National Park Service
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Olmsted Center
for Landscape Preservation

Cultural Landscape Report for the Memorial Amphitheater Grounds

Arlington National Cemetery



Quiet, simplicity, and a sacred feeling are to pervade the places where our dead lie in the soil made theirs and ours by sacrifice for the peace of the world.

The Commission of Fine Arts, 1921

Cultural Landscape Report for the Memorial Amphitheater Grounds

Arlington National Cemetery

Arlington, Virginia

Site History

Existing Conditions

Analysis and Evaluation

Treatment

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Olmsted Center for Landscape Preservation
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This report was developed by the Olmsted Center for Landscape Preservation in partnership with Arlington National Cemetery and the Center for Cultural Landscape Preservation, State University of New York College of Environmental Science and Forestry, Syracuse, New York. The Olmsted Center promotes the stewardship of significant landscapes through research, planning, and sustainable preservation maintenance. The Olmsted Center accomplishes its mission in collaboration with a network of partners including national parks, universities, government agencies, and private nonprofit organizations. Techniques and principles of preservation practice are made available through training and publications. The Olmsted Center perpetuates the tradition of the Olmsted firms and Frederick Law Olmsted's lifelong commitment to people, parks, and public spaces.

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Cover Image: Aerial photograph of the Memorial Amphitheater grounds looking west from below the Tomb approach, 2024. (Elizabeth Fraser, Arlington National Cemetery)

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS v

ACKNOWLEDGMENTS xv

INTRODUCTION 1

Purpose, Methods, and Scope 3
Summary of Findings 5

1. SITE HISTORY 11

Landscape Origins, to 1864 11
The First Tomb and Amphitheater, 1864–1913 19
Period Plan 45
Construction of Memorial Amphitheater, 1913–1920 47
Period Plans 81
Addition of the Tomb and its Approaches, 1920–1932 85
Period Plans 125
Additional Unknowns and Mid-Century Renovations, 1932–1975 131
Period Plans 165
The Vietnam Unknown and Recent Landscape Changes, 1975–2022 171
Period Plans 181

2. EXISTING CONDITIONS 209

Landscape Use 209
Landscape Management 211
Memorial Amphitheater Grounds 212
Existing Conditions Plans 227

3. ANALYSIS AND EVALUATION 233

National Register Evaluation 234
Cultural Landscape Evaluation 241
Table 3. Landscape Features Inventory 255

4. TREATMENT 281

Treatment Framework 282
Treatment Guidelines 294
Treatment Tasks 309

Table 4.1. Summary of Treatment Guidelines 347
Table 4.2. Summary of Treatment Tasks 349
Treatment Plans 351

REFERENCES **357**

Illustrations

Figures

0.1. Aerial photograph of the Memorial Amphitheater grounds, 2024.
0.2. Regional context map of Arlington National Cemetery.
0.3. Map of Arlington National Cemetery.
0.4. Map of the Memorial Amphitheater grounds CLR project area.

1.1. Aerial photograph of Memorial Amphitheater, 1922.
1.2. Map of Virginia showing physiographic regions, 1806.
1.3. Map illustrating geology of Arlington Ridge, 1999.
1.4. Photograph of old-growth trees in Arlington Woods, ca. 2014.
1.5. Map made in 1834 of indigenous peoples in eastern Virginia about 1600.
1.6. Map of Alexander family land at future site of Arlington, 1746.
1.7. Map of District of Columbia, 1835.
1.8. Engraving of Arlington House, ca. 1845.
1.9. Map showing layout of the Arlington Plantation prior to the Civil War.
1.10. Illustration of view of Washington, D.C. from Arlington House, 1837.
1.11. Map of U.S. Army forts near Arlington, 1862.
1.12. Newspaper engraving of U.S. soldiers cutting down trees in Arlington, 1861.
1.13. Map of the core of Arlington Plantation, ca. 1864.
1.14. Sketch of Arlington National Cemetery, *Harper's Weekly*, 1869.
1.15. U.S. Coast Survey of part of Arlington Plantation, 1864.
1.16. Survey of Arlington showing subdivision of farm lots, 1868.
1.17. View from urn in front of Arlington House toward the U.S. Capitol, ca. 1878.
1.18. East view from Arlington House showing informal landscape, 1913.
1.19. The main burial area (Section 13), ca. 1867.
1.20. McClellan Gate and enclosure wall, 1904.
1.21. Arlington House and cemetery flagstaff, ca. 1915.
1.22. Main Civil War burial area (Section 13), ca. 1905.
1.23. Monument at the Tomb of the Civil War Unknowns, ca. 1866.
1.24. Quartermaster map of Arlington National Cemetery, 1893.
1.25. Redesigned monument at the Tomb of the Civil War Unknowns, ca. 1900.
1.26. Vine-covered rostrum at Tanner Amphitheater, ca. 1918.
1.27. Tanner Amphitheater with vine-covered pergola and canvas shelter, 1919.
1.28. Map of the Arlington Estate showing cemetery and Freedmen's farms, 1888.
1.29. Map of Arlington National Cemetery showing southern expansion, 1893.
1.30. Map of Arlington National Cemetery showing new burial sections, 1897/99.
1.31. Interments in the U.S.S. Maine section, 1899.
1.32. Map of Arlington National Cemetery with trees and burial sections, 1904.
1.33. The first U.S.S. Maine Memorial, 1910.

