines" and would replace "unsightly structures and piers." Further plans called for the regrading of Water Street SW and the leveling of its shoreline behind a new seawall. Not included in the plans, but discussed, was the design of a bridge connecting Water Street SW and East Potomac Park at an undetermined location. Beginning in 1936, the Army Corps of Engineers used $15,000 to draft plans, but it is unclear how much of the project was actually realized ("WPA Covers the Waterfront," *Work*, Vol, 1, No.4, 1936: 12; McKee 2015). Army Corps of Engineers plans from 1946 indicate that by this time only the Police

Pier and two marinas (north of the cultural landscape) had been built according to the 1938 plans (See Figure 31). A 1949 historic aerial photo shows an additional pier under construction immediately north of the Police and Fire pier, marking the final and last portion of the plan to be implemented (www.historicaerials.com 1949).

In 1933, roughly concurrent with WPA improvements to the waterfront, the Capital Transit Company acquired all streetcar lines in the District of Columbia, including the Capital Traction Company. The Capital Transit Company subsequently assumed control of the 7th Street line and the powerhouse and car barn adjacent to the cultural landscape. This was the first time the District had a unified system of public transit that featured universal transfers. The new system eliminated parallel lines and devised route numbers. Owing to the simplicity of the new system, the number of passengers increased by 60 million fares in the first year of the merger (Trieschmann et al. 2000: E.68).

The Works Progress Administration and Improvements to the Titanic Memorial Sculpture

A major flood event in March 1936 damaged the Titanic Memorial sculpture and its site along the Rock Creek and Potomac Parkway. After the flood, Works Progress Administration (WPA) workers rehabilitated the Titanic Memorial sculpture and its landscaping. A series of photographs of the work show the Titanic Memorial sculpture surrounded by water, workers rehabilitating the sculpture and landscape, and the completed work. The details of the rehabilitation are unknown; however, the photographs in a WPA publication show workers removing flood debris, cleaning the base and steps of the statue, and repairing a flagstone walk leading up to the memorial ("Repairing River's Damage," *Work*, Vol, 1, No.1, 1936: 12-13; McKee 2015).

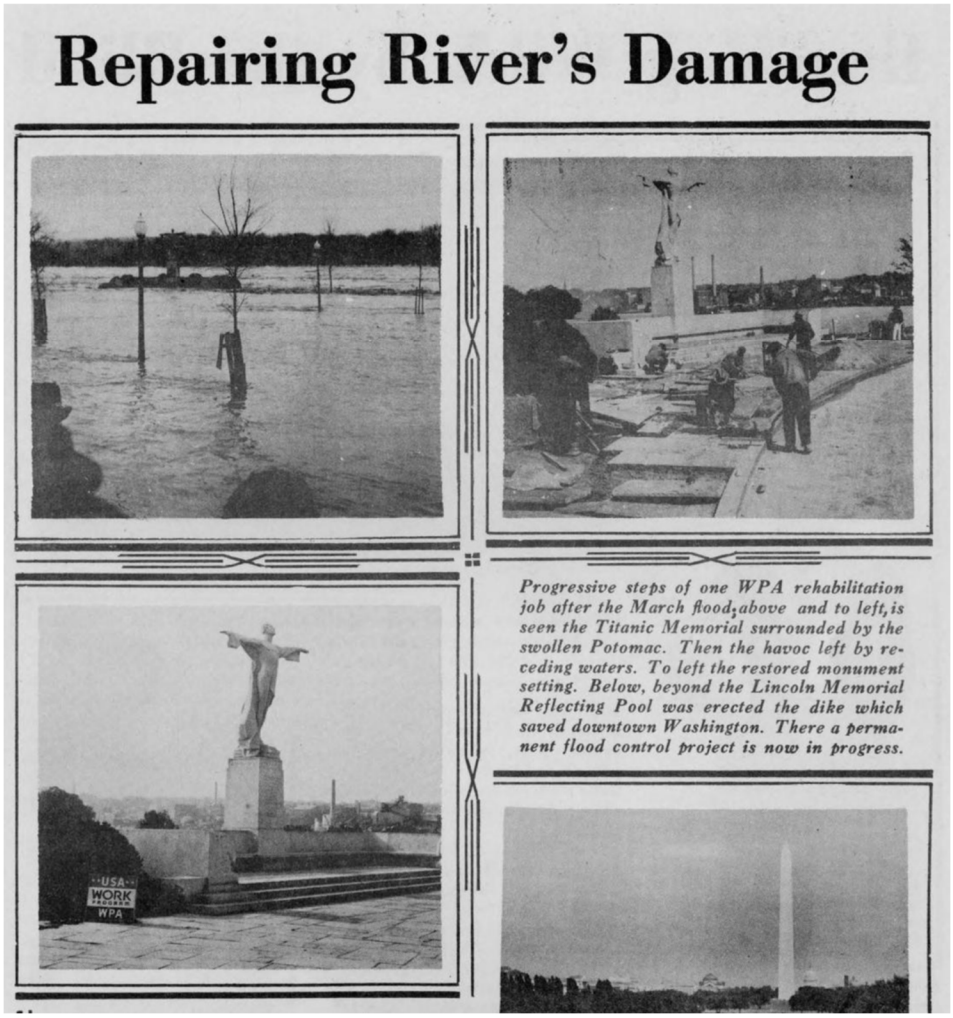


FIGURE 32: In 1936, WPA workers rehabilitated the Titanic Memorial sculpture at its site along the Rock Creek and Potomac Parkways after a flood caused significant damage to the sculpture. ("Repairing River's Damage," *Work: A Journal of Progress*, Vol, 1, No.1, 1936: 13)

World War II Waterfront Improvements

During World War II, temporary buildings for war efforts sprang up across Washington, DC, frequently occupying and imperiling small parks and open spaces. It is unknown if the cultural landscape was used for this purpose during this time. However, by 1945, the US Army Corps of Engineers created and executed a redevelopment plan for the southwest waterfront following the ideas embodied in earlier, unrealized designs of 1925-1926 and 1938. The new plan called for the installation of a uniform bulkhead, the building of small boat and yacht marinas, and the construction of four new piers (north of the cultural landscape). Although Congress approved the new plan, only a third of the plan was realized, including the construction of two piers, several feet of bulkhead, and the creation of some small boat docks (Ammon 2004: 95).

Prior to the 1950s, the waterfront's mile-long waterfront served as an active commercial hub for the city. The waterfront continued to feature docks, seafood restaurants, and a fish market (north of the cultural landscape). However, open sewers underneath the cultural landscape continued to spill directly into the Potomac and contributed to the unsanitary conditions and poor reputation of the waterfront. Improvements by the Army Corps offered the first possibilities of renewal in the southwest and hinted that the waterfront could be an asset (Ammon 2004: 95-96).



FIGURE 33: Despite multiple plans for its redevelopment, the southwest waterfront saw little sustained improvement by the time this photo was taken between 1941 and 1947. (Excerpt from Record Group 18-AA, "Airscapes" of American and Foreign Areas, Box 150, Folder 6, National Archives and Records Administration)

White Flight and Urban "Blight"

The mid-20th century marked a period of profound change for much of Washington, DC. Cities across the United States experienced dramatic shifts in demographic and development patterns after WWII. A postwar baby boom and the Second Great Migration of African Americans from the South resulted in a population boom in Washington, DC, (and other northern cities), and 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. It also marked the beginning of an economic downturn that would define the character of the city in the second half of the century, as white, middle-class residents, lured by the

promises of suburban life and federal programs that allowed them to buy homes in these rapidly proliferating new communities, began to leave Washington en masse.

In some parts of the city, white flight resulted in neighborhoods opening up to African Americans for the first time. In the early 20th century, discriminatory real estate practices barred black families from purchasing homes in these new subdivisions within the city. Meanwhile, poorer areas of Washington, including the historically black Southwest neighborhood, were plagued by decades of neglect and made even poorer by predatory landlords who capitalized on black residents' limited options and charged premium prices for housing in African American neighborhoods. The Southwest's demographic make-up, and relative isolation made its substandard conditions relatively easy to ignore.

In 1934, the Capper-Norton Alley Dwelling Bill—also known as the Alley Dwelling Act, and championed by First Lady Eleanor Roosevelt—passed in Congress. The act created Washington, DC's Alley Dwelling Authority (ADA) and empowered it to condemn and convert alley property for private or community use, making the group the country's first local housing authority. In 1943, the ADA's name was changed to the National Capital Housing Authority, and its obligations expanded to include slum reclamation and low-rent housing. No longer just a slum-clearing agency, the Authority was also responsible for creating conditions outside of slum areas that would adequately house former slum residents (Ammon 2006:11). The southwest quadrant was the site of one of the major alley dwelling concentrations in Washington, DC.

Despite inadequate housing and unreliable or non-existent city services, a fairly strong community developed in southwest Washington, DC. The area's population continued to grow, most residents were employed, and community institutions thrived. Still, slum-like conditions so close to the Capitol presented an embarrassing juxtaposition for District officials. By the mid-20th century, calls for reclamation of the "blighted" Southwest would lead to full-scale clearance, displacement, and redevelopment as part of one of the nation's earliest and largest urban renewal projects (Ammon 2006:10-17).



FIGURE 34: View to the northwest of the Capital Transit Company 7th Streetcar barn on the north side of P Street SW. Prior to redevelopment, the cultural landscape featured a raised trolley platform and a row of elm trees along P Street SW. (August 6, 1950, WY 3431.49, John P. Wymer photograph collection, Historical Society of Washington, DC)



FIGURE 35: The Capital Transit Company carbarn is shown here in 1959, two years prior to its demolition. By this time, the cultural landscape had been paved with asphalt and featured curbing and sidewalks. Note also the elm trees at right along the wall of Fort McNair. (PR 0125A., Emil A. Press slide collection, Historical Society of Washington, DC)

Southwest Urban Renewal and the Redevelopment Land Authority

Congress passed the District of Columbia Redevelopment Act in 1945, the result of decades of lobbying by housing advocates. The act created the Redevelopment Land Agency (RLA), a District agency tasked with revitalizing blighted areas of Washington, DC, through acquisition, clearance, and redistribution of land for redevelopment (Ammon 2009: 182). In 1950, the National Capital Park and Planning Commission (NCPPC) released a *Comprehensive Plan for Washington*. It identified "problem areas," including the southwest quadrant, describing these areas as "characterized by overcrowding, lack of repairs, lack of sanitation, age of buildings, insufficient open space, low rents, juvenile delinquency and disease" (Ammon 2009:182). NCPPC recommended replacing existing buildings with modern "multistoried apartment buildings" in order to preserve density, while protecting open space.

By 1951, the Southwest was officially slated for redevelopment. The urban renewal area encompassed most, but not all of the southwest quadrant. Its boundaries included the following: Independence Avenue to the north, between 12th Street SW and Washington Avenue (formerly Canal Street); Washington Avenue to the northeast, between Independence Avenue and D Street; South Capitol Street to the east, between D and M Streets; Canal Street to the southeast, between M and P streets; P Street SW to the south, between Canal Street and Maine Avenue; Maine Avenue and the Washington Channel to the southwest, between P and 14th Streets SW; 14th Street SW to the west, between D and F Streets SW; D Street SW to the northwest, between 14th and 12th Streets SW; and 12th Street SW between D Street SW and Independence Avenue.

The next few years saw a series of proposals for the area commissioned, then rejected. The first of these was by Elbert Peets, NCPPC staff member and eminent historian of the L'Enfant Plan. Peets' plan advocated for changing the existing L'Enfant Plan as little as possible, and recommended maintaining the area's existing street grid and trees, while gradually rehabilitating buildings with historic character (Ammon 2006: 29). Although the Peets Plan included dramatic changes like high-rise apartments along the waterfront and the repurposing of minor streets for use as gardens, the NCPPC ultimately rejected it, believing the proposal was not transformative enough. In 1952, the agency commissioned a second study by planner Louis Justement and architect-planner Cloethiel Woodard Smith, encouraging the team to present a radical new vision for the area, a plan which might eventually "stimulate progress" outside the Southwest (Ammon 2006: 31-32).

The Justement-Smith Plan recognized the importance of reconnecting the Southwest with the rest of Washington, DC—a situation it sought to address through the construction of a promenade overpass for the railroad tracks at 10th Street SW. It also proposed a space for high-end housing development, primarily concentrated along the waterfront and in the northwest section of the urban renewal area; this development would completely reorganize commercial activities through the construction of a series of shopping centers (Ammon 2006:31-32). Like the Peets Plan, the Justement-Smith Plan was eventually rejected by the NCPPC,

but unlike its predecessor, the Justement-Smith Plan undeniably served as a guide and inspiration for future plans in the Southwest.



FIGURE 36: Justement-Smith Plan for the Southwest, from NCPPC's *Redevelopment Plan: Southwest Redevelopment Project, Area B. A Report of Existing Conditions and a Plan for Development Adopted on October 24, 1952.*

In May 1952, Harland Bartholomew & Associates completed a third plan for the redevelopment area, incorporating aspects of both previous proposals as well as NCPPC's 1950 *Comprehensive Plan for Washington*. This final plan refocused development on low- and middle-income housing, and advocated increasing land allocated to community uses from 9 to 15 percent. On the heels of this plan, the NCPPC released its own comprehensive plan, which proposed a new Southwest Expressway that would serve as the area's northern boundary. The 1950 comprehensive plan also called for "a dramatic arrangement of apartment buildings overlooking parks bordering the waterfront," foreshadowing the design of the cultural landscape's park (Ammon 2006: 35-37).

The Redevelopment Land Agency transitioned from planning to implementation on December 8, 1953, when it acquired its first parcel of land for redevelopment. This was located in the eastern section of the designated redevelopment area and had been targeted for primarily residential development as part of a building stage referred to as "Project Area B." Project Area B consisted of 76 acres generally bounded by E Street SW and the railroad tracks to the north, South Capitol Street to the east, Eye Street to the South and 4th Street SW to the West. It encompassed some of the worst slum conditions in one of the poorest corners of the capital. As such, it was considered a symbolically appropriate starting point for urban renewal. The population of the area was

almost entirely black. The initial southwest redevelopment Project Area B did not include the cultural landscape (Ammon 2006:38-39).

The RLA sent out requests for proposals from parties interested in purchasing or leasing Project Area B's land for redevelopment. Proposals were judged on a number of factors, including: land purchase price/lease-rent; rent and sales prices on proposed dwellings; percentage of "low-rent" housing included in proposals; and "the degree to which the proposal met the specifications and broad objectives of the Redevelopment Plan" (Ammon 206: 39). In addition to requirements regarding the construction of low-income housing, the overall redevelopment objectives included language encouraging developers to "utilize in the most direct manner available school and recreation facilities which are most needed by the large families prevalent in low-income groups." Generally speaking, the plan for this project area did not require the addition of new recreational or community spaces. Prior to redevelopment, 11.4 of Project Area B's total 76.6 acres (or 14.9 percent of land) was devoted to community facilities. The new plan called for 11.7 acres of community facilities and the allocation of new land for expressways, which resulted in the public space shrinking to 11.7 percent of the area's acreage (Ammon 2006:40-41).

Funding for redevelopment of the second, and largest project area, Project Area C (including the cultural landscape), was approved in February of 1954. This project area ultimately encompassed approximately 442 acres, and included the entirety of a previously proposed Project Area A. One hundred and sixty-two acres were located between Maine Avenue to the west and South Capitol Street and Delaware Avenue to the east, and between Eye Street to the north and P Street to the south. Its boundaries eventually expanded north beyond the railroad tracks, adding 280 acres to the total project area.

On March 15, 1954, the RLA signed a Memorandum of Understanding (MOU) with William Zeckendorf, of the New York firm Web & Knapp. Zeckendorf was a prominent figure in real estate development, with a national reputation for urban renewal projects. As part of the MOU, RLA would refrain from negotiations with other developers on Project Area C while Webb & Knapp developed detailed engineering, economic and development studies for proposed private use of the area (approximately 50 percent of the total Project C land area) (Ammon 2006:45-46).

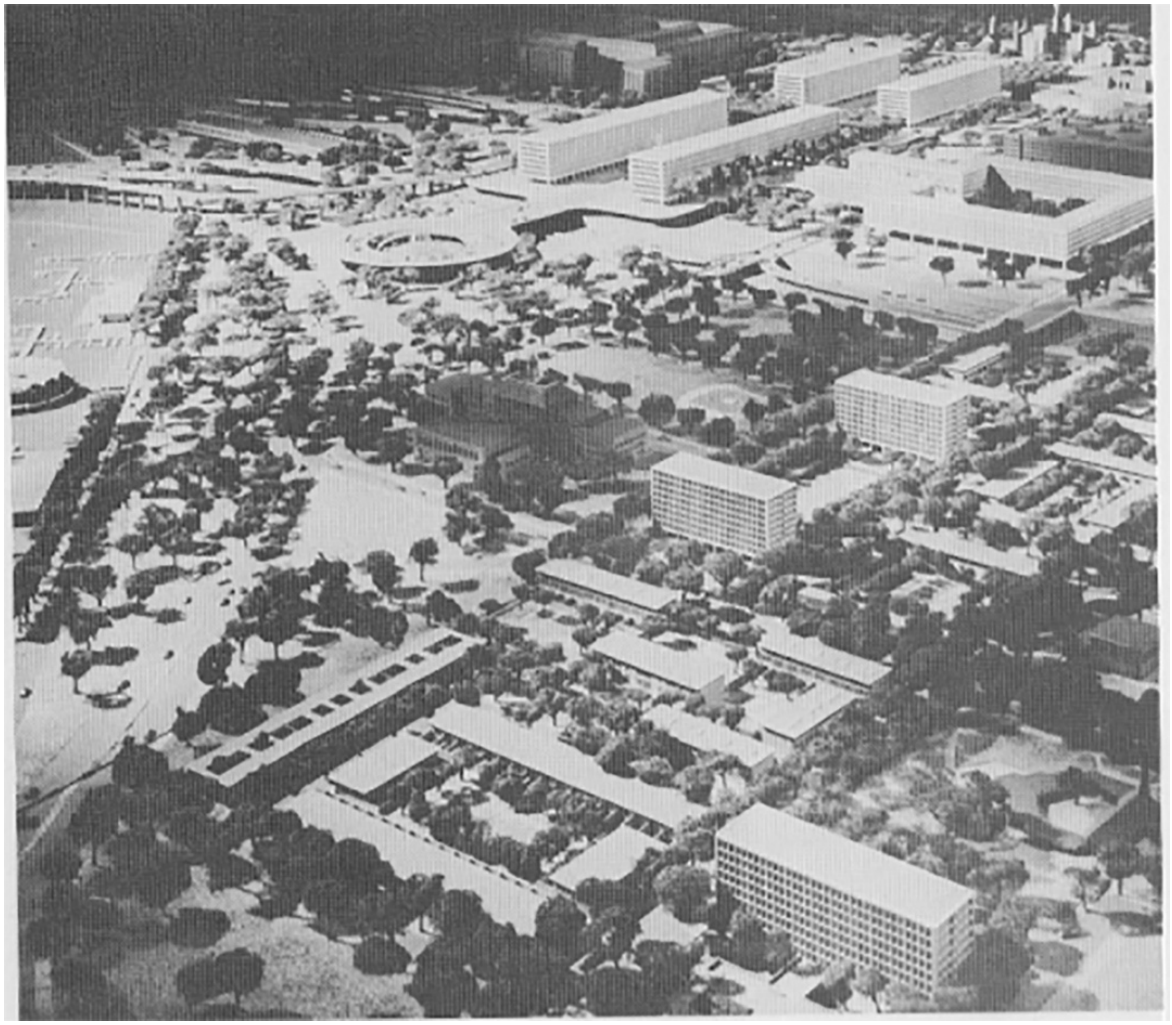


FIGURE 37: Zeckendorf Proposal for Southwest Washington Redevelopment, 1955. (Gutheim 2006: 271)

During the planning process for Project Area C, it was determined that approximately 30.5 acres might be more expeditiously developed if treated separately. In 1955, Project Area C-1, comprised of land bounded by Eye Street to the north, Capitol Street South to the east, M Street SW to the south and Delaware Avenue to the west, was officially removed from Project Area C and treated as a single entity. (This area was located east of the cultural landscape.) Planning for this area centered on community facilities—almost 80 percent of the total twenty-four parcels would be turned over to the District of Columbia for various community uses. These included the continued use of the Anthony Bowen Elementary School, construction of a fire station, and a new park—the Lansburgh Neighborhood Park. Ultimately, 9.3 acres, or 30.5 percent of the project area, were devoted to community facilities, including 1.9 acres for parks (Ammon 2006:51-52).

Urban renewal efforts in all three project areas sought to enhance existing recreational spaces while adding new parks to the Southwest. Generally, the old Southwest was lacking in adequate parks and public spaces. There were two major recreational areas located on the grounds of two junior high schools, and Hoover Playground at Delaware Avenue and Canal Street, along the urban renewal area's southwest boundary. None of the elementary schools had sufficient playgrounds, and the Southwest featured no neighborhood parks (Ammon 2006:80). Recognizing these disparities, all of the proposed redevelopment plans sought to improve and expand the available open space in the Southwest. Various plans identified land along the old canal, which still housed temporary structures erected during the war, as potential parkland. Providing access to East Potomac Park, located across the Washington Channel, was another proposed option (Ammon 2006:80).

In 1956, the National Capital Planning Commission (NCPC, the successor agency to the National Capital Parks and Planning Commission) approved the final Webb & Knapp plan. More commonly known as the Zeckendorf Plan, the final proposal for Project Area C was clearly inspired by the Justement-Smith Plan. The plan's authors, NCPC staff architects I. M. Pei and Harry Weese, boldly reshaped the character and amenities of the Southwest. High-rise apartment towers targeted mid- and upper-income families; parts of L'Enfant's street plan were eliminated in favor of new commercial areas, plazas, malls and town squares; a number of new federal buildings were proposed for the area north of the railroad tracks; and existing community facilities were relocated, with many clustered around a proposed Town Center. In total, the Zeckendorf plan devoted 95 acres to public or semi-public space, or 22 percent of the 441.6 acres included as part of Project Area C. This was an increase of 12 percent from conditions in the old southwest neighborhood. Out of the proposed 95 acres, 19.4 acres were allocated for schools and recreation and 14.6 acres were designated for parks. The rest of the area was divided between public community uses, public building sites, churches, community houses, and other institutions. Between 1957 and 1961, the Redevelopment Land Authority acquired all of the privately-held land in Project Area C, relocating residents and demolishing most extant structures (Ammon 2006:46-48).

In 1960, architect Chloethiel Woodward Smith was hired by the Federal City Council to create a separate waterfront redevelopment plan for Project Area C. Her design called for an "urban edge" along the river consisting of a 20'-wide public walkway as a buffer between the Washington Channel and the adjacent development. According to Smith's plans, land uses for the waterfront would include marinas, restaurants, tourist attractions, churches, police and firefighting stations, and most notably, public parks. Under Smith's plan, the public would retain ownership of the waterfront, the RLA would issue ninety-nine year leases to commercial properties, and the parks would be managed by the National Park Service. Smith's design was the impetus for the later development of the cultural landscape as a waterfront park (Ammon 2004: 95-96).

The Titanic Memorial Park cultural landscape and Southwest Redevelopment

Beginning in 1952, the urban redevelopment plans for southwest Washington, DC, began to be implemented, and the quadrant was dramatically transformed from an industrial 19th-century neighborhood into a Modernist model for urban renewal efforts nationwide. Despite this precedence, the legacy of these initiatives are complicated by the large-scale displacement of low-income African-American residents. The urban renewal of Southwest Washington, DC displaced approximately 1,500 businesses and 23,000 residents, or almost 6,000 families. Despite planners' original intentions, the Southwest would be developed beyond the means of the lower and lower-middle class, cementing the southwest as a predominately wealthy and white neighborhood (Ammon 2006: 2-3).

The development of the southwest waterfront as a public park marked a shift in urban thinking regarding residents' relationship to the river—an area historically associated with industry, waste, and poverty. Under urban renewal, existing residents and structures were cleared so that the waterfront would be not only an asset, but also an essential element in the design, development, and planning of the entire Southwest. The renewal of the Southwest ultimately proved influential, and served as a model for renewal projects throughout the DC area, and the country as a whole. The Southwest Redevelopment Plan was the first federally-funded project of its kind and is considered the largest "clear and build" urban renewal project in the US, resulting in the redevelopment of 560 acres and 5,800 residential units for middle- and upper-class residents. Under the plan, whole blocks of row houses and businesses were demolished and replaced with Modernist high-rises and privately-held urban green spaces. This emphasis on landscaping and open space provided the impetus for the development of the waterfront as a public park, shopping center, and promenade, complementing adjacent privately-held green spaces. By the end of the 1970s, similar redevelopment projects would reshape the face of downtown Washington, DC, including many of its smaller public spaces (Ammon 2006: 2-5).

The addition of the waterfront park dramatically increased public space in a portion of the city in which it was historically lacking. However, it also resulted in the loss of several small park reservations that dated to the original L'Enfant Plan. Many involved in the project saw the L'Enfant Plan as "no longer well-fitted to a modern city," and mid-century planning favored the design of larger waterfront park spaces concentrated around shopping plazas and residential towers. Eventually, a number of Modernist small public parks were built throughout the Southwest, management of which was split between federal and city agencies.

Architect Chloethiel Woodward Smith's 1960 plan for Project Area C was the first to specifically call for the development of the cultural landscape as a public park. Building on her 1960 plan, Smith created a revised master plan for the Washington Channel Waterfront in 1963. The revised plan specified that roads would be eliminated from the cultural landscape, or the area south of Pier No. 5 (present-day Washington, DC, Police and Fire pier, adjacent and west of the cultural landscape). This was enabled, in part, by the CFA's mandate that

adjacent developments provide underground parking. The only vehicular circulation features that Smith specified was a parking lot at Pier No. 5, adjacent to the northwestern boundary of the cultural landscape. Describing her preliminary vision for the park, Smith wrote:

> There are no streets here - N and O Streets are cul-de-sacs and 6th Street does not connect through. This quiet green park forms a fine contrast to the busy commercial areas near 7th and 9th Streets, and the active piers to the north. It becomes both neighborhood park serving the residents of Southwest as well as the visitors who want to walk along a quiet stretch of waterfront. At the corner where the park turns inland along Ft. McNair, there should be a handsome pavilion and overlook for the views from here swing from the long down river vista on up the channel to the 10th Street overlook and the monuments beyond (CFA Minutes March 20, 1963: 25).

Smith's initial conception of the park would later provide the basis for Hideo Sasaki's designs of the cultural landscape. Significantly, Smith conceived a pavilion at the southern end of the cultural landscape that would take advantage of the panoramic views of the Washington Channel; a similar argument would later be used for the installation of the Titanic Memorial sculpture in the same location (CFA Minutes March 20, 1963: 25).

Adjacent High-Rise Development and the Demolition of the Cultural Landscape

Between 1956 and 1962, New York financier O. Roy Chalk purchased the Capital Transit Company, renamed it District of Columbia Transit Systems, Inc. (DC Transit), and began the elimination of streetcars from Washington, DC, replacing them with buses according to the company's Congressional charter. Over the course of five years, all extant streetcar lines were eliminated or replaced with bus routes. In 1961, to make way for redevelopment, DC Transit Systems, Inc. demolished the 7th Streetcar barn and powerhouse at the corner of Water and P Streets SW, adjacent to the cultural landscape (Trieschmann et al. 2000: E.72).

Between 1963 and 1966, architects Lapidus, Harle & Liebman and developer DC Realty & Development Corp. constructed Chalk House West (present-day Riverside, Edgewater, and 1401-1415 4th Street SW) on the site of the former DC Transit Company car barn and trolley yard, adjacent to the cultural landscape. (DC Realty & Development Corp. was a subsidiary of DC Transit owned by Roy Chalk.) The new residential complex, which still exists today, is bounded by 4th, O, and P Streets SW, and the Washington Channel. Natural features—including a central greenway, promenades, gardens, and walkways to the waterfront—were important elements of the design that would later connect to the cultural landscape (Ammon 2004: 66-67).

During those same years, architect Chloethiel Woodward Smith, landscape architect Dan Urban Kiley, and developers Shannon and Lucks and John McShain designed and constructed Harbour Square, a massive residential development between 4th, N, O Streets SW and the waterfront, adjacent to the cultural landscape. Views of the Washington Channel and extensive landscaping on the waterfront were essential elements of the plan that would dovetail well with the cultural landscape when construction began a year later (Ammon 2004: 65-66).

A 1964 aerial photograph of the cultural landscape shows a wholescale clearance of existing features, concurrent with the development of the adjacent high-rises (See Figure 38). By the time this photo was taken, the only waterfront structures that remained adjacent to the cultural landscape were two wharfs at the base of 6th and 7th Streets SW, which were constructed during the 1930s and 1940s. The only inland buildings spared demolition were those constructed in the late 18th and early 19th centuries associated with the Greenleaf Syndicate. These were: Wheat Row (1315-1321 4th Street SW), east of the cultural landscape; the Edward Simon Lewis House (456 N Street SW) in Square 503, east of the cultural landscape; the Duncanson-Cranch House (468-470 N Street SW) in Square 503, east of the cultural landscape; and the Thomas Law House (1252 6th Street SW) in Square 504, adjacent to the cultural landscape at 6th and N Streets SW. All of these historic structures were incorporated into adjacent superblock and high-rise developments; however, there were no longer any buildings directly fronting the cultural landscape (Figure 38).



FIGURE 38: By the time this 1964 aerial photograph was taken, few structures or landscape features remained in the cultural landscape. The surviving structures between Water and 4th Street SW were built by the Greenleaf Syndicate in the late-18th and early-19th centuries. (Excerpt from historicaerials.com)

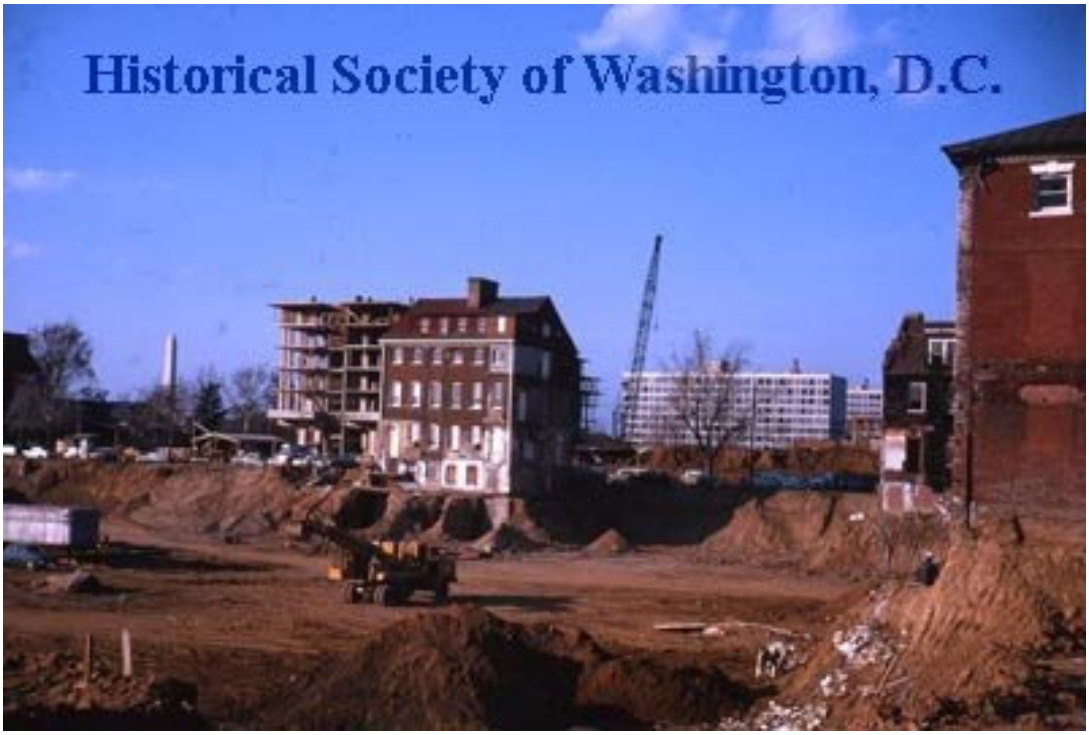


FIGURE 39: 1963 view northwest over the construction site for Harbour Square cooperative apartments, taken from O and 4th Streets SW. The few remaining structures in the southwest were incorporated into adjacent high-rise developments. These included the Duncanson-Cranch House (center) and Wheat Row (right), both of which are located east of the cultural landscape. (JX2 270, Garnet W. Jex "Southwest Redevelopment" Slide collection, Historical Society of Washington, DC)

The Removal of the Titanic Memorial Sculpture

In 1964, President Lyndon Johnson broke ground for the John F. Kennedy Center for the Performing Arts, imperiling the future of the Titanic Memorial sculpture. As construction of the new center progressed, the Commission of Fine Arts (CFA) began working with the National Park Service to find a new home for the soon-to-be displaced sculpture. National Park Service Associate Regional Director for the National Capital Region Robert C. Horne presented a plan to the CFA to relocate the Titanic Memorial sculpture to Hains Point in East Potomac Park. Disagreeing with the suggestion of the NPS, CFA Chairman William Walton stated that the CFA "felt the proposed site was too important for a memorial to an event unrelated to the City of Washington" (CFA Minutes September 14, 1965: 3). Instead, the CFA suggested Barney Circle or future parks to be developed along Pennsylvania Avenue SE. They also suggested that, if the sculpture was to be based on land, a forested backdrop be considered rather than water (CFA Minutes September 14, 1965: 3; 12).

In an afternoon session, Associate Regional Director Horne instead suggested locating the Titanic Memorial sculpture in one of the new southwest waterfront parks envisioned by architect Chloethiel Woodward Smith. The CFA approved the new site and specified that the sculpture be stored until it could be installed in the new

park. Also present at the meeting was CFA member and landscape architect Hideo Sasaki, who would later design the new park for the cultural landscape (CFA Minutes September 14, 1965: 1; 3; 11).

In 1966, the Titanic Memorial sculpture was disassembled, removed from its site along the Potomac and Rock Creek Parkway, and stored in Fort Washington in preparation for the construction of the John. F. Kennedy Center for the Performing Arts. Construction of the new center resulted in the clearance of the southern end of New Hampshire Avenue NW, where the memorial was located (*The Washington Post*, January 15, 1966: B2; *The Washington Post*, January 6, 1966: B1; Barsoum 2006: VII.3)

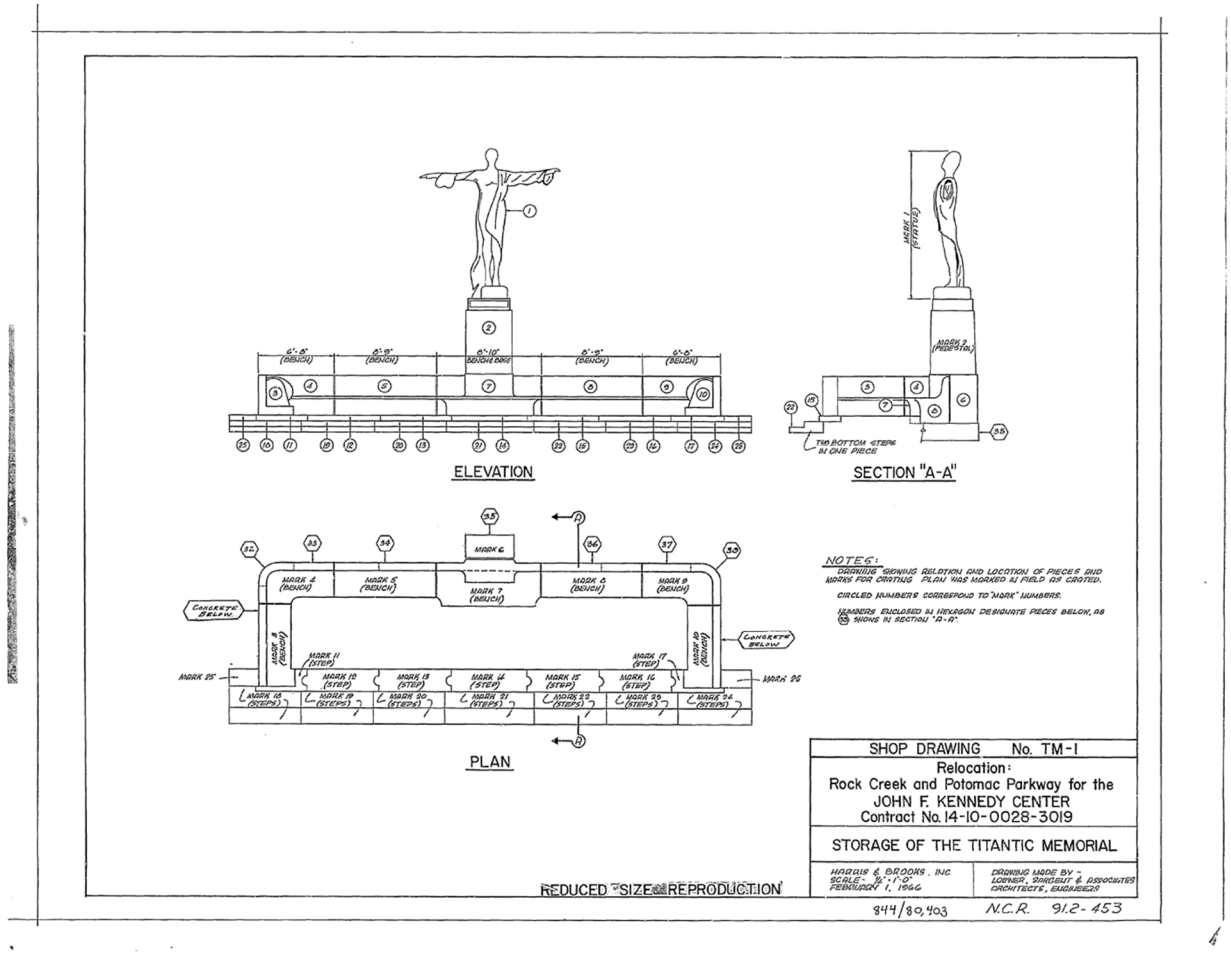


FIGURE 40: In 1966, the Titanic Memorial sculpture was disassembled and stored at Fort Washington in preparation for the construction of the John F. Kennedy Center for the Preforming Arts. ("Storage of the Titanic Memorial," TIC 844_80403, NCA, NPS)

Summary

Titanic Memorial Sculpture

By 1966, the Titanic Memorial sculpture was removed from its site along the Rock Creek and Potomac Parkway and placed in storage at Fort Washington. All existing landscape characteristics were lost with the construction of the John F. Kennedy Center for the Performing Arts.

Titanic Memorial Cultural Landscape

By 1966, the entire cultural landscape had been cleared of all buildings and structures, and the site's streets had been removed in preparation for the creation of the new park. By this time, the spatial organization of the cultural landscape was now vastly open, retaining only traces of the former roadways that composed the landscape. During this transition period, the cultural landscape had no programmed land use, but was likely used as a staging area for the building materials and equipment for adjacent high-rise development. The site's topography was flat, graded and established behind an improved seawall. The cultural landscape retained panoramic views of the Washington Channel and East Potomac Park, but with clear-cut vegetation and adjacent buildings demolished, the landscape also now featured vastly opened views in every other direction of demolition and construction efforts. No known small-scale features remained. Only seven elm trees (*Ulmus*) were retained along the southern side of P Street SW. No other vegetation existed in the cultural landscape by 1966.

1967-1968: Hideo Sasaki and the Modern Design and Construction of the Cultural Landscape

Waterfront Parks

The Titanic Memorial Park cultural landscape was among the earliest of the newly conceived mid-20th century neighborhood parks created by urban renewal. Large-scale superblock construction radically altered the conception and planning of community parks, favoring the design of larger park spaces concentrated around private green space, shopping plazas, and residential towers. As designed, the greater waterfront park featured seven segments that connected commercial spaces and private residences along the waterfront. The parks were united by a similar Modernist material palette, including the design of small-scale paving features.

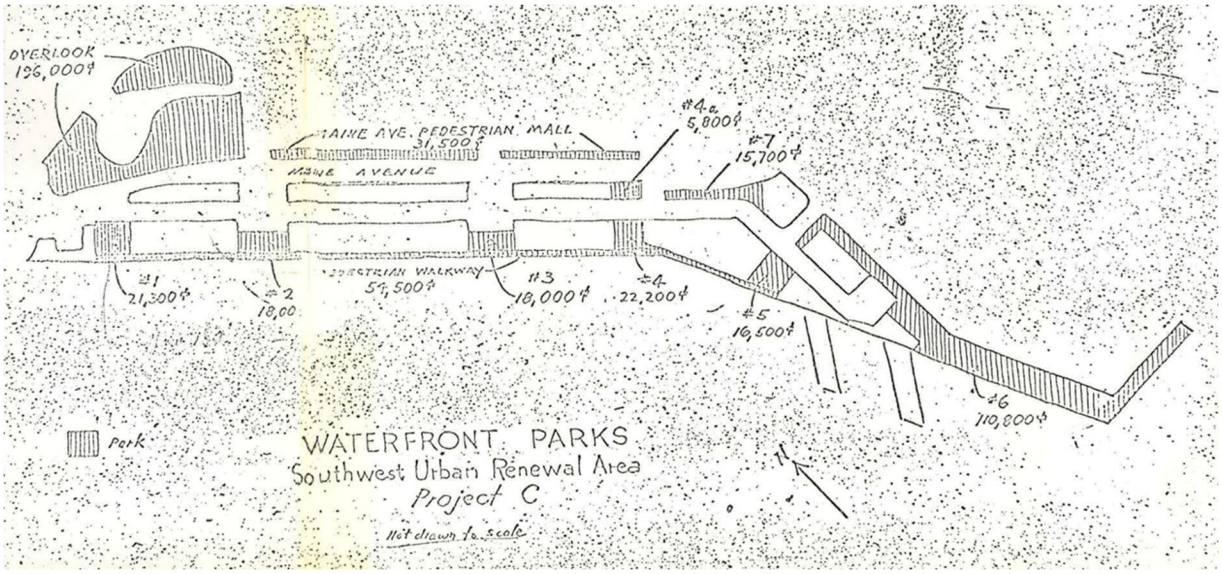


FIGURE 41: The Titanic Memorial Park cultural landscape was one of 7 parks proposed for the Southwest Urban Renewal Area Project C. Construction of park #6 began in 1967 and was the first of the new parks to be built. (Doc 04, Southwest Waterfront Park Files, National Capital Area, NPS).

Architect Chloethiel Woodward Smith's 1963 *Master Plan for the Washington Channel Waterfront* served as the guiding document for the development of the waterfront parks, including the cultural landscape. Of the 26 acres addressed in the master plan, 6.5 were set aside as parks, 7.5 for vehicular and pedestrian circulation, and 12 for commercial uses. Rather than a traditional commercial strip of attached storefronts, Smith's plan called for a unified pedestrian parkway that was punctuated by individual commercial spaces, which were in turn surrounded by a series of seven small parks. Together with the non-profit redevelopment group Washington Channel Waterfront Inc., Smith's plan sought to establish a new model for an urban parkway that served not only as greenspace, but also as a commercial hub and city port. The seven parks, separated by commercial spaces, would be connected using similar materials, vegetation, and reciprocal views (CFA Minutes September 14, 1965: 1; 3; 11).

Prior to 1967, the construction of the adjacent Modernist residential superblocks allowed for the closure of portions of 6th, Water, and P Streets SW. The closed streets formed a new L-shaped landscape north of Fort McNair, south of M Street SW, and along the Washington Channel (CFA Minutes September 14, 1965: 1; 3; 11). This new parcel was set aside as the 6th park in the series of 7 parks (see Figure 41) and comprises the cultural landscape according to its present-day boundaries and use.

Sometime between 1965 and 1967, the CFA selected landscape architecture firm Sasaki, Dawson & DeMay to develop the initial design for Park 6 (CFA Minutes April 19, 1967: 2; exhibit b2). More research is needed to determine why and how Sasaki earned the commission for the Titanic Memorial cultural landscape. (It is

interesting to note that Sasaski was a member of the CFA at the time his firm was selected to design the park. During the CFA's deliberation on the design of the cultural landscape, Sasaki recused himself.)

Unique among the string of seven parks, the cultural landscape was the only park that was designed to exclude commercial uses. As originally conceived by Smith, a future design for Park 6 (the cultural landscape) should offer a contrasting experience to the other parks in the system and serve as connective tissue between the private high-rises and the commercial spaces to the north. Sasaki's design for the Titanic Memorial Park cultural landscape built on Smith's guiding principles, envisioning the newly created public reservation as a waterfront park with tree-lined promenades, seating areas, and adjoining landscape rooms to serve as buffers between adjacent private developments and the Washington Channel.

Hideo Sasaki

A pioneer in the field of landscape architecture, Hideo Sasaki was among the first landscape architects to push for an integrated and collaborative approach to landscape design in which architects, landscape architects, and urban planners all contributed to the success of a project. Sasaki is also credited with moving the profession of landscape architecture away from Beaux-Arts planning and into Modernism. Sasaki strove to integrate the design of landscapes with their larger environmental settings in an effort to create meaningful urban public spaces. This approach informed the design of the Titanic Memorial cultural landscape, which is a representative example of a Modern Movement waterfront park and is characteristic of the mid-century shift in urban park design (Griffitts and Gentry 2015: 43-44; Hamilton and Wilcox 2015: 22-24). The Titanic Memorial Park cultural landscape is an important Washington example of a Sasaki-designed landscape, and served as an early prototype for Sasaki, Dawson & DeMay's subsequent waterfront parks nationwide.