1.34. The Spanish-American War Memorial, ca. 1905.
1.35. Plan of proposed drive and grading at the gravel pit, 1901.
1.36. The Three Sisters radio towers, ca. 1913.
1.37. The last Decoration Day ceremony at Tanner Amphitheater, 1919.
1.38. Rendering from the McMillan Plan showing neoclassical style, 1902.
1.39. McMillan Commission plan for the "Mall System," 1902.
1.40. Leavitt plan of proposed amphitheater and grounds, 1904.
1.41. New York Public Library by Carrère and Hastings, 1897.
1.42. House Office Building by Carrère and Hastings, ca. 1909.
1.43. Grand Army Plaza, New York City, by Thomas Hastings, 1911.
1.44. Carrère and Hastings site plan for Memorial Amphitheater, 1908.
1.45. Elevation of Memorial Amphitheater by Carrère and Hastings, ca. 1912.
1.46. The newly completed Memorial Amphitheater from the air, ca. 1920.
1.47. The newly completed Lincoln Memorial, 1920.
1.48. The Confederate Memorial and surrounding grounds, ca. 1915.
1.49. Initial design of the U.S.S. Maine Memorial by Wyeth, 1913.
1.50. The newly completed U.S.S. Maine Memorial, 1916.
1.51. Sketch of the new proposed site for Memorial Amphitheater, 1913.
1.52. Map of Arlington Reservation with Memorial Amphitheater site, 1914.
1.53. Elevations of Memorial Amphitheater by Carrère and Hastings 1914.
1.54. Map of test pits and revised site of Memorial Amphitheater, 1914.
1.55. Carrère and Hastings rendered site plan of Memorial Amphitheater, 1914.
1.56. Carrère and Hastings perspective of Memorial Amphitheater site plan, 1915.
1.57. Carrère and Hastings rendered elevation of Memorial Amphitheater, 1915.
1.58. Excavations for foundation of Memorial Amphitheater, 1915.
1.59. Construction of brick foundations of Memorial Amphitheater, July 1, 1915.
1.60. Cornerstone laying ceremony for Memorial Amphitheater, October 13, 1915.
1.61. Extent of construction of Memorial Amphitheater, September 1, 1916.
1.62. The north colonnade showing substantial completion, June 1, 1917.
1.63. The west portal showing substantial completion, September 1, 1917.
1.64. Carrère and Hastings revised site plan of main approach, November 1915.
1.65. Carrère and Hastings elevation plan of east terrace wall, January 1916.
1.66. Carrère and Hastings revised site plan of western approach, November 1915.
1.67. Carrère and Hastings second revised site plan, October 20, 1916.
1.68. Extent of work on east terrace and reception building, November 1, 1917.
1.69. Excavation and construction of east terrace wall, April 1, 1918.
1.70. East terrace wall nearing completion, October 1, 1918.
1.71. East terrace wall showing completion of blind arches, November 1, 1918.
1.72. Bluestone steps to Farragut Drive, November 1, 1918.
1.73. East terrace with complete steps and balustrade, January 4, 1919.
1.74. Grading operations along west side of amphitheater, February 1, 1919.
1.75. Construction of the approach road on the east terrace, May 13, 1919.
1.76. Aerial view showing completion of structures and grading, June 1919.
1.77. Completed approach road on the east terrace, ca. December 1919.

1.78. Eastern redcedars in the Confederate burial area, 1912.
1.79. Aerial of Memorial Amphitheater showing transplanted redcedars, 1919.
1.80. Eastern redcedars around the reception building, ca. December 1919.
1.81. Memorial Amphitheater showing plantings completed by December 1919.
1.82. West aerial view showing completed site work, ca. May 1920.
1.83. East aerial view showing completed site work, ca. May 1920.
1.84. Dedication ceremony in Memorial Amphitheater, May 15, 1920.
1.85. Main approach to Memorial Amphitheater, circa 1920.
1.86. Distant view of crowds at interment of the unknown solider, 1921.
1.87. General Pershing at World War I graves in Section 18, 1925.
1.88. Map of Arlington showing named drives, 1923 updated to 1927.
1.89. Plan of proposed site improvements around Memorial Amphitheater, 1921.
1.90. Plan of proposed cemetery expansion and revised drives, 1924.
1.91. Aerial of the national cemetery and experimental farm, 1927.
1.92. Aerial of Memorial Bridge looking toward Arlington, ca. 1935.
1.93. Memorial Avenue looking toward Arlington, ca. 1932.
1.94. Plan of proposed realignment of cemetery roads, 1929.
1.95. British memorial to the dead of World War I (Cenotaph), London, 1920.
1.96. The Colleoni statue (U.S. reproduction from 1916) and Hastings' unrealized design for a sculpture on the east terrace, ca. 1915.
1.97. Construction of the Tomb of the Unknown Soldier, October 1921.
1.98. Aerial view of Memorial Amphitheater showing the Tomb, November 1921.
1.99. Crowds at interment of the unknown soldier, November 11, 1921.
1.100. Crowds at interment of the unknown soldier looking east, Nov. 11, 1921.
1.101. A ceremony at the Tomb, 1925.
1.102. Visitors to the Tomb looking across the east terrace, ca. 1923.
1.103. A protective fence around the Tomb, ca. 1923.
1.104. Quartermaster plan for vehicular barriers near the Tomb, 1924.
1.105. Visitors to the Tomb walking across the lawn below, 1929.
1.106. A military ceremony at the Tomb, November 11, 1928.
1.107. Aerial showing Woodhull Memorial Flagstaff, ca. 1924.
1.108. Plantings in front of the reception building, ca. 1928.
1.109. Plantings along the west side of Memorial Amphitheater, ca. 1925.
1.110. Thomas Hastings' model of the proposed Tomb monument, 1923.
1.111. The Tomb looking east with the National Mall in the distance, ca. 1925.
1.112. Rich and Jones design for completion of the Tomb, 1928.
1.113. Lorimer Rich site plan for the approaches to the Tomb, 1928.
1.114. Secretary of War and Quartermaster General announcing winner of the Tomb competition, ca. 1928.
1.115. Rich's final elevation drawings for the Tomb, ca. fall 1930.
1.116. Model of Rich's design for the approaches to the Tomb, ca. June 1930.
1.117. Rendering of Rich's design for the main approach to the Tomb, ca. 1930.
1.118. Unrealized Quartermaster plan for extension of the Tomb axis, 1931.
1.119. Final site plan for the approaches to the Tomb, December 15, 1930.

1.120. Final elevation and section of the monumental steps, December 15, 1930.
1.121. Ceremonial ground breaking for the approaches, December 9, 1930.
1.122. Work on dismantling of the east terrace wall and steps, January 1931.
1.123. Construction of the main approach and steps looking east, March 24, 1931.
1.124. Construction of the main approach and steps looking west, April 21, 1931.
1.125. Block of Colorado Yule marble mined for the Tomb monument, 1931.
1.126. Unfinished block of marble being lowered into place, December 28, 1931.
1.127. The completed Tomb of the Unknown Soldier monument, ca. April 1932.
1.128. The completed main approach to the Tomb looking west, 1932.
1.129. The completed lower terrace with the Roosevelt Fountain, ca. 1933.
1.130. The main Tomb approach with the beech hedge being planted, 1931.
1.131. Aerial view of the completed Tomb approach, winter 1932–1933.
1.132. Aerial view of Memorial Amphitheater with completed Tomb plaza, 1932.
1.133. Ceremony at the Tomb with view of the National Mall, ca. 1932.
1.134. Queen Elizabeth processing on the Tomb approach, October 17, 1957.
1.135. USGS map showing context of the national cemetery, 1945.
1.136. Aerial showing military development east of national cemetery, 1949.
1.137. The Tomb looking east showing state of beech hedge and view, 1970.
1.138. Aerial showing changes around Memorial Amphitheater, ca. 1965.
1.139. Development of Section 46 west of Memorial Amphitheater, 1955.
1.140. Aerial showing extent of eastern national cemetery expansion, 1968.
1.141. Removable post-and-chain barrier around the Tomb, 1934.
1.142. Tomb and sheared beech hedge looking east, 1934.
1.143. Tomb and beech hedge in its unsheared form, 1939.
1.144. Aerial showing unsheared hedges around Memorial Amphitheater, ca. 1950.
1.145. North portal of Memorial Amphitheater showing boxwood hedges, 1954.
1.146. The Tomb plaza and main approach during Memorial Day ceremony, 1940.
1.147. Rich's schematic design for proposed World War II unknown, ca. 1949.
1.148. Rendering of Rich's proposed redesign of the Tomb plaza, 1949/1955.
1.149. Section-elevation of Rich's redesign of the Tomb plaza, 1949.
1.150. Rich's site plan for redesign of the Tomb plaza, 1950.
1.151. As-built site plan for the Tomb plaza expansion and new unknowns, 1958.
1.152. Aerial of the newly expanded Tomb plaza and new unknowns, 1958.
1.153. Memorial Day internment of the new unknowns, May 30, 1958.
1.154. Planting plan of the Memorial Amphitheater grounds, 1961.
1.155. Aerial of Memorial Amphitheater looking east, 1969.
1.156. Aerial of Memorial Amphitheater and Tomb approach, ca. 1968.
1.157. Crowds on the reception building steps and Tomb plaza, ca. 1960.
1.158. Rendering of Rich's revised scheme for expansion of the Tomb plaza, 1962.
1.159. Cemetery circulation plan, from 1967 master plan.
1.160. Plan for the Tomb plaza expansion from 1967 master plan.
1.161. Plan of proposed viewing terrace and Tomb plaza expansion, ca. 1971.
1.162. The completed viewing terrace at the Tomb plaza, ca. 1975.
1.163. Aerial showing Memorial Amphitheater grounds, 1968.

1.164. Demolition plan for Memorial Amphitheater grounds renovation, 1973.
1.165. Plantings along inner walk prior to grounds renovation, 1973.
1.166. Aerial of the Memorial Amphitheater grounds, 1983.
1.167. New colored flagstone walks around Memorial Amphitheater, ca. 1975.
1.168. New center walk in the middle terrace of the Tomb approach, 1978.
1.169. Elevation drawings of new benches and water fountains, 1973.
1.170. New gathering area on site of the Otis Place parking area, 1974.
1.171. As-built planting plan for western part of amphitheater grounds, 1973.
1.172. As-built planting plan for eastern part of amphitheater grounds, 1973.
1.173. Aerial showing renovated Memorial Amphitheater grounds, ca. 1975.
1.174. Aerial looking east across the Memorial Amphitheater grounds, 1999.
1.175. Grounds improvement plan from the cemetery master plan, 1998.
1.176. Interment ceremony for the Vietnam Unknown, May 28, 1984.
1.177. Varied grave markers in recently developed Section 7a, 1996.
1.178. Typical memorial tree and marker, 2021.
1.179. Korean War bench and memorial trees, 1988.
1.180. Wreath-laying ceremony at the Tomb showing recent trees, 1988.
1.181. Aerial of the Tomb approach showing post-1980 plantings, 2022.
1.182. Railings at monumental steps and pavement on middle terrace, 1995.
1.183. As-built grounds renovation plan along amphitheater perimeter, 1996.
1.184. Newly added flowerbeds along Memorial Amphitheater, 1996.
1.185. As-built plans for barriers, benches, fountains, and trash cans, 1996.