In 1950, landscape architect Hideo Sasaki was appointed to the faculty of the Harvard Graduate School of Design (GSD), where his collaborative approach to landscape architecture rapidly reshaped the design fields. Sasaki's firm was established in 1953 and was among the first firms to employ architects, urban planners, and landscape architects who worked together to design and construct corporate campuses, waterside developments, and urban parks—such as the Titanic Memorial cultural landscape. Based on the strengths of this approach, Sasaki would eventually be appointed by President John F. Kennedy to the United States Commission of Fine Arts to oversee a broad range of design projects in the nation's capital (Ammon 2006: 3-4; Hamilton and Wilcox 2015: 22-23). Sasaki's novel approach to urban design made him an obvious choice to oversee the approval process of projects in the nation's capital while serving on the Commission of Fine Arts. This was especially evident in the Southwest, where an all-star roster of designers was rapidly shaping the quadrant.

Notable designers included I. M. Pei, Chloethiel Woodward Smith, Edward Durrell Stone, Marcel Breuer, Holabird & Root, and Dan Kiley (Ammon 2006: 3-4; Hamilton and Wilcox 2015: 22-23).

By the time Sasaki Associates was asked to complete the Titanic Memorial Park cultural landscape and the other southwest waterfront Parks in 1967, the firm had already proven the importance of a collaborative approach to waterside development. In the late 1950s and early 1960s, the firm's Sea Pines Plantation and the associated Harbour Town projects in Hilton Head, South Carolina, were created as waterfront resort communities. Both developments seamlessly incorporated city planning, landscape architecture, and architecture into a cohesive and singular unit. These early projects developed Sasaki's growing approach to waterfront design and set a new standard for addressing complex and interrelated systems (ASLA 2013: 1-29). Taking the lessons learned in South Carolina, Sasaki adapted the rural waterfront approach to the notably urban design of the Titanic Memorial cultural landscape.



FIGURE 42: This 1967 photo of the cultural landscape shows its initial grading as a waterfront park and highlights the blank-slate condition of the landscape prior to Sasaki's intervention. The Chalk House West Apartments are shown in the background of the photo. View to the northeast at the corner of the former Water and P Streets SW. (PR 1303B, Emil A. Press slide collection, Historical Society of Washington, DC)

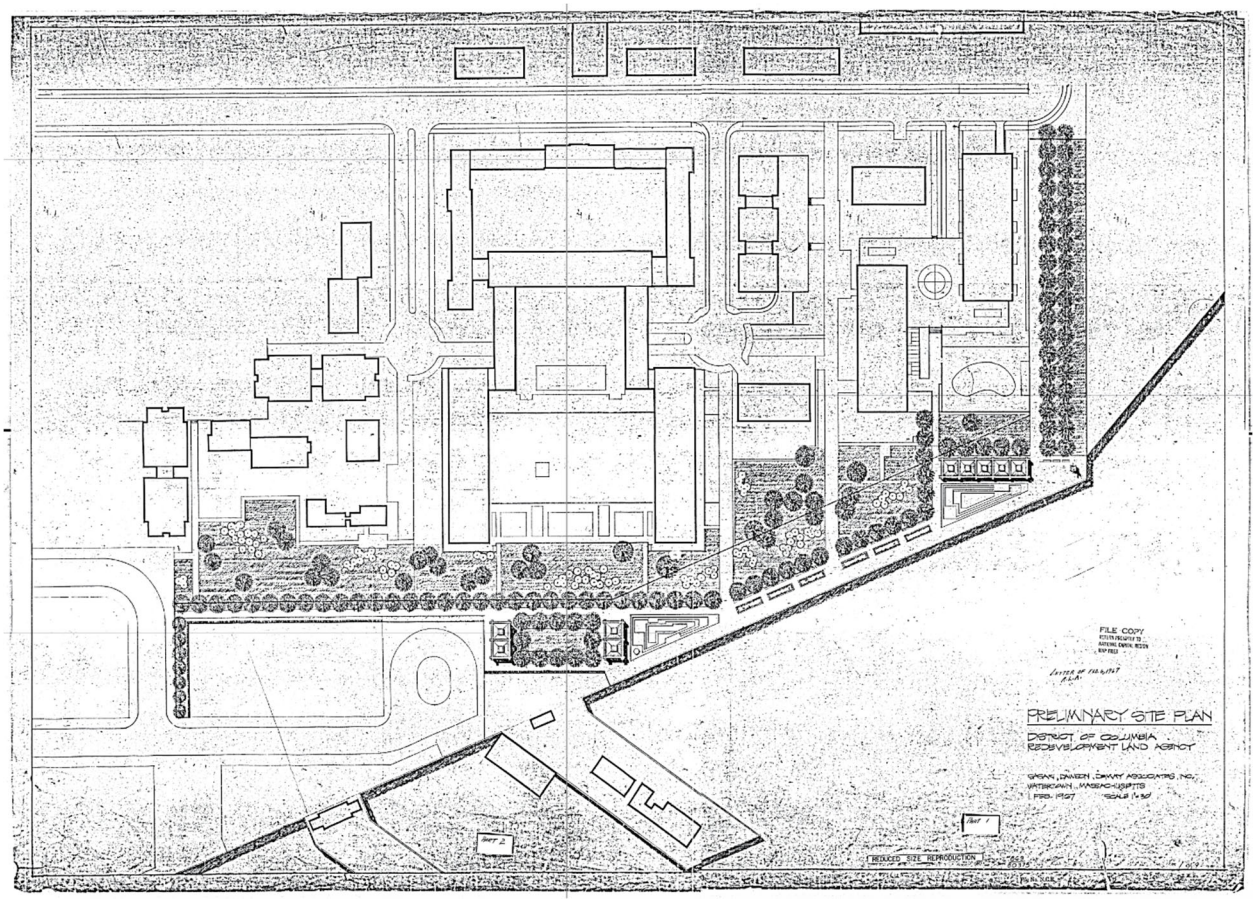


FIGURE 43: Sasaki, Dawson & DeMay's preliminary site plan for the Titanic Memorial Park cultural landscape called for tree-lined promenades, a northern lawn anchored by pavilions, two play areas, a southern row of pavilions, and a downsized Titanic Memorial sculpture. (Sheets 1-2, "Preliminary Site Plan," ETIC_X869_869_80375_[id227804], NCA, NPS)

Design for the Titanic Memorial Park

The 1967 Sasaki, Dawson & DeMay design of the Titanic Memorial Park cultural landscape constituted the most substantial of the seven parks and the first to be constructed. Under the direction of the Redevelopment Land Authority, Sasaki, Dawson & DeMay designed the park to incorporate landscape features with streamlined profiles and a Modernist material palette (including vegetation, structures, and small-scale features). Project landscape architect Philip Minervino of Sasaki, Dawson, and DeMay described the design intent as a "horizontal" or "linear" park with "a promenade, seating, and play areas for children" that focused "on every feature of the water" (CFA Minutes April 19, 1967). The resulting L-shaped park would feature three walkways along former portions of 6th, Water, and P Streets SW, to connect adjacent private greenspaces and residences to the waterfront. Each promenade would be lined with trees, lampposts, and benches to frame views of the Washington Channel and usher park users into larger open plazas and landscape rooms. The progression

of spaces would culminate in the dramatic siting of the Titanic Memorial sculpture over the Washington Channel on the southern end of the cultural landscape. (In 1965, prior to Sasaki's design of the cultural landscape, the CFA mandated the relocation of the Titanic Memorial sculpture to the future waterfront park. It is likely that the inclusion of the sculpture was an initial design requirement given to Sasaki).

The first plan for the Titanic Memorial cultural landscape, drawn in 1967, featured a series of pavilion-like structures adjacent to play areas at the north and south ends of the park. These play areas would serve as alternate public gathering areas, contrasting with privately-held green spaces in the adjacent developments. Adjacent to the north play area, landscape architects located two pairs of two pavilions at the north and south ends of a large landscape room that included the play area. Adjacent to the south play area, the group called for a row of five pavilions along the eastern edge of the recessed play area, facing the waterfront. Project landscape architect Philip Minervino described these structures to the Commission of Fine Arts as "very light pavilion-like structures, characteristic of small parks" (CFA Minutes April 19, 1967). However, residents of the adjoining high-rises felt that the pavilions would block their views of the Washington Channel and called for their elimination from the design. A revised development plan eliminated the structures all together. See Figure 45. Other than the original pavilions, neither play area included play equipment or other structures in any of the Sasaki designs (*The Washington Post,* January 23, 1968: C3; TIC 893_80145).

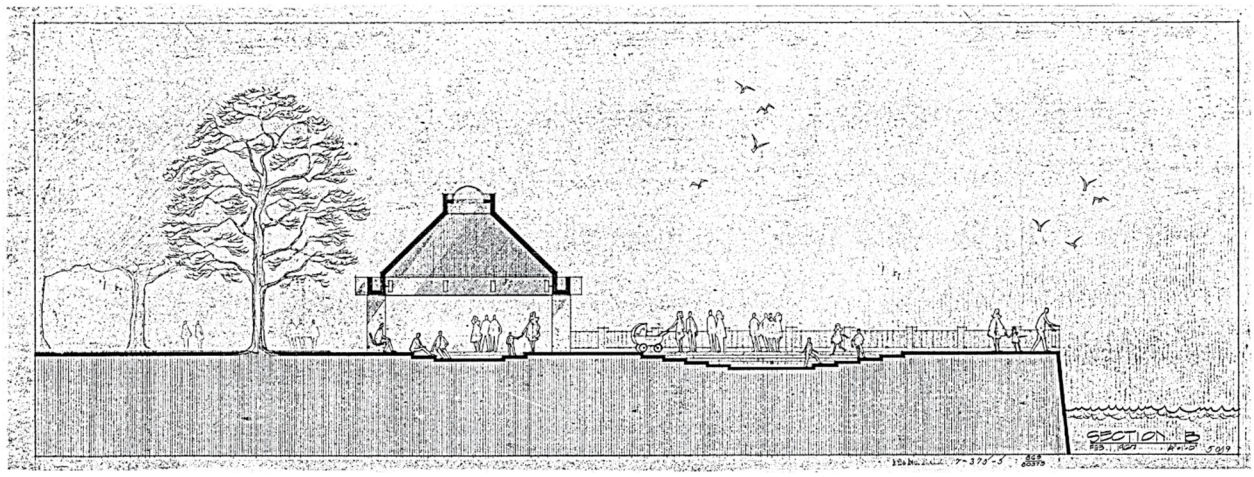


FIGURE 44: Sasaki's original design scheme called for several pavilions like this one adjacent to the north and south play areas. The pavilions were eliminated from later designs due to residents' belief that they would block waterfront sightlines. (Sheet 7, "Preliminary Site Plan," ETIC_X869_869_80375_[id227804], NCA, NPS)

In the same meeting of the Commission of Fine Arts (CFA), Sasaki and Minervino discussed the relocation of Gertrude Vanderbilt Whitney's Titanic Memorial sculpture, which had been in storage since 1966. (Sasaki was almost certainly required by the CFA to incorporate the Titanic Memorial sculpture into their designs for the

cultural landscape). Likely responding to the CFA's requirements, Sasaki chose to include the sculpture as an important part of the design for the southern end of the cultural landscape. It was to be located at the end of the major north-south promenade and oriented towards the river, as it had been in its site on New Hampshire Avenue NW. However, the landscape architects expressed a Modernist impulse to reduce architectural ornament and called for the elimination of the memorial's base and elliptical seating area. Only the sculpture and its pedestal would remain, featured on a simplified dais.

Ultimately, the commissioners agreed that the "concept of a horizontal park [had] been well developed and the placement of the memorial [was] appropriate" (CFA Minutes April 19, 1967). They took no issue with the significant changes to the memorial and referred the matter to the park's financier, the Redevelopment Land Authority. However, based on National Park Service records, it appears that RLA staff ruled against the reduction of the sculpture and worked with Sasaki to submit a revised design that used the memorial in full (TIC 823/80025, NCA).

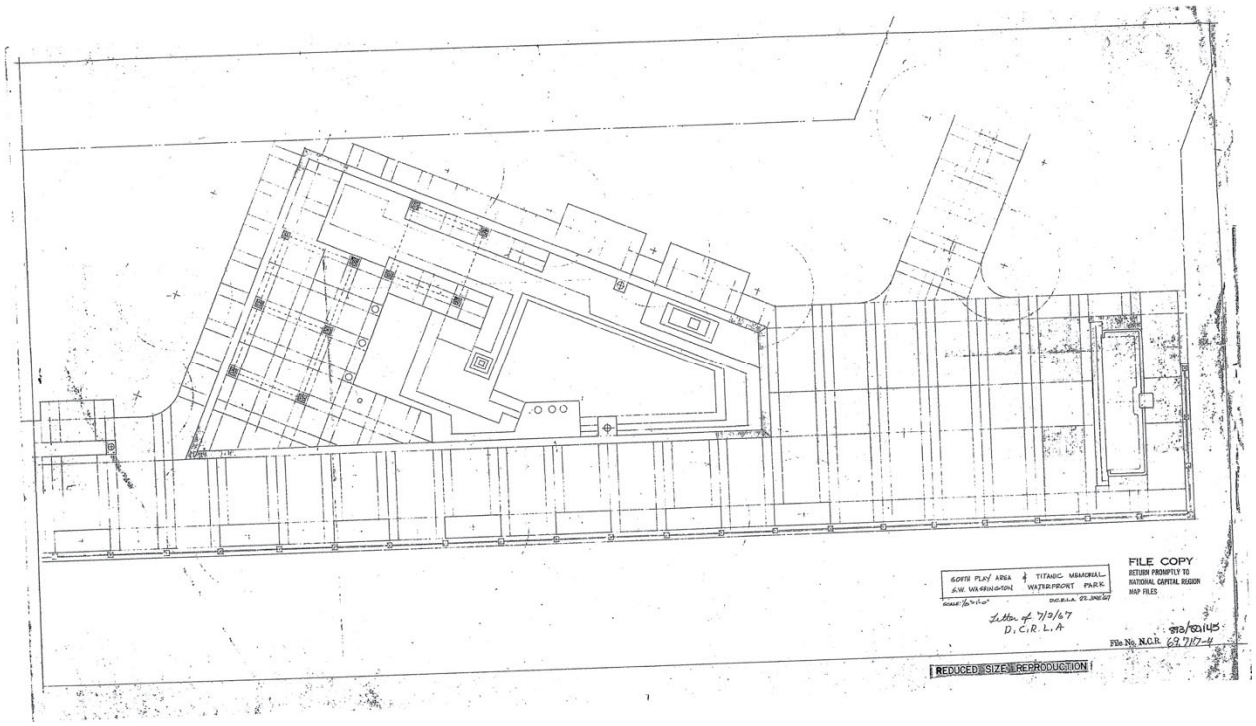


FIGURE 45: The first 1967 landscape plan for Titanic Memorial Park cultural landscape called for streamlined features in an orthogonal arrangement, a central focal element in place of the former traffic circle, two reflected symmetrical turf panels, and two central allées of columnar evergreens. The plan was not approved by the Commission of Fine Arts because it functionally divided the park into two parts. ("South Play Area and Titanic Memorial," TIC 893_80145, NCA)

In 1967, the design was approved for the Titanic Memorial cultural landscape, and construction began in the following months. The new design largely followed the original plan, with the noted exceptions above. The design embraces Sasaki's ideas of modular expression, the flow of space, and the integration of outdoor rooms, melding urbanity and landscape design (Hamilton and Wilcox 2015: 23). The park is an asymmetrical L-shape that links the three former street rights-of-way (see Figure 46). Willow oaks (*Quercus phellos*) were planted along the primary axis in the park, as a means to connect the park with the surrounding streets and to usher park users to the waterfront. The waterfront edges of the cultural landscape were lined with a 4' tall sculptural metal steel fence with concrete posts. The walkways featured alternating patterned bands of exposed aggregate and smooth concrete oriented along the east-west axis. Square brick pavers in a stacked bond pattern covered the full surface of the recessed play areas. The park's new small-scale features were all specifically designed by Sasaki using a Modernist feature palette. These included benches with horizontal wood slats and scooped concrete supports, cylindrical concrete drinking fountains, cylindrical concrete trash cans, and two types of Modern lollipop lights. Benches were placed in groups of two located along walkways facing the Washington Channel and the recessed play areas. Trash cans were located at park entrances, and drinking fountains were located adjacent to each play area. Lighting was located throughout the cultural landscape and was evenly spaced along the walkways (ETIC_X869_869_80375_[id227804], NCA; Volkert 1967).

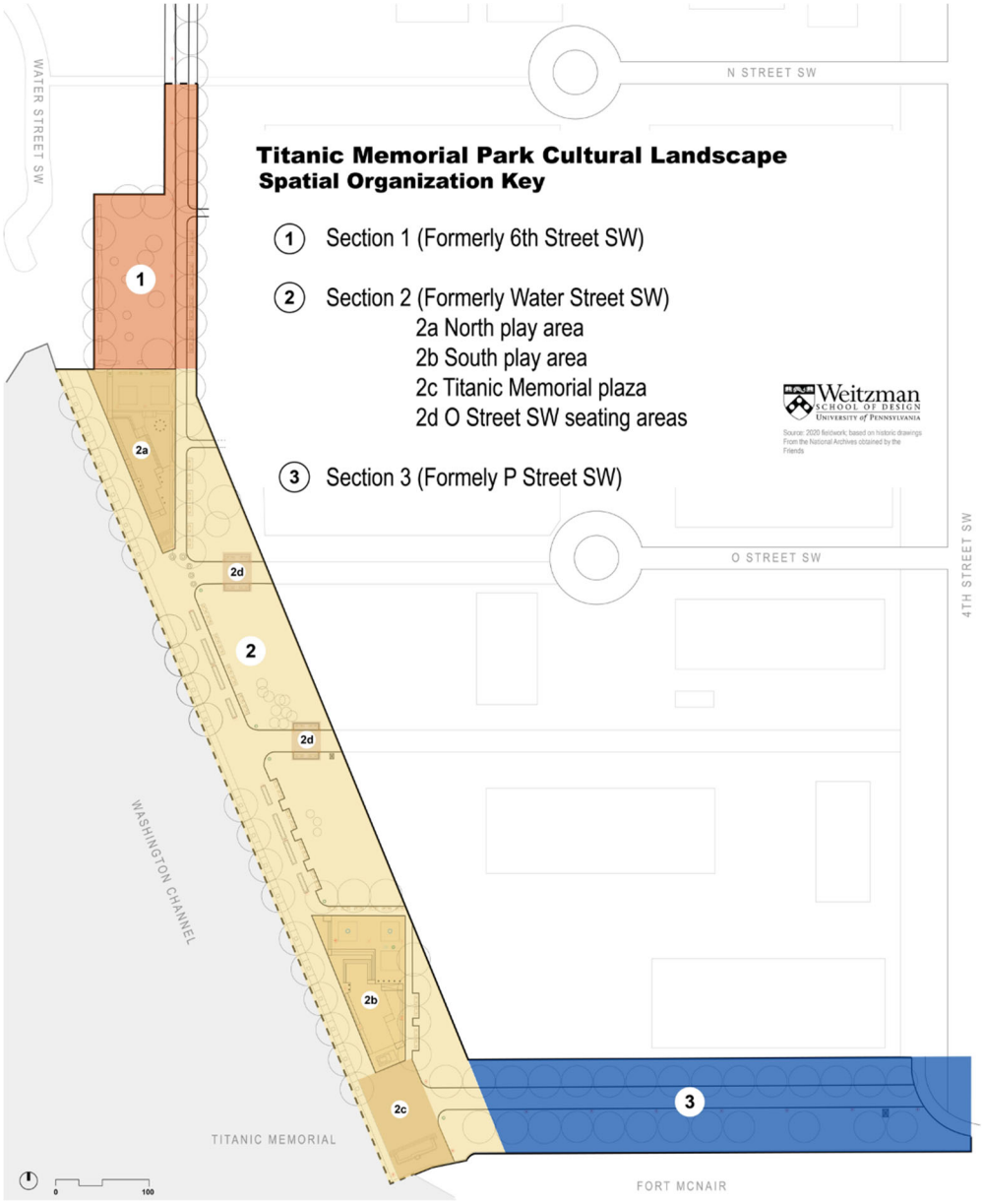


FIGURE 46: The Titanic Memorial Park cultural landscape is organized into three sections, based on the former public rights-of-way that each section occupied: 6th, Water, and P Streets SW. The diagram above is based on the 1967 plan for Titanic Memorial cultural landscape. (Diagram by CLI author, 2020)

Tree selection followed the Modernist landscape preference for simple, decorative species. The park's planting list specified the use of Willow Oak (*Quercus phellos*), Sourwood (*Oxydendrum arboreum)*, Star Magnolia (*Magnolia stellata*), Hopa Crabapple (*Malus x 'Hopa'*), Japanese Flowering Crabapple (*Malus floribunda*), Crepe Myrte (*Lagerstroemia indica*), Dogwood (*Cornus florida*), Hick's Yew (*Taxus media 'Hichsi'*), and low Azaleas (*Azalea x "Delaware Valley White'*). These new plantings were integrated with the 7 remaining elms

(*Ulmus*) along the P Street SW wall of Fort McNair, which date to an unknown earlier era. Willow oaks (*Quercus phellos*) were located at the edges of walkways, while several Sourwood (*Oxydendrum arboreum*), Magnolia (*Magnolia stellata*), Crabapples (*Malus x 'Hopa'*; *Malus floribunda*), Crepe Myrtle (*Lagerstroemia indica*), and Dogwood (*Cornus florida*) were located in organic patterns in the adjoining landscape rooms. Eight rectangular planters located along the Water Street SW walkway and five flower beds adjacent to the play areas contained Azaleas (*Azalea x "Delaware Valley White'*). The perimeter of the northern lawn or landscape room was planted with Japanese Yew (*Taxus cuspidataexpansa*), leaving the side facing the walkway open. The areas not specifically designated were to be open lawns covered in topsoil and sodded (Volkert 1967).

Sasaki, Dawson & DeMay's design for the cultural landscape and its companion waterfront parks served as the subtle connective tissue between the myriad Modernist structures along the waterfront. Drawing from traditional Japanese Gardens, Sasaki created a dialogue between designed hardscape plazas and promenades and the natural forms of water and vegetation. In an essay published in *Landscape Architecture* in 1957, Sasaki states, "Where the materials of post, beams, and panels [of the Japanese structure] have given rise to such geometric (rectangular) forms in architecture, the rocks, plants, earth and water have given rise to almost completely biomorphic forms….the two in combination [create] an integrated environment almost incomparable in their appropriateness" (Quoted in Hamilton and Wilcox 2015: 23). The biomorphic nature of the Washington Channel and the plantings contrasted sharply with the rectilinear staircases, platforms, and plazas of the larger system of parks. Sasaki's design also served as a model for a new neighborhood park that connected privately-held urban greenspaces with complementary public spaces.