2.1. Aerial of Memorial Amphitheater and the Tomb looking west, 2022.
2.2. President Biden speaking at the Memorial Day ceremony, 2021.
2.3. Army Full Honors Wreath Laying Ceremony at the Tomb, 2022.
2.4. Visitors watching the Tomb Guard procession, 2021.
2.5. Map of landscape character areas of the Memorial Amphitheater grounds.
2.6. Multi-hued flagstone pavement and furnishings in the inner grounds, 2021.
2.7. Standard benches in the Memorial Amphitheater grounds, 2021.
2.8. Bollard-and-chain barriers and drinking fountain along the inner walk, 2021.
2.9. The U.S.S. Maine Memorial and Section 46 from the west portal, 2021.
2.10. Blocked view from the U.S.S. Maine Memorial to the west portal, 2021.
2.11. Monuments and memorials in Section 46, 2020.
2.12. Walk to Major Audie Murphy gravesite, 2021.
2.13. Sections 6 and 7 adjacent to the lower terrace of the Tomb approach, 2021.
2.14. Porter Drive and Section 35, 2021.
2.15. Crook Walk north of Wilson Drive, 2021.
2.16. Pavement in front of the west portal, 2020.
2.17. Accessible ramp on the south side of the amphitheater, 2022.
2.18. The northwest quarter of the amphitheater's inner perimeter, 2020.
2.19. The northeast quarter of the amphitheater's inner perimeter, 2020.
2.20. The north portal walk from inside the amphitheater, 2021.
2.21. The south portal walk and the Woodhull Memorial Flagstaff, 2020.

2.22. The base of the Woodhull Memorial Flagstaff, 2021.
2.23. The Tomb plaza from the south, 2021.
2.24. The Tomb of the Unknown Solider looking northeast, 2021.
2.25. The Tomb approach looking west from Roosevelt Drive, 2021.
2.26. The monumental steps and remnants of the beech hedge, 2021.
2.27. The middle terrace of the Tomb approach, 2021.
2.28. The south outer approach walk near the Tomb plaza, 2021.
2.29. The lower terrace of the Tomb approach with Roosevelt Fountain, 2021.
2.30. The Tomb approach entry court along Roosevelt Drive, 2021.
2.31. Wheaton Lot from Roosevelt Drive, 2021.
2.32. The outer perimeter walk north of Memorial Amphitheater, 2021.
2.33. The circular gathering area on the main pedestrian approach, 2021.
2.34. Aerial of the Memorial Amphitheater grounds looking west, 2022.
2.35. American elm from the original Memorial Amphitheater plantings, 2022.
2.36. Grove of Kwanzan flowering cherry trees south of the amphitheater, 2022.
2.37. The Korean War bench and Korean mountain ash, 2022.
2.38. Memorial tree #24 that commemorates Pearl Harbor, 2021.
2.39. Section 7a from Roosevelt Drive, 2021.
2.40. Section 35 from Porter Drive, 2021.
2.41. Section 48 looking toward Wilson and Roosevelt drives, 2021.
2.42. Section 46 looking toward Memorial Amphitheater, 2021.

3.1. Comparison of historic and existing aerial views of the Memorial Amphitheater grounds, 1932/1933 and 2022.
3.2. Comparison of historic and existing views of the west side of Memorial Amphitheater, ca. 1925 and 2022.
3.3. Comparison of historic and existing conditions of the Tomb approach from Roosevelt Drive, ca. 1930 and 2022.
3.4. Comparison of historic and existing circulation through maps of the Memorial Amphitheater grounds, 1932 and 2022.
3.5. Comparison of historic and existing vegetation in aerial views of the Memorial Amphitheater grounds, 1932 and 2022.
3.6. Comparison of historic and existing vegetation and small-scale features in the inner perimeter of Memorial Amphitheater, 1920 and 2021.
3.7. Comparison of historic and existing extent of the view of the U.S. Capitol and National Mall from the Tomb of the Unknown Soldier, ca. 1933 and 2020.

4.1. Memorial Amphitheater from the Tomb approach, ca. 1932.
4.2. Map of landscape theme zones, Cemetery Design Guide, 2013.
4.3. Exterior Spatial Implementation Plan for the Memorial Amphitheater Area, Real Property Master Plan, 2020.
4.4. Map of landscape treatment zones in the Memorial Amphitheater grounds.
4.5. Aerial of historic condition of the Memorial Amphitheater grounds to guide treatment, from the northwest, 1932.