Summary

By 1968, the Titanic Memorial Park cultural landscape was designed and built according to the plans of Sasaki, Dawson & DeMay. The modern design of the park changed all aspects of Titanic Memorial Park's landscape characteristics. The improvement of the cultural landscape as a park established its modern-day boundaries after P, Water, and 6th Streets SW were closed through the new park. Under the new design, the park was organized as a canted L-shaped parcel linked to the surrounding street grid. The park was divided by tree-lined walkways along the former public rights-of-way, with smaller landscape rooms adjoining the main walkways. Recessed play areas anchored the north and south ends of the cultural landscape, while a large open plaza at the southernmost end of the cultural landscape led to the Titanic Memorial sculpture. Instead of serving as a transportation corridor, the cultural landscape now served two new uses: a passive recreational use as a small park with pass-through design; and a commemorative use as a tribute to the men who died on the *Titanic,* honored via the Titanic Memorial sculpture. The site's topography was graded flat behind a waterfront bulkhead, eliminating the natural shoreline and establishing a hard waterfront edge. The topography was further formed into concrete stepped depressions, and graded raised berms surrounded play areas at the north and south ends of the cultural landscape. The new design was organized by linear walks with alternating patterned bands

of exposed aggregate and smooth concrete oriented along the east-west axis. Staircases led into the north and south recessed play areas and consisted of concrete steps with shallow risers (6") and deep treads (1'-6"). Sculptural metal and concrete fencing defined the western edge of the cultural landscape.

Existing trees incorporated into the planting plan included seven Elm trees (*Ulmus*) planted at an unknown date. New trees and shrubs included Willow Oak (*Quercus phellos*), Sourwood (*Oxydendrum arboreum)*, Star Magnolia (*Magnolia stellata*), Hopa Crabapple (*Malus x 'Hopa'*), Japanese Flowering Crabapple (*Malus floribunda*), Crepe Myrte (*Lagerstroemia indica*), Dogwood (*Cornus florida*), Hick's Yew (*Taxus media 'Hichsi'*), and low Azaleas (*Azalea x "Delaware Valley White'*). The 1967 design also featured eight rectangular planters located along the Water Street SW walkway and five flower beds adjacent to the play areas, each planted with Azaleas (*Azalea x "Delaware Valley White'*). The perimeter of the northern lawn or landscape room was planted with Japanese Yew (*Taxus cuspidataexpansa*), leaving the side facing the walkway open. The areas not specifically designated were to be open lawns covered in topsoil and sodded. Buildings and structures in the cultural landscape included the Titanic Memorial sculpture; the stepped and recessed concrete walls, berms, and ramps framing the play areas; low knee-walls surrounding the seating areas along the O Street walkways; and the eight concrete planting beds. The cultural landscape included numerous designed views and vistas: panoramic views of the Washington Channel and East Potomac Park; view SE toward the Titanic Memorial sculpture; view S toward the historic Fort McNair; views NW and SE along the southwest waterfront; views E and W along N, O, and P Streets SW; views N and S along the walkway connecting to 6th Street SW; views of surrounding urban renewal-era apartment buildings to the east; and unobstructed sightlines through the full extent of the park. Sasaki also designed specific benches, drinking fountains, bollards, trash cans, and lighting, which were placed throughout the park.

1968-Today: The Titanic Memorial Park cultural landscape in the Late-20th Century to Today

Planting plans and aerial photographs from the last fifty years, as well as fieldwork conducted in 2019 and 2020, indicate few changes to the overall landscape of the Titanic Memorial Park cultural landscape since the 1967-1968 design by Sasaki, Dawson & DeMay. The as-built 1968 design, including its spatial organization, land use, topography, circulation features, buildings and structures, views and vistas, and small-scale features, remains extant and legible in the park today.

There have been minor alterations to the vegetation plan since the park's primary period of significance (1967-1968), as some species of plants and several individual trees have been removed or replaced. There are no remaining Elm trees (*Ulmus*), Dogwood (*Cornus florida)*, or Japanese Flowering Crab apple trees (*Malus floribunda*) in the cultural landscape. Several Willow Oaks (*Quercus phellos*) have been removed or replaced in-kind; others have been removed and replaced with Northern Red Oaks (*Quercus rubra*) or other unknown

Oak species. The number of shrubs in the adjoining landscape rooms is greatly reduced, likely due to the loss of sunlight from maturing trees and poor maintenance practices that have resulted in their deaths. In a limited number of planters and planting beds, roses (*Rosa*) have been added to supplement the Azaleas (*Azalea x 'Delaware Valley White'*) planted by Sasaki.

Sometime after 1968, both drinking fountains, located in the north and south play areas, were removed from the cultural landscape. Five cylindrical concrete planters have been added at the entrance to the Water Street SW pathway, likely to retard fast-moving bicycles using the Anacostia River Trail (which was established in the 2000s).

Circa 1990, the Titanic Memorial sculpture was cleaned and rehabilitated by National Park Service staff (Draft Southwest Waterfront Park CLI 2017). The scope of work for this rehabilitation is unknown.

Between 2004 and 2007, the District of Columbia and the National Park service created the Anacostia Riverwalk Trail. The greater Anacostia Riverwalk Trail includes 20 miles of trails on both sides of the Anacostia River, as well as various spur segments throughout the District. Work on trail segments within the Southwest began in 2011 and was completed in 2019. This included the addition of signage to light posts within the study area and the addition of a bike lane that connects the park to Maine Avenue SW and P Street SW. The cultural landscape connects the Southwest Waterfront segment of the Anacostia Riverwalk Trail to the north with the Buzzard Point segment of the Anacostia Riverwalk Trail to the south.

In 2008, the District of Columbia government undertook a renewal of the southwest waterfront, north of the cultural landscape, in an effort to bring commercial activity and tourism to the southwest. Developer Hoffman-Struever Waterfront L.L.C. undertook the redevelopment of the waterfront under a public-private partnership with the District government. In 2009, four other waterfront parks managed by the District government were transferred to the Hoffman-Struever company and were made a part of the large development project labeled "The Wharf". Four of the Waterfront Parks envisioned by the RLA and completed in 1972, were demolished for the new development, which includes a new park, hotels, restaurants, marinas, and housing. Under the same building campaign, the National Park Service transferred the portion of the cultural landscape north of N Street SW to Hoffman-Struever for the new southwest waterfront park, refining the northern boundary of the cultural landscape southwards to its present-day location (Doc #2009116776, recorded 10/27/2009, Recorder of Deeds, Washington, DC).

Since 2017, the Friends of the Titanic Memorial Park have undertaken several inventories and repairs of the cultural landscape. Volunteers have painted and repaired benches, fencing, removed dead plantings, repaired the

tiling in the play areas, and added additional planters at each end of the former Water Street SW walkways to slow bicycles.

Analysis & Evaluation of Integrity

Analysis and Evaluation Summary

Analysis and Evaluation Summary Narrative

Periods of Significance: 1967-1968 (primary); 1916-1930 (secondary)

This section provides an evaluation of the physical integrity of the Titanic Memorial Park cultural landscape (US Reservation 717) characteristics and features present during the periods of significance, compared 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(s) of significance. Non-contributing features (those that were not present during the period of significance) may be considered "compatible" when they fit within the physical context of the period of significance 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 period(s) of significance. 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 the Titanic Memorial Park cultural landscape 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 period(s) of significance. 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 must demonstrate 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 the Titanic Memorial Park cultural landscape 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 the reservation as a public right-of-way, although it would not be developed as such until later periods. Historically, the Titanic Memorial Park cultural landscape was used for agricultural cultivation; this continued into the 19th century, until waterfront development overtook the Southwest. With the start of the Civil War in 1861, the cultural landscape served as the primary staging area for Union troops in the district. After this time, the cultural landscape continued to serve as a transportation corridor and staging ground for adjacent wharfs and businesses, including a trolley barn, lumber yard, ironworks, saloon, and armory. Urban renewal prior to the primary period of significance (1967-1968) cleared all development from the cultural landscape and removed any evidence of prior land uses. During the primary period of significance (1967-1968), the cultural landscape's recreational and commemorative uses were established. Under the design of Sasaki, Dawson & DeMay, the cultural landscape was constructed as a small pass-through urban park, with active recreational uses in two play areas located at the north and south ends of the cultural landscape. The Titanic Memorial sculpture was also installed in the cultural landscape during this time, adding a commemorative use honoring the men who died on the *Titanic*. The current uses of the Titanic Memorial Park cultural landscape are consistent with the primary period of significance, and the cultural landscape 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. Until the mid-19th century, the cultural landscape comprised sporadically improved shoreline consisting of scattered wharfs, limited seawalls, and steeply sloping shoreline bluffs. The first attempts to establish a uniform bulkhead and seawall began in the first few decades of the 20th century. Urban renewal efforts in the 1960s leveled the park site, graded the topography evenly, and established a uniform seawall defining the western edge of the cultural landscape. The park was formally graded and developed during the primary period of significance (1967-1968). During this time, Sasaki retained the generally flat topography that was created earlier in the 1960s, and established stepped concrete berms and recessed stepped play areas. The topography of Titanic Memorial Park is consistent with the primary 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. Prior to the primary period of significance (1967-1968), the cultural landscape was organized as a series of three streets: 6th Street SW, Water Street SW, and P Street SW. These were closed between 1966 and 1967, and removed to form a new and continuous open space. The 1967 Sasaki design of Titanic Memorial Park formed an L-shaped park organized in three parts based on the routes of the former rights-of-way (see Figure 46). Sasaki also devised two play areas anchoring the north and south ends of the cultural landscape that remain extant today. The entire design scheme culminated in the siting of the Titanic Memorial sculpture in a large plaza at the southern end of the cultural landscape, which remains in the same location. These spaces are linked by tree-lined promenades, lined with uniform small-scale features. The spatial organization established by Sasaki during the primary period of significance is identical with landscape conditions at the site today. 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. The cultural landscape historically consisted of public streets prior to the primary period of significance (1967-1968). These streets were closed between 1966 and 1967 for the creation of a waterfront park. Sasaki designed a linear pass-through park whose design relied heavily on circulation features. Sasaki divided the park into three sections based on the former streets in the cultural landscape and constructed tree-lined promenades through each section. These walkways featured alternating bands of rough and smooth aggregate concrete. Sasaki also designed steps and ramps to encircle the irregularly-shaped play areas on the north and south ends of the cultural landscape; these features are extant today. The existing conditions at the Titanic Memorial Park cultural landscape are consistent with the circulation features in place by the end of the primary period of significance (1967-1968). The circulation features in Sasaki's plan remain clearly legible today, and the Titanic Memorial 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), beyond its expansive views of the Potomac River to the west. However, beginning in the late-18th century, it did enjoy a view north/northwest to the historic Young estate and wharf. The cultural landscape likely also featured views of the Greenleaf Syndicate's developments to the east. By the late 19th and early 20th centuries, the cultural landscape likely

enjoyed views of the new Washington Barracks (formerly the Arsenal), the 7th Street Powerhouse (P and Water Streets SW), and East Potomac Park. However, by the mid-20th century, Southwest urban renewal efforts would dramatically change the views from the cultural landscape. New high-rise developments around the cultural landscape replaced extant structures and featured prominently in the views available from the cultural landscape. During the primary period of significance (1967-1968), landscape architect Hideo Sasaki designed the cultural landscape to feature views of adjacent landmarks, and most notably, of the Washington Channel to the west. The Titanic Memorial Park cultural landscape retains external views consistent with the primary period of significance, including historic views of nearby landmarks such as Fort McNair, the Washington Channel, East Potomac Park, and adjacent high-rise developments. The cultural landscape also retains internal vistas along axial walkways consistent with the primary period of significance, including most notably, views toward the Titanic Memorial sculpture. As a result, the Titanic Memorial 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. Little is known about the cultural landscape's vegetation prior to the mid-20th century. The only known plantings prior to the primary period of significance include limited plantings of Buttonwood trees (*Platanus occidentalis*) and Elms (*Ulmus*) along the edges of the former streets. During the primary period of significance (1967-1968), the cultural landscape was redesigned. The new vegetation plan incorporated the few remaining extant trees, and new plantings were added according to a Modernist planting palette and pattern. Vegetation added during the primary period of significance was limited to plants with high-canopy trees and low-profile shrubs such as Willow Oak (*Quercus* phellos), Star Magnolia (*Magnolia stellata*), Hopa Crabapple (*Malus x 'Hopa*), and Sourwood trees (*Oxydendrum arboreum*). The cultural landscape's vegetation is generally consistent with the primary period of significance, as vegetation features typically have been replaced with similar species. The Titanic Memorial 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 featured numerous buildings and structures prior to the primary period of significance (1967-1968). These were all associated with maritime development and included wharfs, warehouses, docks, and boathouses. Urban renewal efforts prior to the primary period of significance (1967-1968) cleared all buildings and structures from the cultural landscape and established a uniform seawall and bulkhead along the Washington Channel. As part of the 1967-1968 Sasaki design, the cultural landscape included a series of concrete structures throughout the cultural landscape. These included stepped and recessed concrete walls

adjacent to and composing the play areas, as well as low knee walls and planting bed structures throughout the cultural landscape. Most notably, the Titanic Memorial sculpture was created during the secondary period of significance (1916-1930) and added to the cultural landscape during the primary period of significance (1967-1968) as a central element of the design. The cultural landscape retains all of these structures that date to the periods of significance and therefore, retains integrity with respect to buildings and structures.

Small Scale Features

Small-scale features are the elements that provide detail and diversity, combined with function and aesthetics, to a landscape. Little is known about the cultural landscape's small-scale features prior to the primary period of significance (1967-1968), but these likely included typical streetlights and curbing, and features associated with maritime uses. These features were removed prior to the primary period of significance (1967-1968). Under the Sasaki design, new small-scale features included modern trash cans, drinking fountains, benches, lighting, bollards, planters, and railings. Limited non-contributing small-scale features have been added to the cultural landscape since the periods of significance, including two types of circular concrete planters, but these features do not detract from the cultural landscape's significance. The Titanic Memorial 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 Titanic Memorial Park cultural landscape has maintained the same position since its original layout in 1967-1968 as part of the urban renewal of the Southwest. Thus, the landscape retains integrity of location. (Although the Titanic Memorial sculpture was sited elsewhere during the secondary period of significance, 1916-1930, it was moved to the cultural landscape during the primary period of significance, 1967-1968, as an integral part of the cultural landscape's design. It therefore does not affect the integrity of the cultural landscape with regard to the periods of significance.)

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 Titanic Memorial Park cultural landscape, the most significant aspects of design relate to the primary period of significance (1967-1968), when landscape architects Sasaki, Dawson & DeMay created the Modernist design of the cultural landscape. The Titanic Memorial Park cultural landscape continues to reflect all aspects of the Modernist landscape plan, as designed by Sasaki. It retains integrity with respect to design.

Setting

Setting is the physical environment and context of a cultural landscape or historic property. The Titanic Memorial Park cultural landscape is located in the southwest quadrant of the city, and has enjoyed this setting in downtown Washington, DC, since the creation of the District. The park is located in the southwest waterfront neighborhood and was developed amid the Southwest urban renewal efforts of the 1950s and 1960s. As part of this setting, the cultural landscape retains historic views toward nearby landmarks, including the Washington Channel, East Potomac Park, Fort McNair, and adjacent high-rise developments. The cultural landscape also includes the Titanic Memorial sculpture, which was relocated to the cultural landscape during the primary period of significance. The current setting of Titanic Memorial Park closely resembles the character and combination of features that defined its setting during the primary period of significance (1967-1968). 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 Titanic Memorial Park cultural landscape, the Modernist material palette remains intact and in place, including banded smooth and rough aggregate concrete paving modules, concrete planters, and plant materials such as Willow Oak (*Quercus phellos*), Sourwood (*Oxydendrum arboreum*), Star Magnolia (*Magnolia stellata*), and Crepe Myrtle (*Lagerstroemia indica*). Thus, the Titanic Memorial Park cultural landscape retains integrity of materials, with respect to the primary period of significance.

Workmanship

Workmanship includes the physical evidence of the crafts of a particular period. Much of the workmanship dating to the Modernist redesign of the cultural landscape remains intact, including the patterned concrete walks, the custom-built small-scale features (including benches, lighting, and trash cans), and cast-in-place stepped concrete playground structures. 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 during the primary period of significance (1967-1968) are consistent with the current conditions at the site. The Titanic Memorial sculpture, created during the secondary period of significance (1916-1930), also embodies the evidence of workmanship in the cultural landscape. As a result, the cultural landscape retains integrity of workmanship.

Feeling

Feeling is a property's expression of the aesthetic or historic sense of a particular period. Titanic Memorial Park retains its historic feeling as a public reservation associated with a Modernist public park landscape, in keeping

with urban renewal efforts of the mid-20th century. As the essential landscape and layout designed by Sasaki in 1967-1968 remains extant, historic feeling from the primary 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 Titanic Memorial Park cultural landscape's historic association relates to its significance as part of the Southwest urban renewal efforts. Within the cultural landscape, the study area retains its significance in relation to the Titanic Memorial sculpture and its association with early 20th-century memorialization efforts for the men who died on the *Titanic*. The sculpture was moved to the cultural landscape during the primary period of significance (1967-1968) and included its design (represented by the secondary period of significance, 1916-1930). The Titanic Memorial Park continues to be associated with these historic relationships, uses, and management, consistent with its periods of significance. The Titanic Memorial Park cultural landscape therefore retains integrity of association.

Landscape Characteristics and Features

This section presents an analysis of landscape characteristics and their associated features and corresponding Cultural Resources Inventory System (CRIS) Structures names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the periods of significance (1916-1930; 1967-1968), contributes to the property's historic character, or if it is non-contributing, undetermined, or managed as a cultural resource.

Landscape Characteristic Narratives and Features

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 Titanic Memorial Park cultural landscape was owned by Notley Young. Through the use of enslaved labor, Young primarily cultivated tobacco on his land, which was known at the time as Cerne Abbey Manor or Duddington Pasture. 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 Titanic Memorial Park cultural landscape was set aside as a public right-of-way with the creation of the 1791 L'Enfant plan, although it would not be developed as such until later periods. The L'Enfant Plan specified this reservation (and others) as circulation and open space for the benefit of city residents. As part of his 1791 plan, Pierre L'Enfant anticipated the reclamation of a significant portion of the Potomac River, and placed the cultural landscape two blocks to the east of the extant land-water boundary. L'Enfant's plan called for the extension of the southwest waterfront on reclaimed land that would provide for a continuous series of wharfs along the Potomac. L'Enfant envisioned the land along the Potomac River as an area primarily reserved for monuments, residences, and officers' quarters; he only included wharfs along the deepest portions of the Potomac River, in the area south of 7th Street SW—an area that included the cultural landscape (L'Enfant 791; Gutheim 2006: 25-26). L'Enfant's plans for land use along the southwest waterfront would later be scrapped by Andrew Ellicott and replaced with a simpler plan that reflected existing geographic conditions and responded to the sluggish development of the area (Gutheim 2006: 32-33).

In the absence of formal interventions or designs, the reservation likely retained some informal agricultural use by local residents into the 19th century. In the late 18th and early 19th centuries, the Greenleaf Syndicate established limited residential development in the vicinity of the cultural landscape. Based on the conditions of similar reservations and later documentation, many of these 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 prior to its improvement (Leach and Barthold 1997: VIII: 7).

The area around the Titanic Memorial Park cultural landscape remained relatively undeveloped into the first few decades of the 19th century. Limited residential and commercial development spurred government efforts to improve the waterfront and the cultural landscape as a transportation corridor. The cultural landscape and its vicinity developed as a working-class neighborhood associated with the growing commercial waterfront along the edges of the cultural landscape. The area was associated with the slave trade, as enslaved persons were often transported using these wharfs. The southwest also hosted commercial businesses dealing in bulky goods, including building materials, armaments, and food. Laborers, tradespeople, and dock workers were among the first residents to build houses in the area and establish commercial uses of the cultural landscape (Medler 2010: 90; Leach and Barthold 1997: VIII: 7-21).

The reservation's use as a transportation corridor was formalized during the Civil War, when the cultural landscape was first improved as a right-of-way to connect the expanded Washington Arsenal with the 6th and 7th Street SW wharfs. 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 and commercial uses within the cultural landscape. During the Civil War, the cultural landscape

served as the city's main shipping and staging area for Union troops, their armaments, and supplies (See Figure 11).

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 spaces. By 1884, the cultural landscape served as a significant transportation corridor, as part of Water Street and P Street SW. It was likely also used as staging grounds for various adjacent businesses, including the Washington Barracks (formerly the Arsenal), a lumber yard, an ironworks, a saloon, and various wharfs associated with the 6th Street wharf (Figure 12; Sasche 1883-1884).

In 1875, the cultural landscape took on an expanded transportation use when the Washington and Georgetown Railroad installed a streetcar line within the cultural landscape, terminating at P Street SW (Trieschmann et al. 2005: 22-26). The company constructed a car shed and horse stables at the northeastern corner of Water and P Streets SW, adjacent to the cultural landscape. The new barn was one of two barns located at each end of the 7th Street line, and served as the southern terminus to the expanded line, which linked the wharfs of the southwest waterfront with the mercantile corridor of 7th Street, 14th Street, and the growing neighborhoods of the Northwest (Tindall 1918: 21-86; Trieschmann et al. 2005: 24-26; Sanborn 1888).

Few changes were made to the cultural landscape's land use until the mid-20th century. During this time, the cultural landscape continued to serve as a transportation corridor connecting wharfs, docks, and other maritime structures to the larger Washington, DC, region. Prior to the 1950s, the waterfront's mile-long waterfront served as an active commercial hub for the city. The waterfront continued to feature docks, seafood restaurants, and a fish market (north of the cultural landscape). By the mid-20th century, calls for reclamation of the "blighted" Southwest would lead to full-scale clearance, displacement, and redevelopment of the neighborhood as part of one of the nation's earliest and largest urban renewal projects (Ammon 2006:10-17). By 1966, the entire cultural landscape had been cleared of all buildings and structures associated with the cultural landscape's historic uses, and the site's streets had been removed in preparation for the creation of a new park. During this transition period, the cultural landscape had no programmed land use, but was likely used as a staging area for the building materials and equipment for adjacent high-rise development.

As designed by Sasaki, Dawson & DeMay during the primary period of significance (1967-1968), the cultural landscape took on new recreational and commemorative roles. Sasaki's design called for the reservation to serve as a pass-through park, connecting adjacent high-rise development with the surrounding street grid and waterfront. As built, the park featured opportunities for both passive and active recreation. Seating areas, walkways, and turf panels offered opportunities for passive use, while recessed play areas suggested an active use by neighborhood children.

During the same period, the Commission of Fine Arts called for the relocation of the Titanic Memorial sculpture from its former location along the Rock Creek and Potomac Parkway to the cultural landscape. As a result, Sasaki incorporated the sculpture as a central element of the park. With the installation of the Titanic Memorial sculpture during the primary period of significance, the cultural landscape took on a commemorative use to the men that died on the *Titanic* (CFA Minutes September 14, 1965: 1, 3, 11; *The Washington Post*, January 15, 1966: B2; *The Washington Post*, January 6, 1966: B1; Barsoum 2006: VII.3).