4.6. Aerial of historic condition of the Memorial Amphitheater grounds to guide treatment, from the east, 1932/1933.
4.7. Character of the original cemetery landscape to guide treatment of the Memorial Amphitheater outer grounds, 1929.
4.8. Map showing former memorial and grave exclusion area and recommended expansion to include the Tomb approach.
4.9. Areas identified for burial use near Memorial Amphitheater, from the Real Property Master Plan, 2020.
4.10 Treatment Guidelines: Recommended character images for specimen trees, shrubs and hedges, circulation, and small-scale features.
4.11. Simulation of suggested site and massing for a visitor amenities building along the bank of the Wheaton Lot.
4.12. Map of recommended treatment tasks for the Memorial Amphitheater grounds.
4.13. Existing conditions of the west portal area.
4.14. Plan of proposed treatment of the west portal area.
4.15. Historic site plan and photograph of west portal area to guide treatment.
4.16. Existing conditions and simulation of proposed conditions at the west portal.
4.17. Historic site plan and photograph of the west portal and axis to the U.S.S. Maine Memorial to guide treatment.
4.18. Existing conditions and simulation of proposed conditions for a pedestrian terrace across from the west portal.
4.19. Existing conditions and simulation of proposed reopened axial view from the west portal to the U.S.S. Maine Memorial.
4.20. Recommended hedge pruning to reopen the view from the U.S.S. Maine Memorial to the west portal.
4.21. Historic site plan and photograph showing the northwest quarter of the inner perimeter of Memorial Amphitheater to guide treatment.
4.22. Overlay of historic (1916) and existing site plans showing recommended treatment of the inner perimeter grounds.
4.23. Existing conditions and simulation of proposed conditions for vegetation and small-scale features in the northwest quarter of the inner perimeter grounds.
4.24. Existing conditions and simulation of proposed conditions for vegetation and small-scale features in the northeast quarter of the inner perimeter grounds.
4.25. Historic rendering of marble benches proposed for the inner perimeter walk, ca. 1915.
4.26. Recently planted Eastern red-cedars flanking the portals of Memorial Amphitheater showing recommended character for treatment
4.27. Aerial showing maintenance of boxwood border hedges, 1968.
4.28. The west portal showing boxwood border hedge and yew shrubs, 1951.
4.29. Historic site plan (ca. 1915) showing border hedges along inner walk limited to semi-circular niches.

4.30. Historic photos of the south (ca. 1928) and north portal (1932) approaches to guide treatment.
4.31. Existing conditions and simulation of proposed conditions of the south portal walk showing addition of formal plantings and pruning to open view of the flagstaff.
4.32. The north portal axis showing recommended pruning to open views and reestablish the historic axial alignment of Crook Walk.
4.33. Historic site plan (1930) and photograph (ca. 1933) to inform treatment of the approach walks to the Tomb plaza.
4.34. Existing conditions and simulation of proposed conditions of the understory and railings on the Tomb approach walks.
4.35. Historic site plan (1930) of the Tomb approach hedge to guide treatment.
4.36. Historic (1932) and current conditions of the view from the Tomb showing loss of views to inform treatment.
4.37. Existing conditions and simulation of proposed conditions of the Tomb approach hedge (linden allee).
4.38. Existing conditions and simulation of proposed conditions of the Tomb approach hedge (linden allee) at the middle terrace.
4.39. Historic rendering (ca. 1930) of the Tomb approach hedge to guide treatment.
4.40. The Tomb approach showing existing treatment needs related to circulation and small-scale features.
4.41. Detail of the Real Property Master Plan recommendations for Pedestrian Node D.
4.42. Historic aerial to guide treatment of the Tomb approach entry courtyard along Roosevelt Drive.
4.43. Plan of proposed treatment of circulation at the entrance to the Tomb approach as part of Pedestrian Node D.
4.44. Existing conditions and simulation of proposed conditions along Roosevelt Drive at the Tomb approach.
4.45. Existing conditions and simulation of proposed condition of the accessible walkway at its intersection with the main Tomb approach.
4.46. Historic model of the Tomb approach (1930) to guide treatment, showing viewshed opening to the east and shade trees in the adjacent grounds.
4.47. Existing photograph of the lower terrace of the Tomb approach showing need for treatment of views.
4.48. Existing photograph of ornamental evergreens bordering the Tomb approach showing need for treatment.
4.49. Existing photographs of the outer grounds showing grove of flowering trees compared with specimen shade trees farther out from Memorial Amphitheater.

DRAWINGS

1.1. 1913 period plan.
1.2. 1913–1920 period plan, Memorial Amphitheater grounds context.
1.3. 1913–1920 period plan, Memorial Amphitheater grounds.
1.4. 1920–1932 period plan, Memorial Amphitheater grounds context.
1.5. 1920–1932 period plan, Memorial Amphitheater grounds, west.
1.6. 1920–1932 period plan, Memorial Amphitheater grounds, east.
1.7. 1932–1975 period plan, Memorial Amphitheater grounds context
1.8. 1932–1975 period plan, Memorial Amphitheater grounds, west.
1.9. 1932–1975 period plan, Memorial Amphitheater grounds, east.
1.10. 1975–2021 period plan, Memorial Amphitheater grounds context.
1.11. 1975–2021 period plan, Memorial Amphitheater grounds, west.
1.12. 1975–2021 period plan, Memorial Amphitheater grounds, east.

2.1. Existing conditions plan, Memorial Amphitheater grounds context.
2.2. Existing conditions plan, Memorial Amphitheater grounds, west.
2.3. Existing conditions plan, Memorial Amphitheater grounds, east.

4.1. Treatment plan, Memorial Amphitheater grounds context
4.2. Treatment plan, Memorial Amphitheater grounds, west.
4.3. Treatment plan, Memorial Amphitheater grounds, east.

TABLES

3. Landscape Features Inventory.

4.1. Landscape Treatment Guidelines Summary.
4.2. Landscape Treatment Tasks Summary.

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This report owes much to prior research by historian Benjamin Brands for a Historic American Building Survey (HABS) history of Memorial Amphitheater. In addition to the written history and illustrations in the HABS report, his research at the National Archives, including scans of many records that Arlington National Cemetery staff made available, provided invaluable documentation for the site history of this CLR. The digital availability of these records was especially critical because the site history was prepared during the COVID-19 pandemic, when the National Archives and many other repositories were not open to the public.