The sculpture's inscription reads:

[Front]
TO THE BRAVE MEN
WHO PERISHED
IN THE WRECK
OF THE TITANIC
APRIL 15, 1912
THEY GAVE THEIR
LIVES THAT WOMEN
AND CHILDREN
BE SAVED

ERECTED BY THE
WOMEN OF AMERICA

[Back]
TO THE YOUNG AND THE OLD
THE RICH AND THE POOR
THE IGNORANT AND THE LEARNED
ALL
WHO GAVE THEIR LIVES NOBLY
TO SAVE WOMEN AND CHILDREN

In the 2000s, after the periods of significance, the park's recreational use was expanded with the creation of the Anacostia Riverwalk Trail through the cultural landscape. As a result, the park was now linked with a series of other green spaces throughout the city, offering bikers, joggers, and walkers new expanded active use of the cultural landscape.

EXISTING CONDITION

The use and purpose of the Titanic Memorial Park cultural landscape has not changed since the primary 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 in the north and south ends of the cultural landscape through the play areas. The active recreational use is also present in the existence of the Anacostia Riverwalk Trail. The cultural landscape also retains its commemorative use as a tribute to the men who died on the *Titanic*, honored via the Titanic Memorial sculpture.

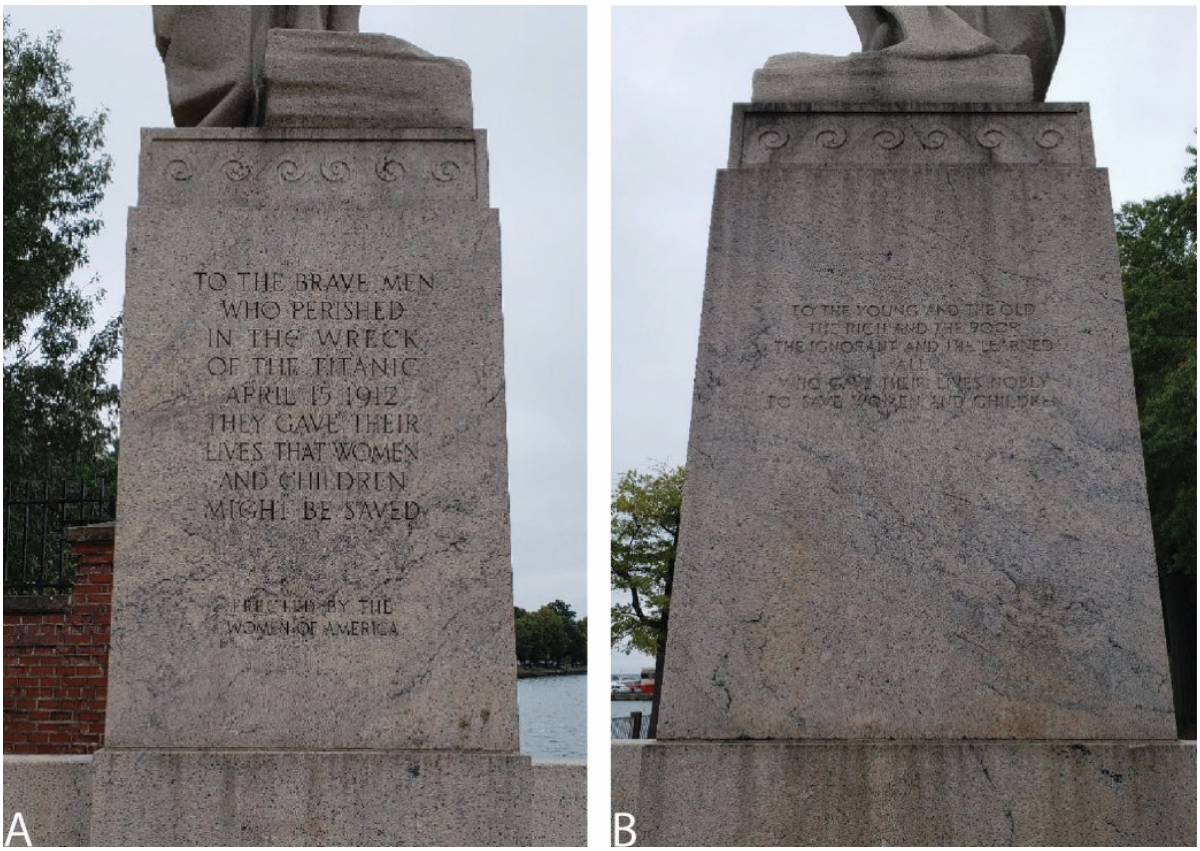


FIGURE 47a-b: The Titanic Memorial sculpture was relocated to the cultural landscape during the primary period of significance (1967-1968). At this time, the cultural landscape took on a commemorative use honoring the men who died on the *Titanic*. Inscription front (left) and back (right). (Lester 2020)

EVALUATION

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

Character-defining Features

Feature:	Passive recreational use as a small park with pass-through design
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Commemorative use as tribute to the men who died on the *Titanic,* honored via the Titanic Memorial sculpture
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Active use as part of the Anacostia River Trail
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing (Compatible)

Topography

HISTORIC

Prior to the development of the District in 1791, the southwest waterfront consisted of steeply sloping shoreline bluffs. These bluffs sloped west and south to marshland at the confluence of the Potomac and Anacostia Rivers at Turkey Buzzard and Greenleaf Points. More specifically, the southwest waterfront consisted of a 15-25' shoreline bluff that afforded easy access to the Potomac River only at the low points where 6th, 7th, and 11th Streets SW reached the river. This topography significantly limited waterfront development prior to shoreline improvements in the 19th century (Gutheim 2006: 32-33).

The earliest development along the southwest waterfront responded to these conditions and located wharfs at the low points along the shoreline where 7th and 6th Street SW met the Potomac. The first wharf was built by Notley Young in the late 18th century at 7th Street SW and the Potomac. It served to transport goods from his plantation, which was located at the high point near present-day Benjamin Banneker Park (Bailey and Smallwood 2015). Similarly, prior to the Civil War, merchants established the 6th Street wharf at a low point along the southwest waterfront; much of this wharf was located within the cultural landscape (Boschke 1857; Figure 48).

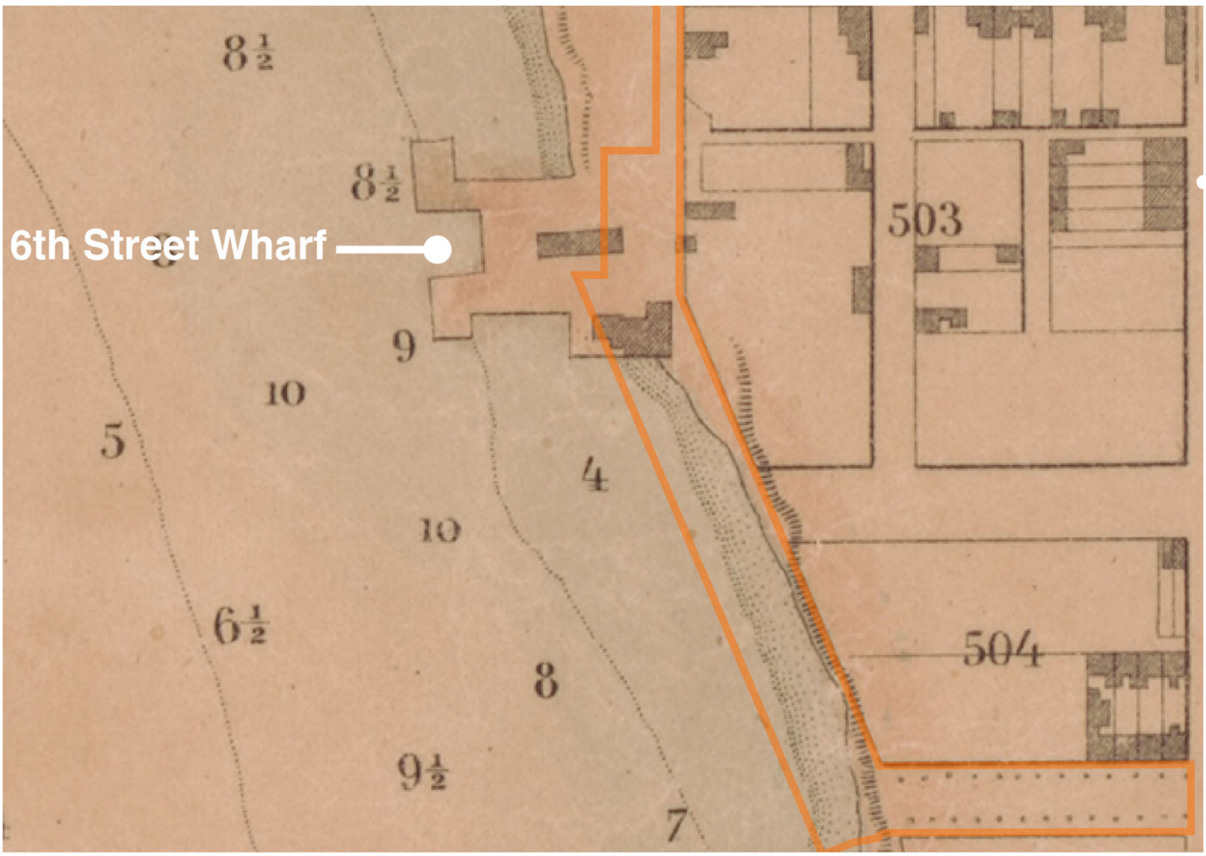


FIGURE 48: Prior to significant development during the Civil War, the topography of the cultural landscape consisted of steeply sloping bluffs north and south of the 6th Street Wharf. Much of the cultural landscape remained tidal shoreline or was underwater prior to later significant waterfront development. The boundaries of the cultural landscape are shown in orange. (Boschke 1857)

These conditions were consistent until the Civil War, when development along the southwest waterfront boomed to match the growing military presence in the capital city, particularity at the adjacent Arsenal. The 1861 Boschke map shows reclamation of the waterfront north of O Street SW, with the remaining portion of the cultural landscape south to P Street largely undeveloped (Boschke 1861). In the decades after the Civil War, changes to the road system of Washington, DC—particularly those under the supervision of the Board of Public Works and the Army Corps of Engineers—resulted in notable improvement to the cultural landscape. By the time Adolphe Sachse published his bird's-eye sketch of the capital in 1883-1884, the cultural landscape appears to have featured a hard edge, likely as a result of various segments of private bulkheads that were associated with individual wharfs (Sachse 1883-1884; Figure 12). A 1925 aerial photograph of the cultural landscape shows this condition; see Figure 49. Portions of the cultural landscape at the intersection of P Street SW and Water Street SW remained undeveloped and steeply sloped to the west towards the Washington Channel.

No uniform and continuous bulkhead or seawall existed until the mid-20th century, when individual private bulkheads were removed and replaced. Efforts to establish a uniform waterfront edge to the cultural landscape began in 1936 under the Works Progress Administration (WPA). Plans created during this time called for a uniform edge treatment for the southwest waterfront, from the Tidal Basin to P Street SW ("WPA Covers the Waterfront," *Work*, Vol, 1, No.4, 1936: 12). However, it is unclear how much of this project was realized during this period.



FIGURE 49: This 1925 aerial photograph shows the southwest waterfront and the cultural landscape. By this time, the cultural landscape featured varying shoreline topography, based on private development. (Excerpt from Record Group 18-AA, "Airscapes" of American and Foreign Areas, Box 150, Folder 24, National Archives and Records Administration)

This condition remained consistent until the primary period of significance (1967-1968), when the Redevelopment Land Authority (RLA) cleared the cultural landscape and established a seawall and bulkhead line at the present-day location along the Washington Channel. Under the RLA, the site's topography was graded flat behind a waterfront bulkhead, eliminating the natural shoreline and establishing a hard waterfront edge. Under the 1967-1968 Sasaki park design, the topography was further formed into concrete stepped depressions, and graded raised berms surrounded play areas at the north and south ends of the cultural landscape.

EXISTING

The current topography of the Titanic Memorial Park cultural landscape is consistent with the conditions at the end of the primary period of significance (1967-1968), with no known alterations to the reservation's grading or elevation since that time. Overall, the reservation retains its historic topography as established during the initial

development of the reservation for park purposes. The cultural landscape also retains the stepped concrete berms and recessed play areas dating to the primary period of significance (1967-1968).

EVALUATION

The gentle sloping topography of Titanic Memorial Park is consistent with the natural contours of the land, dating to the primary period of significance. The extant conditions are consistent with the historic topographical conditions of the park. Therefore, the cultural landscape retains integrity of topography.



FIGURE 50: Panorama of the cultural landscape looking to the southwest. The 1967-1968 Sasaki design created a series of raised concrete berms and recessed play areas (left), in addition to the flat topography of the cultural landscape throughout. The western edge of the park (right) consists of steep seawall. (Photo by CLI author, 2019)

Character-defining Features

Feature:	Flat topography throughout the cultural landscape consistent with 1967-1968 grading
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Topography formed into concrete stepped depressions and raised berms surrounding designed play areas
Type of Feature Contribution:	Contributing

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, vertical, and overhead planes that define and create spaces. For most of the 18th and 19th centuries, the rights-of-way that would later become Titanic Memorial Park remained intact as three roadways: 6th Street SW, Water Street SW, P Street SW. These were first significantly improved as roadways during the Civil War and in the postbellum era, under the auspices of the Board of Public Works and the Office of Public Buildings and Grounds. During this time, the cultural landscape was organized as an L-shaped linear corridor, consistent with the surrounding street grid. The cultural landscape was framed by buildings on its eastern and northern edges, wharfs and waterfront structures to the west, and the exterior wall of the Arsenal to the south. The installation of a streetcar line down the middle of the cultural landscape in 1875 was the last major change to the cultural landscape's spatial organization prior to its redevelopment in the 1960s. The streetcar tracks divided the cultural landscape along a central north-south axis, reorganizing it into two lanes of traffic.

In 1966, in preparation for its construction as a park, the RLA scraped the cultural landscape to bare earth. By this time, the spatial organization of the cultural landscape was now vastly open, retaining only traces of the former roadways that composed the landscape.

As designed during the primary period of significance (1967-1968), the reservation was divided into three parts along the former routes of P, Water, and 6th Streets SW, which were closed through the new park. The improvement of the cultural landscape as a park established its modern-day boundaries. The western perimeter of the cultural landscape was defined and enclosed by fencing, running the full north-south length of the park and separating the cultural landscape from the Washington Channel.

Under the new design, the park was organized as a canted L-shaped parcel linked to the surrounding street grid. Project landscape architect Philip Minervino of Sasaki, Dawson, and DeMay described the design intent as a "horizontal" or "linear" park with "a promenade, seating, and play areas for children" that focused "on every feature of the water" (CFA Minutes April 19, 1967). The resulting L-shaped park would feature three walkways as promenades along former portions of 6th, Water, and P Streets SW, to connect adjacent private green spaces and residences to the waterfront at a 125-degree angle. (These walkways measured approximately 22 feet wide, with the exception of the Water Street walkway, which measured approximately 44 feet wide.)The progression of spaces culminated in the dramatic siting of the Titanic Memorial sculpture, which was placed in a large open plaza at the southern end of the cultural landscape, overlooking the Washington Channel.

Each promenade was lined with vegetation and small-scale features to reinforce the spatial progression of the landscape and usher park users into larger open plazas and landscape rooms within the design. Benches and planting beds separated the walkways from these landscape rooms. Sasaki also established small seating areas, defined by low U-shaped knee walls and benches, along the O Street SW walkways on the eastern edge of the cultural landscape. As trees matured in the latter half of the 20th century, the plantings formed a dense vertical canopy along the edges of the park. This was further emphasized by linear rows of trees along the edges of the park's walkways.

EXISTING

The spatial organization of the Titanic Memorial Park cultural landscape is consistent with the conditions in place by the end of the primary period of significance (1967-1968). The cultural landscape retains its Modernist composition of the park landscape, occupying the former public rights-of-way. Titanic Memorial Park remains a linear, L-shaped park as articulated by its spinal promenades, which align with the former streets. It retains its north and south play areas and the large plaza surrounding the Titanic Memorial sculpture. For a diagram of the study area's spatial organization, see Figure 46. Original vegetation and small-scale features continue to divide the park into walkways and adjoining landscape spaces. The cultural landscape also retains the fencing that defines its western perimeter in relation to the Washington Channel.



FIGURE 51a-d: Examples of the study area's spatial organization: (A) View to the west of P Street SW; (B) view to the southeast along the Washington Channel; (C) view to the north of the north play area; (D) view to the northeast of a seating area. (Photos by CLI author, 2020)

EVALUATION

The spatial organization of the Titanic Memorial Park cultural landscape is consistent with the cultural landscape's composition during the primary period of significance (1967-1968). The site, therefore, retains integrity of spatial organization.

Character-defining Features

Feature:	Canted L-shaped parcel with boundary defined by the waterfront on the western edge and linked with the street grid on the eastern edge
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Linear progression connecting the surrounding street grid with the Washington Channel at a 125-degree obtuse angle
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Tree-lined allées leading to focal points on the north and south ends of the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Recessed triangular play areas anchoring the north and south ends of the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Adjoining landscape rooms consisting of lawns and shrubs, separated from the walkways by benches
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Large open plaza at the southernmost end of the cultural landscape, leading up to the Titanic Memorial
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Perimeter boundary, defined by fencing, running the full north-south length of the park and separating the cultural landscape from the Washington Channel
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Small seating areas, defined by low U-shaped knee walls and benches, along the O Street SW walkways on the eastern edge of the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Circulation

HISTORIC

Circulation is defined by the spaces, features, and applied material finishes which constitute systems of movement in a landscape. Historic circulation within the cultural landscape prior to park development consisted of 6th Street SW, Water Street SW, and P Street SW. These three streets were included in L'Enfant's 1791 plan, but were not improved as streets until the mid-19th century. The cultural landscape was likely conveyed to federal ownership as part of the 1790 proprietors' agreement, under which landowners were to convey lands for the public rights-of-way and for government buildings. By 1792, the cultural landscape was formally incorporated as part of Andrew Ellicott's plan for the District of Columbia, although it was not improved and paved until later periods. The land that encompassed the cultural landscape had been acquired by the federal government as a public right-of-way and awaited improvement as a formal circulation feature (L'Enfant 1791; Ellicott 1792; Barthold, 1993; Millller 2002: 46).

Until the middle of the 19th century, other circulation features within the cultural landscape were limited and almost certainly informal (without any paving). Contemporary maps indicate that much of the cultural landscape remained underwater or undeveloped prior to the Civil War (Boschke 1857; Boschke 1861). At the start of the Civil War, few streets were paved, and open sewers carried trash, creating poor sanitary conditions (Miller 2002: 88). These conditions worsened between 1860 and 1870, as southwest Washington, DC, grew rapidly and expanded from 10,000 to 18,000 residents, owing to the increased military presence during and after the Civil War. During this time, the cultural landscape was first improved as a series of roadways connecting the 6th and 7th Street wharfs with the Arsenal to the south. By 1866, the cultural landscape served as an active transportation corridor moving troops, goods, and munitions. By this time, the cultural landscape's streets were paved, although the material is unknown.

In the decade following the war, the federal government scrambled to keep up with the District's rapid growth and provide services to residents. Between 1872 and 1873, the Board of Public Works, under the supervision of the Territorial Government, constructed sewers underneath the cultural landscape at N and P Streets SW, and adjacent to it at 4th Street SW. The N and P Streets SW sewers ran underneath the cultural landscape, emptying the greater 4th Street SW sewer directly into the Potomac River along the southwest waterfront (Gedney 1873).

During the same period, the Board of Public Works first paved a small portion of Water Street SW with granite and trap block where 6th Street SW met the waterfront. By 1873, only the main north-south thoroughfares of 6th and 4th Streets SW had been paved in the lower portion of the Southwest. Each of these streets was paved with stone, beginning at the Mall and extending to the waterfront. The paved 4th Street SW was adjacent to the cultural landscape, while the paving of 6th Street SW marked the first recorded improvement of the streets that comprised the cultural landscape before it became a park (Gedney 1873).

In 1880, the District of Columbia Board of Commissioners proposed a new sewer system underneath the cultural landscape in order to divert residential sewage from the Washington Channel into the Potomac River. It is unknown if this new sewer system was constructed (Green and Bruff 1880). 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, most of the streets surrounding the cultural landscape had been improved: 4th Street SW was graded with granite and trap rock (1873) and later macadamized (1886); 6th Street SW was graded with granite and trap rock (1873); and Water Street SW was covered with asphalt and concrete (circa 1886). P Street SW was the only roadway within the cultural landscape that was not improved during this time ("Map of the City of Washington" 1873; "City of Washington Statistical Maps" 1885; Rossell and Lusk 1892).

As the southwest area of Washington, DC, urbanized in the second half of the 19th century, new streetcar lines began appearing around the city. In 1875, the Washington and Georgetown Railroad extended the 7th Street line along Water Street SW and the Potomac River. The new line terminated at P Street SW, along the northern edge of the expanded Washington Arsenal and within the cultural landscape. During this time, tracks were installed in the center of Water Street SW and P Street SW (Trieschmann et al. 2005: 22-26). On May 12, 1890, the horse-drawn streetcar was replaced with a cable system. The system relied on steam powerhouses that continuously moved steel cables, housed in conduits beneath the street. In turn, each streetcar was led by a grip car, where the driver could engage or release a mechanism that gripped the underground cable (Trieschmann et al. 2005: E.47). Sometime after 1897, the system was retrofitted to remove the underground cables and replace them with underground electric wiring in the existing conduits. Improvements were completed on May 26, 1898 (Tindall 1918: 54).

A 1912 harbor line survey of the Washington Channel shows the cultural landscape as an active transportation corridor, much as it was during previous periods of development. The Capital Traction Company's streetcar line now included several additional spurs into and out of Square 504, the company's car barn and powerhouse. Another company, the Washington Railway and Electric Company built an additional streetcar line along Water and P Streets SW, terminating at their company barn along 4th Street SW, outside of the cultural landscape ("Harbor Lines," USACE 1912). A 1919 photo (Figure 28) shows several different types of paving within the cultural landscape at this time and indicates that road conditions at this time were in disrepair. The area between the railroad tracks was paved with cobblestones, likely a remnant of the horse-drawn streetcar era, when horses used the stones for traction. Other paving appears to be a mix of gravel and dirt.

By the time a similar photo was taken in 1950 (Figure 34), P Street SW was fully macadamized and featured a raised concrete streetcar platform in the center of the road. By this time, the cultural landscape also featured

sidewalks, automobile parking, and curbing (Figure 34). However, by 1959, the trolley platform was removed (Figure 35). Between 1956 and 1962, the Capital Transit Company began to eliminate its streetcar lines in Washington, DC, replacing them with buses according to the company's Congressional charter. Over the course of five years, all extant streetcar lines were eliminated or replaced with bus routes. In 1961, to make way for redevelopment, DC Transit Systems, Inc. demolished the 7th Streetcar barn and powerhouse at the corner of Water and P Streets SW, adjacent to the cultural landscape (Trieschmann et al. 2000: E.72).