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INTRODUCTION

Memorial Amphitheater, situated on a ridge overlooking the Potomac River and Washington, D.C. with the Tomb of the Unknown Soldier at its eastern entrance, is the ceremonial heart of Arlington National Cemetery (fig. 0.1). The Beaux-Arts neoclassical-style building was constructed between 1915 and 1920 to provide a large assembly space for Memorial Day ceremonies, to honor America's military history, and to commemorate those who gave their lives in defense of the nation. Its grounds were historically designed to reflect the formal and solemn character of the building while also integrating with the surrounding cemetery landscape. Memorial Amphitheater was the first major addition to Arlington that reflected the tenets of the City Beautiful Movement, which had been shaping



Figure 0.1. The Memorial Amphitheater grounds looking north with the approach to the Tomb ofo the Unknown Solider at right, 2024. At the upper right is Arlington House. (Arlington National Cemetery, U.S. Army photograph by Elizabeth Fraser)

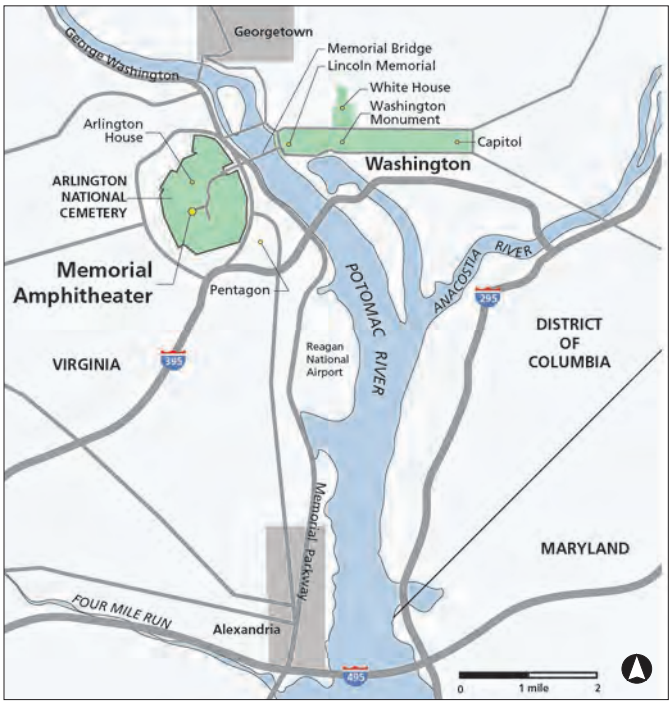
public space design in Washington, D.C. since the turn of the century. The Tomb of the Unknown Soldier and its approaches, completed in 1932, physically tied Memorial Amphitheater to the grand civic monuments of the nation's capital via the newly completed Memorial Bridge.

Construction of Memorial Amphitheater and the Tomb of the Unknown Soldier solidified Arlington National Cemetery's place as the nation's premier memorial to its military history. Apart from this elevated significance, Arlington National Cemetery shares many of the standard features found throughout the National Cemetery System, including a ceremonial gathering area and shelter, of which Memorial Amphitheater is the most elaborate example. Both Memorial Amphitheater and the Tomb were the second generation of their types at

Arlington, supplementing the Tanner Amphitheater (1873) and Tomb of the Civil War Unknowns (1866), both near Arlington House.

Arlington National Cemetery is in Arlington County, Virginia across the Potomac River from the District of Columbia (fig. 0.2). Memorial Amphitheater is located in the southern half of the cemetery on the same ridge and facing the same direction as Arlington House to the north. Roosevelt Drive, which is the ceremonial approach to Memorial Amphitheater and the Tomb of the Unknown Soldier, extends to the cemetery entrance gates and Memorial Bridge that forms an axis between Arlington House and the Lincoln Memorial, with the National Mall and United State Capitol beyond (fig. 0.3). Most visitors today approach Memorial Amphitheater from the west, via Memorial Drive.

Over the century since Memorial Amphitheater and the Tomb of the Unknown Soldier were dedicated, the surrounding grounds have undergone numerous changes related to decline and replacement of vegetation, replacement of built materials, shifts in aesthetic preferences, expansion of burial areas, increasing demand for memorials, and the need to accommodate growing visitation. This Cultural Landscape Report (CLR) has been developed to understand this history as the basis for future management of the landscape. The report documents and evaluates the characteristics of the landscape and their relationship to the historic significance of Arlington National Cemetery in military history, architecture,



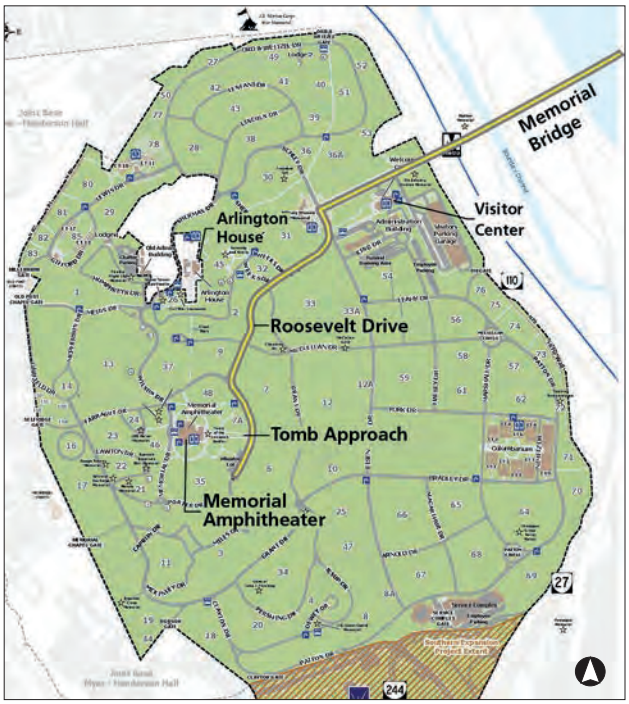


Figure 0.2 (left). Regional context of Memorial Amphitheater and Arlington National Cemetery showing connection to the National Mall via Memorial Bridge and the relationship to surrounding highways and jurisdictions. (SUNY ESF)

Figure 0.3 (right). Map of Arlington National Cemetery showing location of Memorial Amphitheater with its connection via the Tomb approach and Roosevelt Drive to Memorial Bridge. The white area including Arlington House is the portion of the cemetery under National Park Service administration. (Arlington National Cemetery visitor map, annotated by SUNY ESF)

and landscape architecture. Recommendations for future management include preservation of historic features, reestablishment of missing features, adaptation to addresses current uses and maintenance, and overall, ensuring the landscape retains its historic design characteristics and remains a fitting testament to those who served in the nation's defenses.

PURPOSE, METHODS, AND SCOPE

A Cultural Landscape Report is a document format developed by the National Park Service (NPS) to guide the management of historically significant landscapes, similar in purpose to a Historic Structure Report for historic buildings. This CLR for the Memorial Amphitheater grounds has been developed according to the NPS G*uide to Cultural Landscape Reports: Contents, Process, and Techniques*.[1] The report is organized into four chapters: Site History, Existing Conditions, Analysis and Evaluation, and Treatment Recommendations. A resource list and appendix containing important historical documents, graphics, chronology, and list of repositories consulted are at the back of the report.

CULTURAL LANDSCAPE PRESERVATION

A cultural landscape as defined by the National Park Service is a geographic area of natural and cultural resources associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values. The Memorial Amphitheater grounds are an example of a historic designed landscape characterized by spatial organization, land use, circulation, vegetation, buildings and structures, constructed water features, views, and small-scale features.

Cultural landscape preservation is the practice of historic preservation applied to the outdoor environment, focusing on conserving a landscape's significant tangible and intangible characteristics. For the Memorial Amphitheater grounds, cultural landscape preservation means maintaining, restoring, reconstructing, or rehabilitating characteristics significant to its history in the context of ongoing contemporary use.

PROJECT AREA

The project area for this CLR encompasses approximately twenty-four acres surrounding Memorial Amphitheater, extending from Roosevelt Drive on the east to beyond Memorial Drive on the west, and from Wilson Drive on the north to Porter Drive on the south (fig. 0.4). The focus of the report is on the designed grounds that correspond to a 250-foot perimeter around Memorial Amphitheater where burials and memorials were excluded according to a 1921 law, along with the approaches to the Tomb from Roosevelt Drive. The viewsheds to Washington, D.C. from Memorial Amphitheater and to features within the cemetery, notably