Prior to 1967, the construction of the adjacent Modernist residential superblocks allowed for the closure of portions of 6th, Water, and P Streets SW. The closed streets formed a new L-shaped landscape north of Fort McNair, south of M Street SW, and along the Washington Channel, in the footprint of the former rights-of-way (CFA Minutes September 14, 1965: 1; 3; 11).

During the primary period of significance (1967-1968), Sasaki designed a linear pass-through park, organized around three broad walkways along portions of the former 6th, Water, and P Streets SW. The walkways featured alternating patterned bands of exposed aggregate and smooth concrete oriented along the east-west axis. Stepped play areas at each end of the cultural landscape featured shallow steps and concrete ramps. The floor of the recessed play area was paved in square brick pavers in a stacked bond pattern.

No significant changes have been made to the cultural landscape's circulation features since 1968. The Anacostia Riverwalk Trail was routed through the park in the 2000s, but did not result in any new or altered circulation features. A rehabilitation of the northern play area was undertaken by the National Park Service circa 2017, resulting in the repair of the tile grid at the bottom of the play area (FOTMP 2020).

EXISTING

The extant circulation features at Titanic Memorial Park are consistent with the Sasaki redesign of the cultural landscape during the primary period of significance (1967-1968). The three main walkways following the former rights-of-way remain in place, along with the banded concrete paving throughout the park. With the exception of minor tile loss in the play areas, 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 Titanic Memorial Park are consistent with the Sasaki redesign and the primary period of significance (1967-1968). The tile in the north play area has been rehabilitated in-kind and retains its historic paving pattern dating to the Sasaki design. Minor material loss does not detract from the cultural landscape's integrity. The Titanic Memorial Park cultural landscape therefore retains integrity with respect to circulation.



FIGURE 52a-d: Typical circulation conditions in the Titanic Memorial Park cultural landscape include the alternating rough and smooth aggregate concrete, tiled play areas, and concrete steps. (A) View to the west of P Street SW; (B) view to the west along O Street SW walkway; (C) view to the south along the waterfront; (D) view to the south of paving in the north play area. (Photos by CLI author, 2020)

Character-defining Features

Feature:	Linear walkways throughout site, with alternating patterned bands of exposed aggregate and smooth concrete oriented along the east-west axis
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Square brick pavers in a stacked bond pattern covering the full surface of the recessed play areas
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Staircases leading into the north and south recessed play areas consisting of concrete steps with shallow risers (6"), deep treads (1'-6")
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Ramps leading into the north and south recessed play areas consisting of exposed aggregate concrete
Feature Identification Number:	
Type of Feature Contribution:	Contributing

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. Until the 19th century, the Titanic Memorial 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), beyond its expansive views of the Potomac River to the west. Prior to this time, the cultural landscape likely featured limited views of the developing Arsenal (1794) to the south, the Potomac River to the west, other maritime structures such as Notley Young's wharf near 7th Street SW to the north, and buildings constructed by the Greenleaf Syndicate to the east. It is plausible that the cultural landscape also had views of the Young's plantation to the northwest, of Arlington House to the west, and the developing Navy Yard to the east (Boscke, 1857; Boscke, 1861; King, 1818).

As development increased after the Civil War in the Southwest, views became increasingly localized, as new buildings and maturing vegetation obscured longstanding views from the cultural landscape. South of P Street SW, the buildings and walls of the penitentiary complex were torn down in 1869 and repurposed to build a perimeter wall for the Arsenal. This blocked views from the cultural landscape to the south (Ramirez 1975; Genis 1977: 5).

By the 20th century, development on each side of the cultural landscape's rights-of-way now framed views southeast to the Washington Barracks (formerly the Arsenal) and to the turret and smokestacks of the 7th Street Powerhouse at P and Water Streets SW (built in 1891). The completion of reclamation efforts at East Potomac Park in 1911 changed the views from the cultural landscape; the vista of the new park to the west replaced the same view of reclamation efforts.

The commercial use and maritime association of the cultural landscape meant rapid and frequent change to its viewsheds throughout the late 19th and early 20th centuries. During this period, the cultural landscape hosted several buildings and structures, including several docks, wharfs, boathouses, a lumber yard, an armory, the transit barn/powerhouse, and limited residential structures. All of these features would have been visible as part of the cultural landscape's internal views.

Southwest urban renewal efforts in the 1950s and 1960s radically altered the viewsheds within and beyond the cultural landscape. Much of the Southwest was acquired by the RLA under a plan to clear existing buildings for redevelopment. During this time, the RLA preserved only the historic structures associated with the Greenleaf Syndicate. As the RLA demolished other buildings within and around the cultural landscape, the site likely enjoyed vastly-opened views in all directions of urban renewal clearance efforts. Views of the Washington Channel and extensive landscaping on the waterfront were essential elements of the plan that would dovetail well with the cultural landscape when construction on the site's park began a year later (Ammon 2006: 35-39).

New 20th-century high-rise developments replaced 18th- and 19th-century residential and commercial structures in the vicinity of the cultural landscape and would later feature prominently in the cultural landscape's viewsheds as a park. Between 1963 and 1966, architects Lapidus, Harle & Liebman and developer DC Realty & Development Corp. constructed Chalk House West (present-day Riverside, Edgewater, and 1401-1415 4th Street SW) on the site of the former DC Transit Company car barn and trolley yard, adjacent to the cultural landscape. During those same years, architect Chloethiel Woodward Smith, landscape architect Dan Urban Kiley, and developers Shannon & Lucks and John McShain designed and constructed Harbour Square, a massive residential development between 4th, N, and O Streets SW and the waterfront, adjacent to the cultural landscape (Ammon 2004: 65-66).

When Sasaki, Dawson, and DeMay began designing a new park for the cultural landscape, views of the Washington Channel were central to the firm's design. In a CFA meeting in 1967, project landscape architect Philip Minervino noted that the park's viewsheds will focus "on every feature of the water" (CFA Minutes April 19, 1967). These views were further shaped and framed by vegetation. Sasaki designed three tree-lined promenades along the former 6th, Water, and P Streets SW. Each of the promenades was lined with Willow Oaks (*Quercus phellos*) that, once mature, directed primary views through the cultural landscape to other landscape rooms. These included views to large play areas in the north and south ends of the cultural landscape. Most dramatically, the NW/SE viewsheds along the southwest waterfront terminated in a large plaza that enjoyed views of the Washington Channel behind the Titanic Memorial sculpture. Sasaki also included secondary viewsheds to the E/W along the N and O Street SW walkways to afford users views of the Washington Channel.

As the tree-lined allées matured, viewsheds within the cultural landscape evolved in keeping with Sasaki's vision for the cultural landscape. The high canopy of the mature willow oak trees preserved the unobstructed viewsheds throughout the cultural landscape, retaining views along each of the walkways. Gaps in the placement of the trees would seem to indicate that Sasaki accounted for the trees' maturation, thus preserving views west to the Washington Channel and East Potomac Park, south to the Titanic Memorial sculpture and Fort McNair, and east to the adjacent high-rise developments.

EXISTING

In the decades since the primary period of significance (1967-1968), the cultural landscape's vegetation has matured in keeping with Sasaki's plan for the cultural landscape, maintaining the cultural landscape's views and vistas. The Titanic Memorial Park continues to feature views toward: Fort McNair and the Titanic Memorial sculpture to the south; East Potomac Park and the Washington Channel to the west; and the surrounding high-rise developments to the east. These views are available in all seasons but are partially obscured when leaves are on the trees; this does not affect the integrity of the cultural landscape's designed vistas.

The internal vistas that were embedded in the 1967-1968 design remain largely intact, retaining the same focal points as the historic views that existed during the primary 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 primary period of significance.



FIGURE 53a-d: (A) View to the south of the Washington Channel and East Potomac Park; (B) Axial view of P Street walkway to the west; (3) View to the southeast of the Titanic Memorial sculpture and Washington Channel; (4) View of the surrounding high-rise development to the southeast. (Photos by Molly Lester and the CLI author, 2020)

EVALUATION

The Titanic Memorial Park cultural landscape retains the views consistent with the primary period of significance, including the external views toward its community context (including prominent neighborhood landmarks) and directed internal views based on the 1967-1968 landscape plan. As a result, the Titanic Memorial Park cultural landscape retains integrity of views and vistas.

Character-defining Features

Feature:	Panoramic views west to the Washington Channel and East Potomac Park
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	View SE toward the Titanic Memorial sculpture
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views S toward the historic Fort McNair
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views NW and SE along the southwest waterfront
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views E and W along the N Street SW walkway
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views E and W along the O Street SW walkways
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views E and W along the P Street SW walkway
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views N and S along the walkway connecting to 6th Street SW
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Unobstructed sightlines through the full extent of the park
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Views of surrounding urban renewal-era apartment buildings to east
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Vegetation

HISTORIC

Prior to the 18th century, the Titanic Memorial Park cultural landscape was primarily agricultural in use, with associated vegetation including crops and forested areas—a reflection of its vegetation patterns in historic accounts and maps (Prigs 1790; "View of the City…" 1792, Library of Congress; King 1796). As of 1790, when the Residence Act established the District of Columbia, the cultural landscape remained characterized by its agricultural use. Once the cultural landscape was improved as a transportation corridor in the mid-19th century, its vegetation likely consisted of patches of grass and trees adjacent to roadways but not planted as part of a formal landscape design. These conditions remained consistent throughout the Civil War period.

The earliest recorded vegetation features in the cultural landscape date to 1880, when the District of Columbia Board of Commissioners planted a row of Buttonwood or American Sycamore trees (*Plantanus occidentalis*) on the eastern side of 6th Street SW, between N and Water Streets SW. The trees were part of the program to create "parkings" in the strips of grass along District streets. The new trees were planted along what is the present-day northern walkway in the cultural landscape (Green and Bruff 1880).

Sometime prior to 1925, the Commissioners planted a row of trees along P Street SW, at the southern edge of the cultural landscape and bordering the Fort McNair wall (Figure 28). It is unknown when the P Street SW allée was planted or what species of trees were planted; however, later documentation indicates elm trees (*Ulmus*) in the same locations. No other specific planting plans were uncovered during the course of this CLI that pre-date the primary period of significance, so it is likely that other trees and shrubs were generally located along the edges of the roadways that composed the cultural landscape.

Large-scale clearance under the Southwest urban renewal program likely resulted in the clearing of most extant vegetation prior to the cultural landscape's development as a public park during the primary period of significance (1967-1968). A 1967 planting plan indicates that the cultural landscape included 7 Elm (*Ulmus sp.*) trees along P Street SW. The same plan indicates that the trees should be saved and incorporated into Sasaki's new design for the park. It is unknown if these trees were saved, as the extant Willow oaks (*Quercus phellos*) along P Street SW appear to be of similar vintage (David Volkert & Associates 1967: Sheet 28, NARA).

During the primary period of significance, Sasaki, Dawson & DeMay created an entirely new vegetation plan for the cultural landscape. The new design adhered to the Modernist landscape preference for simple, decorative species, and called for a simplified selection using only 9 species of plants. Willow oaks (*Quercus phellos*) were the main tree species planted along the primary axes in the park, as a means to connect the park with the surrounding streets and usher park users to the waterfront. Other shrubs were planted in the adjoining landscape rooms and concrete planters. These species included: Sourwood (*Oxydendrum arboreum)*, Star Magnolia

(*Magnolia stellata*), Hopa Crabapple (*Malus x 'Hopa'*), Japanese Flowering Crabapple (*Malus floribunda*), Crepe Myrte (*Lagerstroemia indica*), Dogwood (*Cornus florida*), Hick's Yew (*Taxus media 'Hichsi'*), and low Azaleas (*Azalea x "Delaware Valley White'*).

Willow oaks (*Quercus phellos*) were located at the edges of walkways, while several Sourwood (*Oxydendrum arboreum*), Magnolia (*Magnolia stellata*), Crabapples (*Malus x 'Hopa'*; *Malus floribunda*), Crepe Myrtle (*Lagerstroemia indica*), and Dogwood (*Cornus florida*) were located in organic patterns in the adjoining landscape rooms. Eight rectangular planters located along the Water Street SW walkway and five flower beds adjacent to the play areas contained Azaleas (*Azalea x "Delaware Valley White'*). The perimeter of the northern lawn or landscape room was planted with Japanese Yew (*Taxus cuspidataexpansa*), leaving the side facing the walkway open. The areas not specifically designated were to be open lawns covered in topsoil and sodded (David Volkert & Associates 1967, NARA).

Limited changes were made to the cultural landscape after the periods of significance. Several of the promenade Willow Oaks along the former P Street SW were replaced in-kind or with other oak species, including Pin Oak (*Quercus palustris*) and Northern Red Oak (*Quercus* rubra). Many understory shrubs died in the decades after the periods of significance and were not replaced. These include all dogwood shrubs, and several azaleas, crabapples, and magnolias. Several planting beds that historically contained azaleas were replaced with roses (*Rosa sp.*) sometime after the periods of significance.

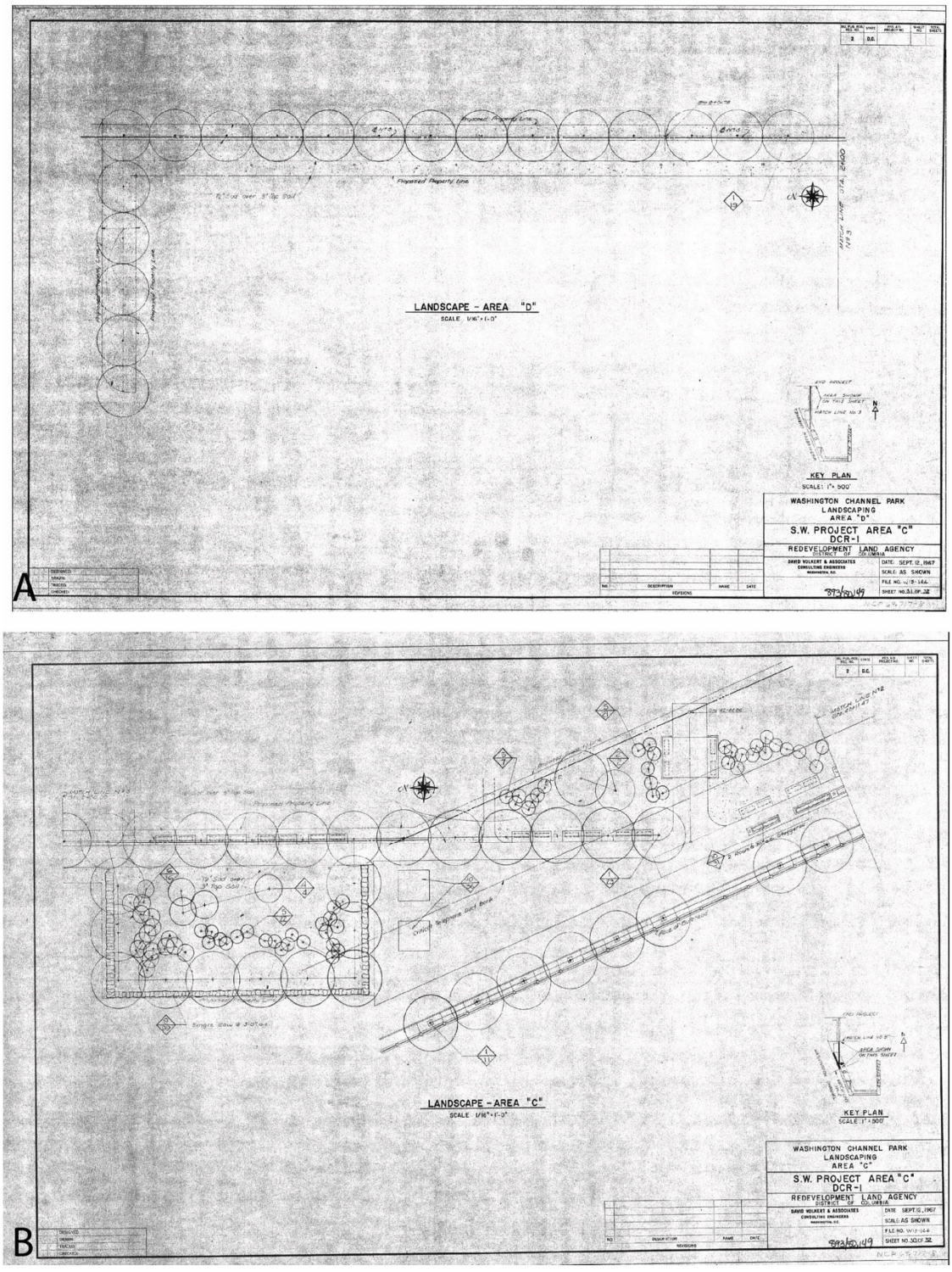


FIGURE 54a-b: The 1967-1968 planting plan features a simple planting plan in keeping with Modernist landscape principles. (A) The 6th Street walkway on the north end of the cultural landscape; (B) The north play area and surrounding landscape rooms. ("Park Improvement Plan," TIC 823/80029, Sheet 5, NCA)

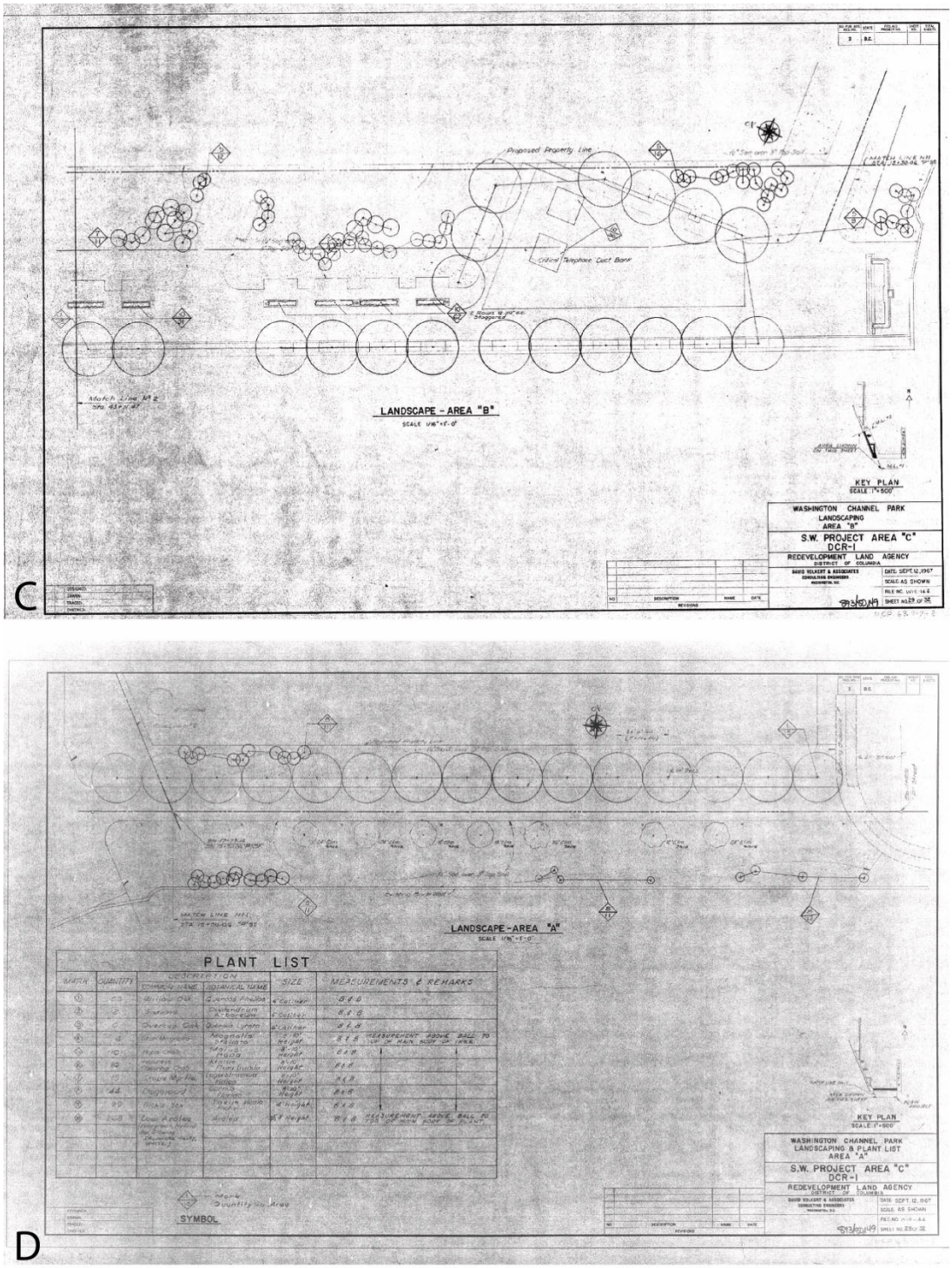


FIGURE 54c-d: The 1967-1968 planting plan features a simple planting plan in keeping with Modernist landscape principles. (C) The south play area and Titanic Memorial sculpture plaza; (D) the former P Street SW walkway. ("Park Improvement Plan," TIC 823/80029, Sheet 5, NCA)

EXISTING

The existing vegetation pattern at the Titanic Memorial Park cultural landscape is generally consistent with the primary period of significance (1967-1968), although in limited cases, planting beds have been added and various plantings outside of the historic palette have been introduced. Titanic Memorial Park retains the turf lawn in panels throughout the cultural landscape. Features consistent with the primary period of significance include:

- Replacement in-kind of Willow Oak (*Quercus phellos*), Sourwood (*Oxydendrum arboreum*), Crepe Myrtle (*Lagerstroemia indica*), Azaleas (*Azalea x 'Delaware Valley White'*), Hope Crabapple (*Malus x 'Hopa'*), Star Magnolia (*Magnolia stellata*), and Hick's Yew shrubs (*Taxus x media 'Hicksii'*). Although some of these specimen trees have been replaced since the primary period of significance, they have been replaced in-kind and are in keeping with the historic landscape design. They should be managed as contributing resources.
- Gridded turf panels between walkways
- 2 Sourwood (*Oxydendrum arboreum*) trees located adjacent to and east of the north play area
- 3 Star Magnolia (*Magnolia stellata*) trees located in the adjoining landscape room north of the north play area
- 4 Hopa Crabapple (*Malus x 'Hopa'*) trees located in the adjoining landscape room north of the north play area
- 13 Crepe Myrtle (*Lagerstroemia indica*) trees located in the adjoining landscape rooms along the O Street walkways
- 66 Azalea bushes (*Azalea x 'Delaware Valley White'*) in planting beds throughout the cultural landscape
- 6 segments of Hick's Yew shrubs (*Taxus x media 'Hicksii'*) planted in the adjoining landscape room north of the north play area
- 65 Willow Oak trees (*Quercus phellos*) planted throughout the cultural landscape

Other planting beds were added after the periods of significance. Other flowering species, including Rose (*Rosa*) have been planted in planting beds throughout the cultural landscape since the primary period of significance. The cultural landscape also includes at least 3 in-kind replacements for Willow Oaks (*Quercus phellos*) throughout the cultural landscape. Other replacements include 9 Northern Red Oaks (*Quercus rubra*) and 2 Pin Oaks (*Quercus palustris*) along the south side of the P Street Walkway. It is unknown when these were planted; however, it is possible they are replacements for Elm (*Ulmus*) trees that were planted in the location prior to the primary period of significance.



FIGURE 55a-d: Examples of historic vegetation that date to the primary period of significance (1967-1968): (A) Crepe Myrtles in the central part of the cultural landscape; (B) Azaleas, located in planting beds adjacent to the north play area; (C) Willow Oaks along the Washington Channel; (D) Sourwood tree adjacent to north play area. (Photos by Molly Lester and CLI author, 2020).

EVALUATION

Minor alterations have affected individual plantings within the cultural landscape since the primary period of significance. However, these changes do not detract from the overall integrity of the cultural landscape's vegetation features. The 1967-1968 Modernist design and vegetative material palette is still legible today, retaining its overall composition through in-kind plantings. With the exception of the use of Northern Red Oak (*Quercus rubra*), Pin Oak (*Quercus palustris*), and Rose (*Rosa sp.*), all other tree species are consistent with the planting plan developed by Sasaki, Dawson & DeMay during the primary period of significance. The use of flowering plants other than Azalea (*Azalea x 'Delaware Valley White'*) is inconsistent with the historic planting plan, but does not infringe on the cultural landscape's overall integrity of vegetation design and materials. Therefore, Titanic Memorial Park retains integrity with respect to vegetation.

Character-defining Features

Feature:	Willow Oak trees (*Quercus phellos*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 65)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Star Magnolia trees (*Magnolia stellata*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 3)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Hopa Crabapple trees (*Malus x 'Hopa'*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 3)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Hick's Yew shrubs (*Taxus x media 'Hicksii'*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 6 segments)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Low Azalea shrubs (*Azalea x 'Delaware Valley White'*) in planting beds throughout the cultural landscape, dating to the 1967 planting plan (count: 66)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Sourwood shrubs (*Oxydendrum arboreum*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 2)
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Crepe Myrtle shrubs (*Lagerstroemia indica*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 13)
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Replacement in-kind of Willow Oak trees (*Quercus phellos*) throughout the cultural landscape (count: 68 total; 65 original, 3 added in-kind)
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Replacement in-kind of low Azalea shrubs (*Azalea x 'Delaware Valley White'*) in planting beds throughout the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Replacement in-kind of turf adjacent to walkways and in the northern lawn
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Other species of Oak (*Quercus sp.*) throughout the cultural landscape (count: 10)
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing

Feature:	Roses (*Rosa sp.*) in planting beds throughout the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing

Feature:	Flowering plants throughout the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing

Buildings and Structures

HISTORIC

Numerous buildings or structures existed in the Titanic Memorial Park cultural landscape in the centuries before the primary period of significance (1967-1968). The earliest known buildings or structures near the cultural landscape date to the early 18th century and were associated with the estate of Notley Young. According to historic maps, there were a limited number of buildings and structures located north of the cultural landscape and associated with the pre-District farms and plantations. This included one large plantation house, several outbuildings and barns, living quarters for enslaved persons, a graveyard, and several other structures located on the estate owned by Notley Young, near present-day Banneker Park. The map is representative of the conditions in this period, but building locations are not precise; it is unknown if there were other buildings south of the plantation, within the boundaries of the cultural landscape (Prigs 1790; "View of the City…" 1792, Library of Congress; King 1796).

Building development was slow to take off in the Southwest. The earliest development in the vicinity of the cultural landscape was associated with the Greenleaf Syndicate in the late 18th and early 19th centuries. Several of these structures were located adjacent to the cultural landscape in Squares 502, 503, and 504. These included: a Federal-style row house development in square 504, located at the corner of 4th Street SW and P Street SW (demolished); Wheat Row (1315-1321 4th Street SW); the Edward Simon Lewis House (456 N Street SW); the Duncanson Cranch House (468-470 N Street SW) in Square 503, east of the cultural landscape; and the Thomas Law House (1252 6th Street SW), adjacent to the cultural landscape. Today, all of these extant buildings are listed on the National Register, incorporated into the area's mid-20th century development, and recognized for their historical significance in the early capital city (Brown 1973a; Brown 1973b; Brown 1973c).

By 1857, the cultural landscape featured three buildings and structures associated with the 6th Street SW wharf. According to Albert Boschke's "Map of Washington City," as of 1857, four row houses faced P Street SW at the eastern edge of the cultural landscape. There were also at least two commercial structures (of unknown materials and design) within the boundaries of the Titanic Memorial Park cultural landscape and associated with the 6th Street SW wharf (Boschke 1857). By 1861, the cultural landscape featured an additional L-shaped wharf at the junction of O Street SW and Water Street SW (Boschke 1861).

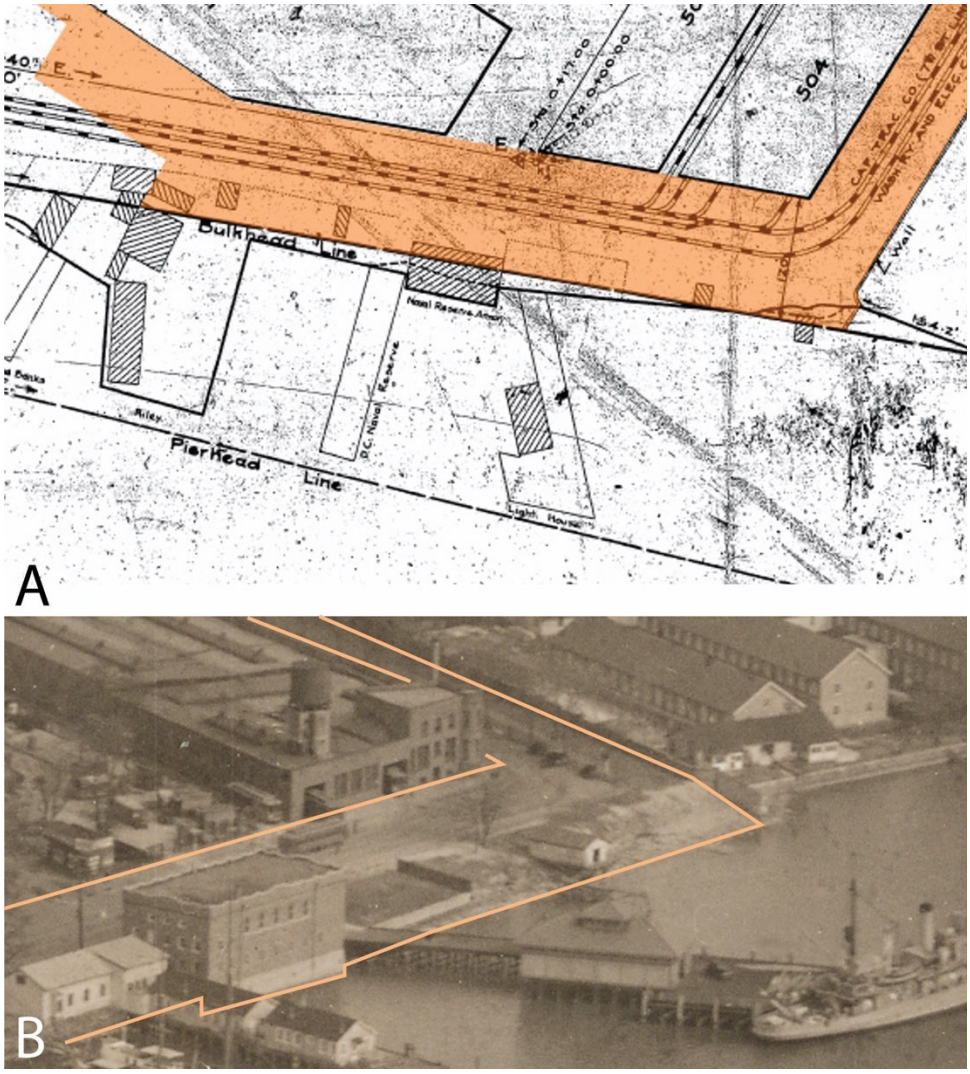


FIGURE 56a-b: (A) 1912 existing conditions plan drawn by the Army Corps of Engineers showing the cultural landscape and the structures within its boundaries (orange); (B) 1925 aerial photograph of the cultural landscape showing the buildings and structures within the boundary of the cultural landscape (Excerpts from ETIC_WEPO_801_81002_[id176436]; from Record Group 18-AA, "Airscapes" of American and Foreign Areas, Box 150, Folder 24, National Archives and Records Administration; annotated by CLI author)

A comparison of a 1912 US Army Corps of Engineers plan with a 1925 aerial photo shows that by the first few decades of the 20th century, the cultural landscape included at least 6 buildings and structures. This includes a wooden-frame boathouse, the three-story brick Naval Reserve Armory, and 3 buildings associated with the Riley lumber yard and pier. Adjacent to the cultural landscape were also the US Light House Service wharf, the DC Naval Reserve wharf, and the T. R. Riley lumber wharf (Figures 56a-b). These conditions remained consistent until the large-scale acquisition and clearance of the area as part of the Southwest urban renewal

projects in the 1950s and 1960s. During this redevelopment, all buildings and structures within the cultural landscape were demolished. (Only the pre-existing buildings and structures associated with the Greenleaf Syndicate were left intact in the area.) The landscape was graded level behind a new seawall and bulkhead; this is the only surviving structure within the cultural landscape that predates the primary period of significance.

As part of Sasaki's Modernist plans for the Titanic Memorial Park, the landscape architects designed concrete structures to be installed in the cultural landscape. These included stepped and recessed concrete walls and berms adjacent to and composing the play areas. These consisted of geometric, concentric, and irregularly shaped features that flanked the recessed play areas. Other structures added under the Sasaki design included low knee walls surrounding the seating areas on the O Street SW walkways and low concrete planting bed structures along the NW/SE walkway (count: 8). The knee walls were approximately 3' tall and 1' thick. Each of these four knee walls were roughly U-shaped, and the two seating areas were arranged in pairs of two. Planting beds were 20' by 4' in plan, and 10" tall.

The most visible structure in the cultural landscape, the Titanic Memorial sculpture, was created during the secondary period of significance (1916-1930) and added to the cultural landscape during the primary period of significance (1967-1968) as a central design element of Sasaki's plan. The sculpture and its base were constructed between 1914 and 1925, according to designs by Gertrude Vanderbilt Whitney and Henry Bacon. The sculpture was originally installed along the Rock Creek and Potomac Parkway in 1930, and dedicated in 1931. In 1966, it was relocated to storage in anticipation of the Kennedy Center's construction.

No buildings or structures were added to the cultural landscape in the decades since the periods of significance.

EXISTING
The cultural landscape retains all concrete structures associated with the Modernist design of the cultural landscape under Sasaki. It also retains the Titanic Memorial sculpture located at the southern end of the cultural landscape. No additional buildings or structures exist within the cultural landscape.



FIGURE 57a-d: Examples of historic structures that were installed during the primary period of significance (1967-1968): (A) planting bed structures along the NW/SE walkways; (B) low knee walls flanking the seating areas along the O Street SW walkways; (C) concrete stairs, walls, and steps in the south play area; (D) the Titanic Memorial sculpture located at the southern end of the cultural landscape. (Photos by CLI author, 2020).

EVALUATION

The cultural landscape retains all structures that were installed during its primary period of significance (1967-1968), including the Titanic Memorial sculpture, which was created during the secondary period of significance (1916-1930) and installed in the cultural landscape during the primary period of significance. As a result, the cultural landscape retains integrity with respect to buildings and structures.

Character-defining Features

Feature:	Titanic Memorial sculpture
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Stepped and recessed concrete walls, berms adjacent to and composing the play areas
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Low knee walls surrounding the seating areas on the O Street SW walkways (count: 4)
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Low concrete planting bed structures along the NW/SE walkway (count: 8)
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Small-Scale Features

HISTORIC

The cultural landscape's 18th century small-scale features likely included fences, troughs, and other similar features associated with agriculture. By the time the cultural landscape became a roadway in the mid-19th century, it likely featured curbing and other small-scale features associated with transportation. Known small-scale features installed prior to the primary period of significance include fourteen streetlamps (a mixture of oil, gas, and electric). No other recorded changes were made to the park's small-scale features after the late 19th century.

Prior to the primary period of significance (1967-1968), all extant small-scale features were removed as a result of urban renewal projects. The 1967-1968 Sasaki design of Titanic Memorial Park, which defines the primary period of significance, included custom-designed lighting, trash cans, benches, metal railings, bollards, drinking fountains, and an electric meter and panel vault. Sometime after the periods of significance, 5 concrete planters were added to prevent vehicular access to the cultural landscape. These modifications marked the last major changes to the cultural landscape's small-scale features.

Lights

By 1880, the cultural landscape featured at least 10 gas lamps: 3 on the south side of P Street SW (between 4th and Water Streets SW), 5 along Water Street SW (between P and N Streets SW), and 3 on the east side of 6th Street SW (between Water and N Streets SW). Their design is unknown (Green and Bruff 1880). By 1891, the cultural landscape featured at least 14 gas lights: 4 District government gas lights along P Street SW (between 4th and Water Streets SW), 2 District government gas lights on the western side of Water Street SW, 1 District Government gas light at the northeastern corner of N and 6th Street SW, and 4 electric lamps along the eastern side of Water Street (between P and N Streets SW). See Figure 13 for a detailed location of each lamp (Rossell and Lusk 1891). Their design

is unknown. While it is almost certain that these lamps were converted to electric in the 20th century, no record was uncovered in the research for this CLI to indicate the timing of this conversion.

Between 1967 and 1968, during the primary period of significance, Sasaki, Dawson & DeMay designed two types of custom lights for the cultural landscape. Type 'X' and Type 'Y' were visually similar in appearance and different only in scale. Type 'X' lighting units were 16' 6" tall with an 8" square base, while Type 'Y' fixtures were only 8' tall with a 5" square base. These lights consisted of a simple rounded-square pole with a large polycarbonate globe. The globes for Type 'X' were 36" in diameter, and the Type 'Y' globes were 18" in diameter. Sasaki installed 32 Type 'Y' lights and 8 Type 'X' lights throughout the cultural landscape (David Volker & Associates 1967: Sheet 18).

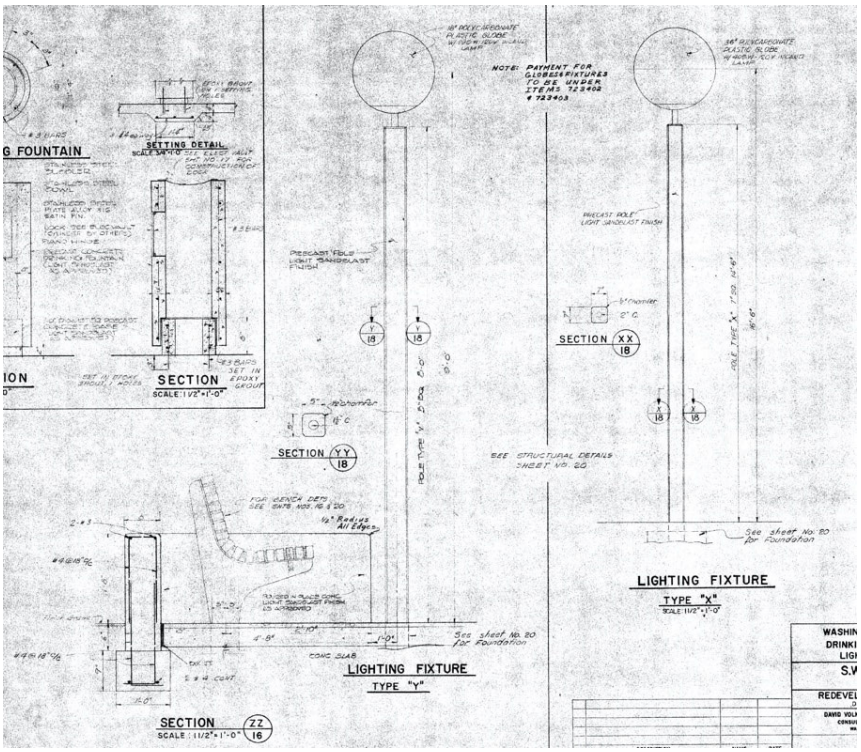


FIGURE 58: Sasaki's design for the cultural landscape called for two types of lighting: Type 'X' and Type 'Y.' Each was similar in appearance but differed in size. (Excerpt from David Volkert & Sons 1965: Sheet 18).

Railing/Fencing

There is no documentation of railing/fencing in the Titanic Memorial Park cultural landscape before the 20th century, although it may have existed in earlier periods as part of the site's agricultural use and/or along the Washington Channel or streetcar tracks.

The first known railing installed in the Titanic Memorial Park cultural landscape was erected during the primary period of significance (1967-1968). Sasaki called for a continuous metal railing with concrete posts along the waterfront edge, on the western edge of the cultural landscape. The railing consisted of 1’ by 1’ cast concrete posts with pyramidal caps that were 4’ tall. Each of these posts was separated by a sculptural metal fence composed of a square metal tube edge with evenly-spaced vertical metal slats. Each segment of railing was approximately 14’ from post to post (David Volkert and Associates 1967: Sheet 20).

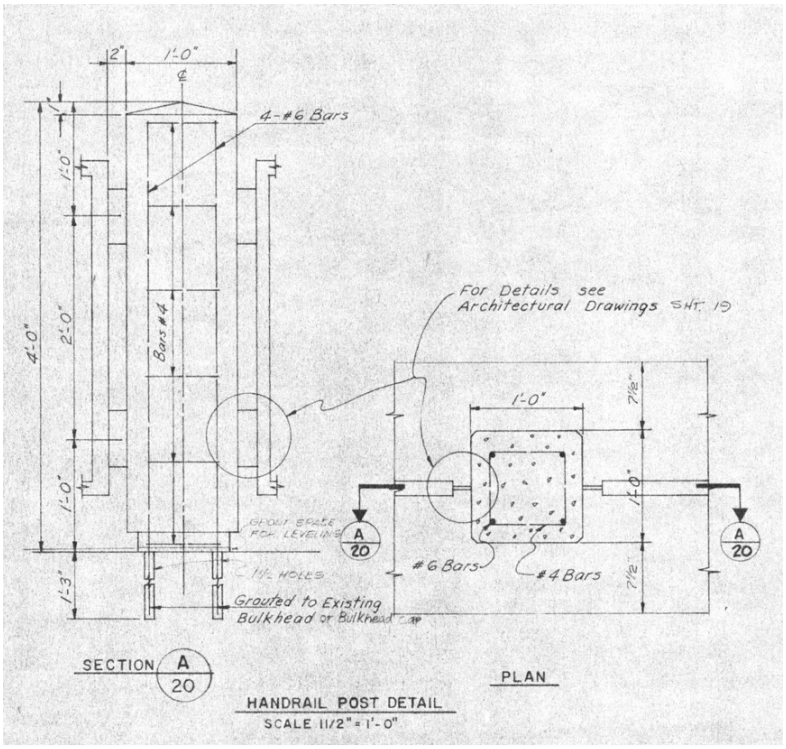


FIGURE 59: Sasaki’s design for the cultural landscape called for a custom waterfront railing composed of concrete posts and metal units in between each post. (Excerpt from David Volkert & Sons 1967: Sheet 20).

Benches

A total of 52 benches was added to the cultural landscape during the primary period of significance (1967-1968) as part of Sasaki’s redesign of Titanic Memorial Park. These new benches were designed by the firm and featured two 7”-thick freestanding scooped concrete supports connected by a series of wooden slats, angled at 15 degrees. The concrete bases were precast. The wooden slats consisted of edge-grain Western Red Fir, separated by small spacers of the same material. Each bench measured approximately 3’ tall and 8’ long. The benches were placed along the park’s walkways in groupings of 2-8 benches. Each bench was set in concrete footings (Excerpt from David Volkert & Sons 1965: Sheet 16).

Since 2017, the Friends of the Titanic Memorial Park have repainted and repaired the benches on an annual basis (FOTMP 2020).

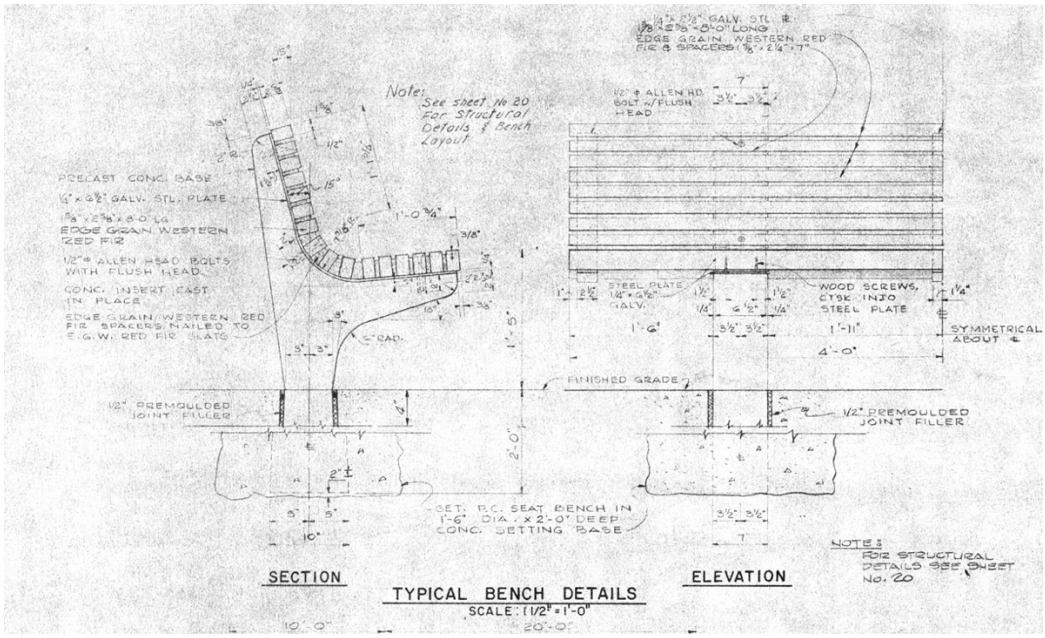


FIGURE 60: Sasaki's design for the cultural landscape called for custom scooped concrete benches with wooden slats. (Excerpt from David Volkert & Sons 1967: Sheet 20).

Trash Receptacles

During the primary period of significance (1967-1968), the National Park Service installed 6 cylindrical concrete trash cans throughout the cultural landscape. Sasaki's design for the 3' tall trash cans called for a 2'-3" exterior-diameter trash can to be mounted to a 4'-3" diameter concrete slab. The design called for two rabbited reliefs in the cast concrete at the top and bottom of each trash can. Regarding the appearance of the trash cans, Sasaki called for a sandblasted finish with smooth carborundum stone in a rubbed finish.

One additional trash can was added after the periods of significance in the northwest corner of the north play area. Its design features simple vertical metal slats that fan out at the top.