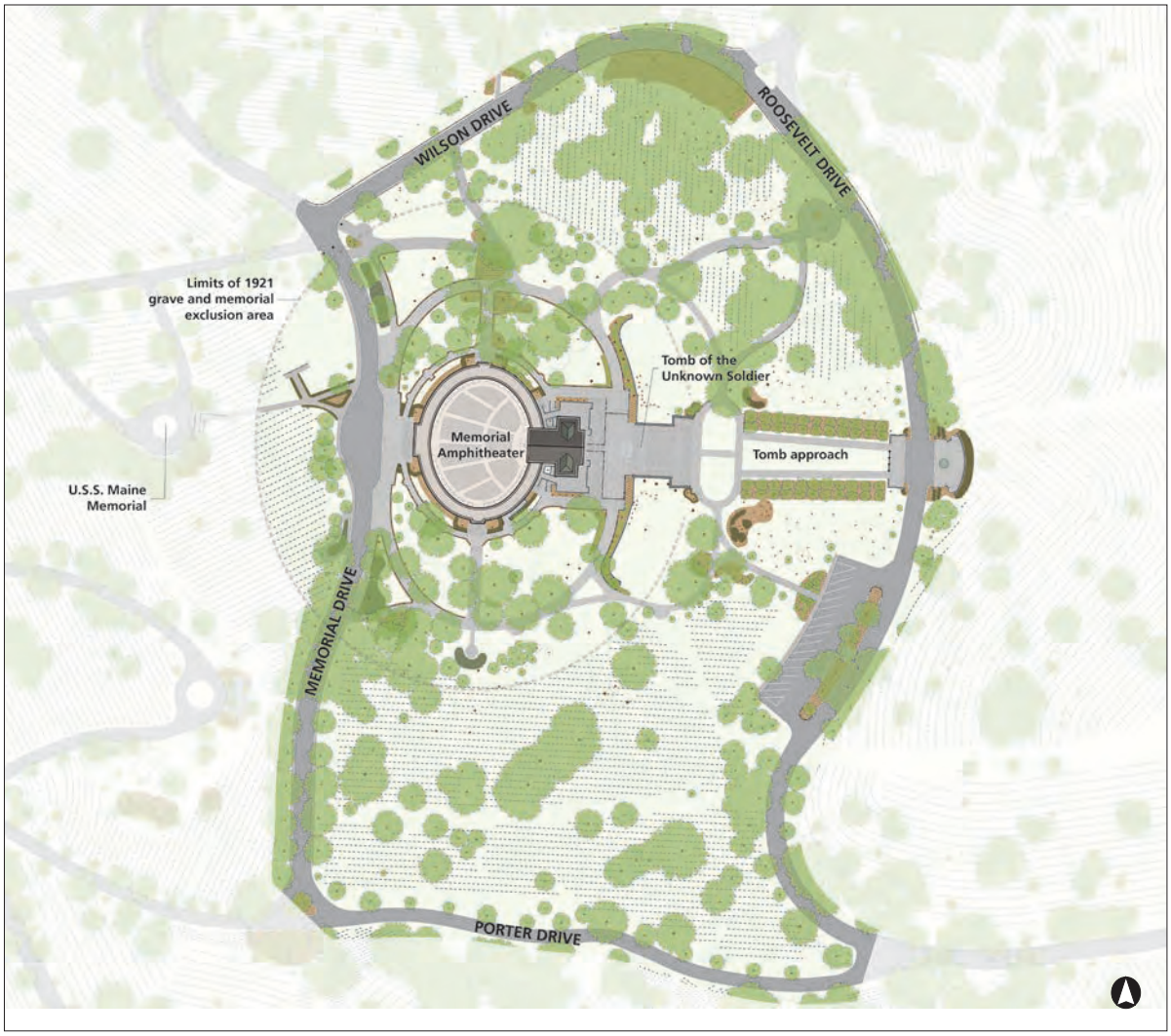


Figure 0.4. Project area for the Memorial Amphitheater Grounds Cultural Landscape Report. The focus of the project is on the inner grounds that correspond to the former grave and memorial exclusion area (dashed oval line) and the approach to the Tomb of the Unknown Soldier. (SUNY ESF)

the U.S.S. Maine Memorial, are addressed to the extent that they contribute to the historic character and significance of the Memorial Amphitheater grounds.[2]

PROJECT SCOPE

Within this project area, the scope of the Cultural Landscape Report (CLR) includes the following:

- A historical narrative that documents the evolution of the Memorial Amphitheater grounds within historic contexts focusing on the founding and development of the Arlington Plantation and Arlington National Cemetery, along with natural history, indigenous peoples, European colonization, the Civil War, Civil War-era national cemeteries, and twentieth-century design and planning. The CLR provides an overview of these contexts to inform understanding of the history and significance of the Memorial Amphitheater grounds and is not intended to be a comprehensive reference on these contexts.

- Evaluation of the landscape's historic integrity and changes in character based on the significance documented in the National Register of Historic Places.
- Inventory of landscape characteristics and features of the Memorial Amphitheater grounds to identify those that contribute to the historic significance and character of the landscape. This includes documentation of character-defining landscape features, notably vegetation, circulation, buildings and structures, and small-scale features, as well as the broader setting, relationships, uses, and associations.
- Treatment guidelines to inform management decisions regarding the nature and appropriateness of proposed repair and rehabilitation efforts to minimize loss or disturbance of significant landscape characteristics and features.
- Recommendations for treatment actions to enhance the historic character and current use of the cultural landscape in the short and long term in the context of current cemetery planning and use.
- Documentation that supports the Army's consultation responsibilities under Section 106 of the National Historic Preservation Act.

SUMMARY OF FINDINGS

SITE HISTORY

The Site History chapter contains an illustrated narrative of the physical development of the landscape and related contexts from pre-history to present, focusing on the development of Memorial Amphitheater and the Tomb of the Unknown Soldier. The site history is organized by five periods, each defined by changes in land use, development, and ownership: the origins of the landscape, to 1864; the first amphitheater and tomb, 1864–1913; construction of Memorial Amphitheater; 1913–1920; addition of the Tomb and its approaches, 1920–1932; the World War II and Korea Unknowns and mid-century renovations, 1932–1975; and addition of the Vietnam unknown and recent grounds renovations, 1975–2022. Each period is illustrated by photographs, diagrams, and maps known as period plans that illustrate the landscape at the end of each site history period. Each period ends with a narrative summary of the landscape's development that draws on the documentation within the body of the narrative.

Overall, historical research has been undertaken at a thorough level of investigation, as defined by the National Park Service.[3] Research focused on the development of Memorial Amphitheater and the Tomb of the Unknown Soldier between 1913 and 1932, a time that reflects the National Register-documented significance of these resources in the context of Beaux-Arts additions to the cemetery. This history, together with the later history after 1932, is based on the history of Memorial Amphitheater prepared by Benjamin Brands for a Historic American Buildings Survey completed in 2021. Cemetery staff graciously shared

scans of primary materials that Benjamin Brands researched at the National Archives, the cemetery's Historical Research Collection, and other repositories. The Lorimer Rich Papers at Syracuse University provided key documentation on the design and construction of the Tomb and its approaches. Historic photographs, maps, and plans in the Library of Congress, cemetery Historical Research Collection and Engineering Division, and online repositories provided other rich sources of historical information. Documentation of historic contexts relied primarily on secondary sources, as well as period maps and photographs.

The Memorial Amphitheater grounds were built between 1915 and 1920 according to the design of architect Thomas Hastings of Carrère and Hastings, and the guidance of the Arlington Memorial Amphitheater Commission and the Commission of Fine Arts. Thomas Hastings' original site design was reduced in scope due in large part to cost issues and the onset of World War I. The site design followed the Commission of Fine Arts' guidance that the prevailing characteristics of the cemetery landscape be quiet, simplicity, and reverence. This guidance prohibited the use of showy plant materials, such as flowering trees and flowerbeds. Hastings designed the grounds closest to Memorial Amphitheater, including an eastern terrace, with formality characterized by geometric forms and highly-maintained materials that extended the classical architecture of Memorial Amphitheater into the landscape. Plant materials closest to the building were dominated by evergreens that stood out against the white marble. The outer grounds were designed as an informal landscape dominated by turf and shade trees in keeping with the character of the older parts of the national cemetery. In 1921, Congress passed legislation establishing a 250-foot perimeter around Memorial Amphitheater where graves and memorials were excluded.

Lorimer Rich's design for completion of the