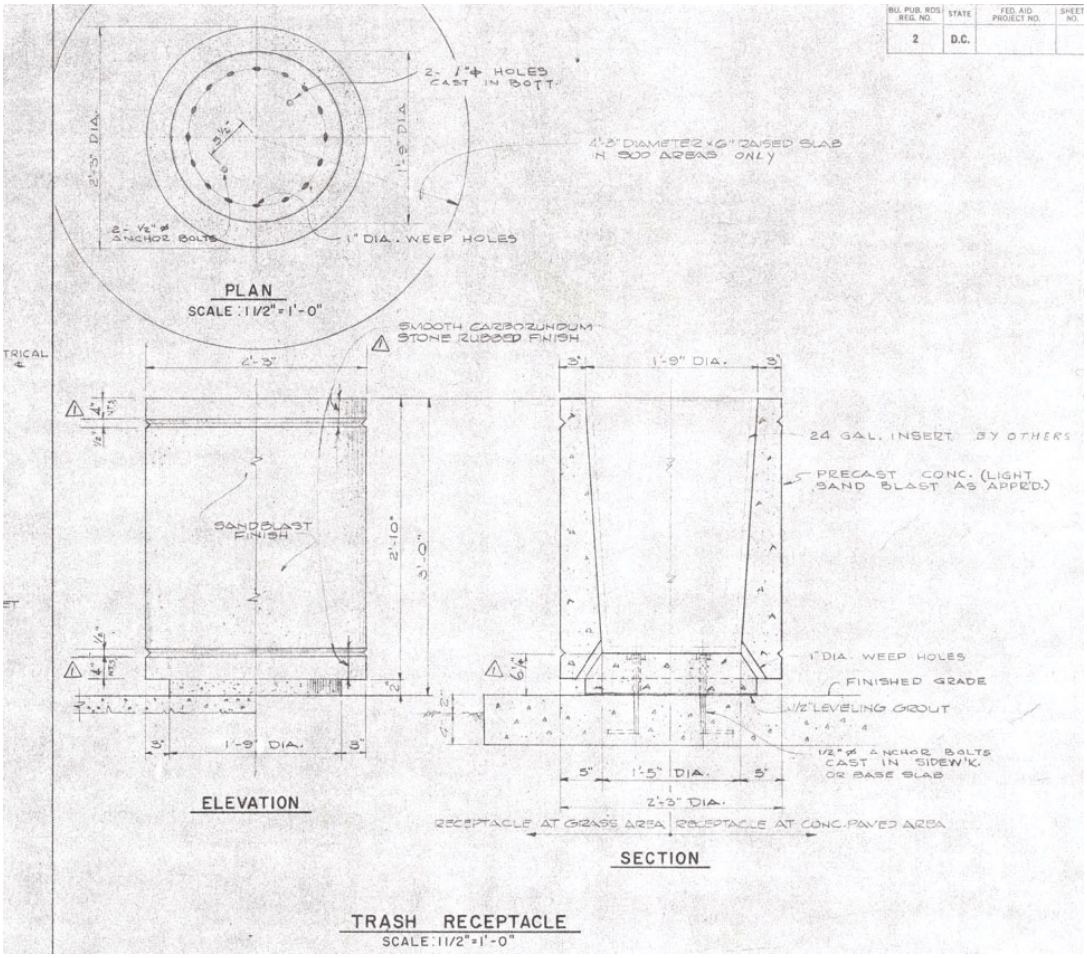


FIGURE 61: Sasaki's design for the cultural landscape called for custom concrete trash cans. (Excerpt from David Volkert & Sons 1967: Sheet 20)

Bollards

Sasaki, Dawson & DeMay designed 21 concrete bollards adjacent to the north and south play areas. As designed, each bollard measured 1'-6" by 2'-10." Each featured a light sandblasted finish with a 4" rubbed finish cap. Each appears to be decorative in nature, adapting the maritime character of the area. Bollards were placed in pairs on plinths between staircases in the play area, as well as in one linear arrangement of five in the south play area and a set of eight arranged in a circle in the north play area (David Volkert & Sons 1967: Sheets 9-10).

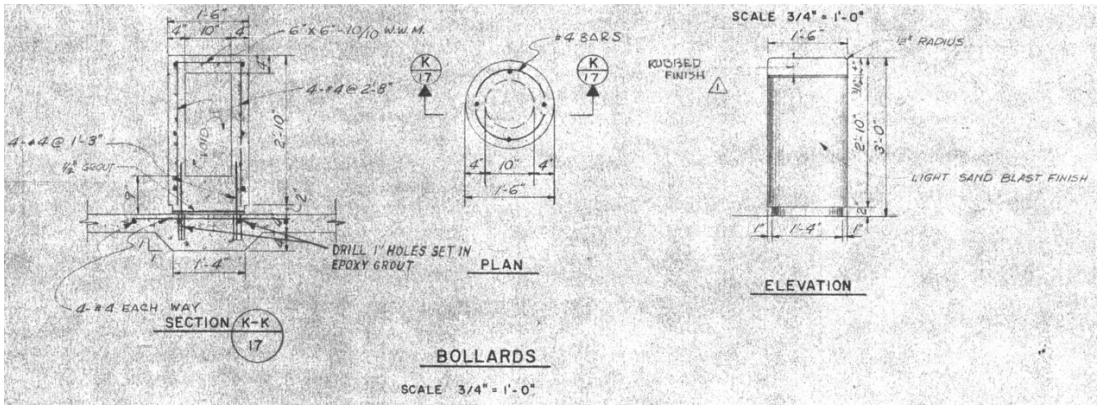


FIGURE 62: Sasaki's design for the cultural landscape called for decorative concrete bollards in the north and south play areas. (Excerpt from David Volkert & Sons 1967: Sheet 20)

Planters

The cultural landscape features 5 freestanding concrete planters located at the southern end of the north play area. These were installed after the periods of significance (1967-1968) to block vehicular access from O Street SW and 6th Street SW. These planters feature two designs: rough aggregate cylindrical planter (count: 2), and smooth concrete planter with a curved ornamental lip (count: 3).

Regulatory Signage

There was no documented signage associated with the Sasaki, Dawson & DeMay design. However, sometime after the periods of significance, the NPS installed signs that include wayfinding and detail the park rules and hours.

Drinking Fountains

The 1967-1968 Sasaki design for the cultural called for two cylindrical concrete drinking fountains located in the north and south play areas. These were 1' in diameter and 3' feet tall. They also featured an adjacent step stool that measured 1' in diameter and 8" tall. The top featured a stainless steel bubbler and bowl.

Sometime after the periods of significance, the drinking fountains were removed.

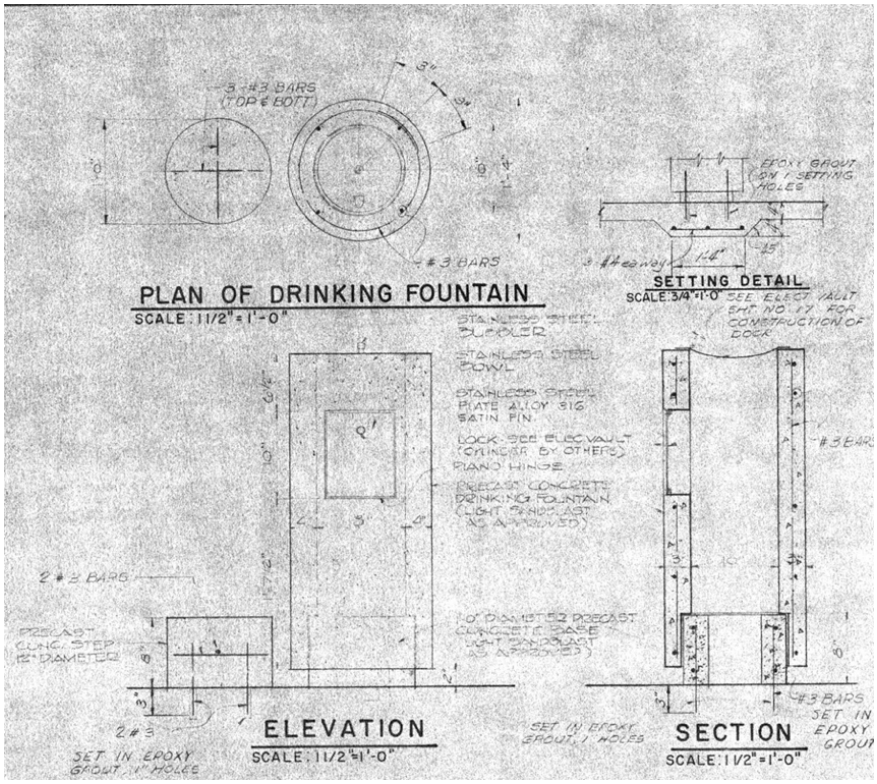


FIGURE 63: Sasaki's design for the cultural landscape called for a drinking fountain. (Excerpt from David Volkert & Sons 1967)

Spigots

During the primary period of significance (1967-1968), the installation of a drinking fountain and its associated water lines allowed for the installation of spigots adjacent to planting beds: 1 was installed in the north play area, and 2 were installed in the south play area. The exact date of installation for these is unknown; however, their designs correspond with other concrete elements constructed during the primary period of significance.

Water was cut off from the spigots sometime after the periods of significance; they remain inoperable.

Electric Meter and Panel Vault

A custom stainless steel and concrete electric meter and panel vault was installed in the central portion of the cultural landscape sometime during the primary period of significance in order to accommodate the electrical equipment for the park's lighting. Sasaki's design for the unit called for a light sandblasted finish and a stainless-steel door with a matte finish. The unit measured 4'-2" by 2'-8" by 3'-4". It featured rounded corners.

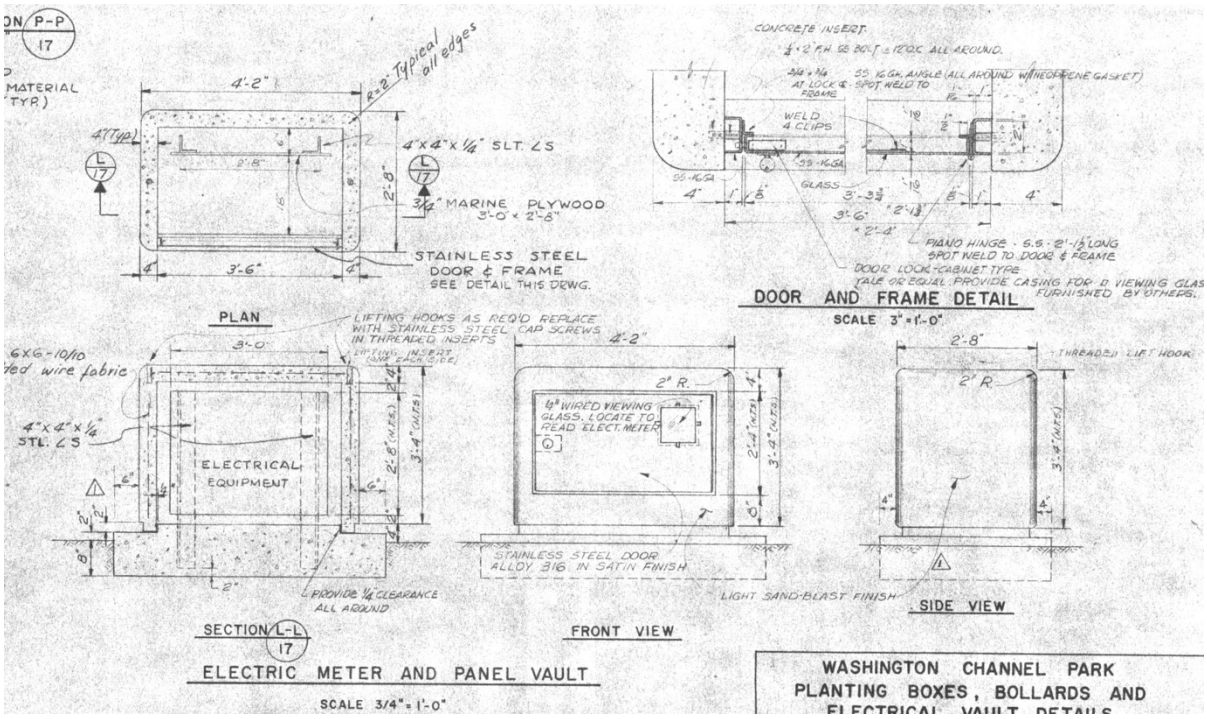


FIGURE 64: Sasaki's design for the cultural landscape called for a custom concrete and stainless steel electric meter and panel vault to house the lighting equipment. (Excerpt from David Volkert & Sons 1967: Sheet 17)

EXISTING

The Titanic Memorial Park cultural landscape includes all of the historic small-scale features associated with the primary period of significance (1967-1968), with the exception of the drinking fountains. A limited number of elements have been added since the periods of significance, including 5 free-standing planters and one additional trash can.

The cultural landscape's extant small-scale features include: 32 Type 'X' lights; 8 Type 'Y' lights; 21 concrete bollards; 1 electric meter and panel vault, 7 trash cans (6 historic, 1 additional); 3 concrete water spigots; 5 freestanding concrete planters (both designs); and regulatory signage.



FIGURE 65: Sasaki's design for the cultural landscape called for several custom small-scale features. Many of these remain in place amid limited non-contributing additions. Extant features include: (A) lighting, (B) trash cans, (C) trash can (non-contributing), (D) spigots, (E-F) concrete planters (non-contributing), (G) electric meter and panel vault, (H) railing, (I) drinking fountain remnants, and (J) benches. (Photos by CLI Author, 2020)

EVALUATION

The small-scale features within the Titanic Memorial Park cultural landscape closely match those designed and installed during the primary period of significance (1967-1968). Missing features are limited to the loss of the two historic drinking fountains in the north and south play areas. The presence of additional non-contributing features (including an additional trash can and 5 free-standing concrete planters) does not detract from the significant influence of the contributing features. The Titanic Memorial Park cultural landscape therefore retains integrity of small-scale features.

Character-defining Features

Feature:	Metal railing with concrete posts along the waterfront
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Benches consisting of horizontal wood slats and scooped concrete supports (count: 52)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	"Type X" lighting fixtures, measuring 16' 6" tall from ground to the center of the globe (count: 32)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	"Type Y" lighting fixtures, measuring 9' tall from ground to the center of the globe (count: 8)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Concrete bollards adjacent to the north and south play areas (count: 21)
Feature Identification Number:	
Type of Feature Contribution:	Contributing

Feature:	Concrete and stainless-steel electric meter and panel vault (count: 1)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Cylindrical concrete trash receptacles throughout the cultural landscape (count: 6)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Metal trash receptacles that feature a simple vertical metal slats that fan out at the top (count: 1)
Feature Identification Number:	
Type of Feature Contribution:	Non-Contributing
Feature:	Cylindrical concrete water spigots throughout the cultural landscape (count: 3)
Feature Identification Number:	
Type of Feature Contribution:	Contributing
Feature:	Cylindrical concrete planters throughout the cultural landscape (count: 2)
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing (compatible)
Feature:	Cylindrical concrete planters with ornamental rim throughout the cultural landscape (count: 3)
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing (compatible)
Feature:	Regulatory signage throughout the cultural landscape
Feature Identification Number:	
Type of Feature Contribution:	Non-contributing

Use the tables below to identify specific features for each characteristic.

Land Use

Feature Name	Feature Contribution	HS Name	HS Number
Passive recreational use as a small park with pass-through design	Contributing		
Commemorative use as tribute to the men who died on the *Titanic* honored via the Titanic Memorial sculpture	Contributing		
Active use as a part of the Anacostia River Trail	Non-contributing (Compatible)		

Topography

Feature Name	Feature Contribution	HS Name	HS Number
Flat topography throughout the cultural landscape consistent with 1967-1968 grading	Contributing		
Topography formed into concrete stepped depressions and raised berms surrounding designed play areas	Contributing		

Spatial Organization

Feature Name	Feature Contribution	HS Name	HS Number
Canted L-shaped parcel with boundary defined by the waterfront on the western edge and linked by the street grid on the eastern edge	Contributing		
Linear progression connecting the surrounding street grid with the Washington Channel at a 125-degree obtuse angle	Contributing		
Tree-lined allées leading to focal points on the north and south ends of the cultural landscape	Contributing		
Recessed triangular play areas anchoring the north and south ends of the cultural landscape	Contributing		
Adjoining landscape rooms consisting of lawns and shrubs, separated from the walkways by benches	Contributing		
Large open plaza at the southern-most end of the cultural landscape leading up to the Titanic Memorial	Contributing		
Perimeter boundary, defined by fencing, running the full north-south length of the park and separating the cultural landscape from the Washington Channel	Contributing		
Small seating areas, defined by low U-shaped knee walls and benches, along the O Street SW walkways on the eastern edge of the cultural landscape	Contributing		

Circulation

Feature Name	Feature Contribution	HS Name	HS Number
Linear walkways throughout site, with alternating patterned bands of exposed aggregate and smooth concrete oriented along the east-west axis	Contributing		
Square brick pavers in a stacked bond pattern covering the full surface of the recessed play areas	Contributing		
Staircases leading into the north and south recessed play areas consisting of concrete steps with shallow risers (6"), deep treads (1’6”)	Contributing		
Ramps leading into the north and south recessed play areas consisting of exposed aggregate concrete	Contributing		

Views and Vistas

Feature Name	Feature Contribution	HS Name	HS Number
Panoramic views west to the Washington Channel and East Potomac Park	Contributing		
View SE toward the Titanic Memorial sculpture	Contributing		
Views S toward the historic Fort McNair	Contributing		
Views NW and SE along the southwest waterfront	Contributing		
Views E and W along the N Street SW walkway	Contributing		
Views E and W along the O Street SW walkways	Contributing		
Views E and W along the P Street SW walkway	Contributing		
Views N and S along the walkway connecting to 6th Street SW	Contributing		
Unobstructed sightlines through the full extent of the park.	Contributing		
Views of surrounding urban renewal-era apartment buildings to east	Contributing		

Vegetation

Feature Name	Feature Contribution	HS Name	HS Number
Willow Oak trees (*Quercus phellos*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 65)	Contributing		
Star Magnolia trees (*Magnolia stellata*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 3)	Contributing		
Hopa Crabapple trees (*Malus x 'Hopa'*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 3)	Contributing		
Hick's Yew shrubs (*Taxus x media 'Hicksii'*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 6 segments)	Contributing		
Low Azalea shrubs (*Azalea x 'Delaware Valley White')* in planting beds throughout the cultural landscape, dating to the 1967 planting plan (count: 66)	Contributing		
Sourwood shrubs (*Oxydendrum arboreum*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 2)	Contributing		
Crepe Myrtle shrubs (*Lagerstroemia indica*) planted throughout the cultural landscape, dating to the 1967 planting plan (count: 13)	Contributing		
Replacement in-kind of Willow Oak trees (*Quercus phellos*) throughout the cultural landscape (count: 68 total; 65 original, 3 added in-kind)	Contributing		
Replacement in-kind of low Azalea shrubs (*Azalea x 'Delaware Valley White'*) in planting beds throughout the cultural landscape	Contributing		
Replacement in-kind of turf adjacent to walkways and in the northern lawn	Contributing		
Other species of Oak (*Quercus*) throughout the cultural landscape (count: 10)	Non-contributing		
Roses (*Rosa)* in planting beds throughout the cultural landscape	Non-contributing		
Other flowering plants throughout the cultural landscape	Non-contributing		

Buildings and Structures

Feature Name	Feature Contribution	HS Name	HS Number
Titanic Memorial sculpture	Contributing		
Stepped and recessed concrete walls and berms adjacent to and composing the play areas	Contributing		
Low knee walls surrounding the seating areas on the O Street SW walkways (count: 4)	Contributing		
Low concrete planting bed structures along the NW/SE walkway (count: 8)	Contributing		

Small-Scale Features

Feature Name	Feature Contribution	HS Name	HS Number
Metal railing with concrete posts along the waterfront	Contributing		
Benches consisting of horizontal wood slats and scooped concrete supports (count: 52)	Contributing		
"Type X" lighting fixtures, measuring 16' 6" tall from ground to the center of the globe (count: 32)	Contributing		
"Type Y" lighting fixtures, measuring 9' tall from ground to the center of the globe (count: 8)	Contributing		
Concrete bollards adjacent to the north and south play areas (count: 21)	Contributing		
Concrete and stainless steel electric meter and panel vault (count: 1)	Contributing		
Cylindrical concrete trash receptacles throughout the cultural landscape (count: 7)	Contributing		
Metal trash receptacle that features a simple vertical metal slats that fan out at the top (count: 1)	Non-contributing		
Cylindrical concrete water spigots throughout the cultural landscape (count: 3)	Contributing		
Cylindrical concrete planters throughout the cultural landscape (count: 2)	Non-contributing (Compatible)		
Cylindrical concrete planters with ornamental rim throughout the cultural landscape (count: 3)	Non-contributing (Compatible)		
Regulatory signage throughout the cultural landscape	Non-contributing		

Condition Assessment

Condition Assessment

Condition Assessment

Fair

Condition Assessment Date

9/28/21

Condition Assessment Explanatory Narrative

The Titanic Memorial Park cultural landscape is in fair condition. A Condition Assessment of '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 landscape characteristics will cause the inventory unit to degrade to a poor condition. The lighting, benches, and play area tiling have undergone rehabilitation several times under the direction of the NPS and the Friends of the Titanic Memorial Park, beginning in 2017. However, weathering, vegetative loss, and heavy visitation have taken their toll on the cultural landscape. Extensive weathering of the historic tiled play areas has caused noticeable degradation and loss of tiles. Several small-scale features have been frost-heaved throughout the park, and many of the concrete features show evidence of spalling that should be addressed in future restoration efforts. These include the historic perimeter fencing, the concrete trash cans, bench bases, and lighting posts. Any consideration given to restoration should include the reintroduction of the two missing historic drinking fountains adjacent to the play areas. The park features vegetation original to the primary period of significance that should be retained. However, some vegetation, including overgrown and deteriorated azalea bushes and planting beds, should be considered for rehabilitation in future planning efforts.

Impacts to Inventory Unit

Type of Impact	Impact Type – Other	Impact Explanatory Narrative	Internal or External
Deferred Maintenance		Both historic and non-historic features in the Titanic Memorial Park show clear evidence of minor disturbances and deterioration caused by natural and human forces. Deferred maintenance has compromised some features within the Titanic Memorial Park, including (but not limited to): inoperable spigots, frost-heaved concrete footings in fencing, drinking fountains, and other small-scale features. There is also a lack of tiling in the play areas of the park. If left unaddressed, these features will continue to deteriorate, and may impact the integrity of the cultural landscape.	Internal
Flooding		The Titanic Memorial Park is located along the Washington Channel and is subject to large-scale flooding events that could cause deterioration to the historic landscape.	External

Treatment

Inventory Unit

Approved Landscape Treatment

Undetermined; This Cultural Landscape Inventory was prepared as part of the 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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Appendix A: Existing Features Site Plan

2020 Existing Features

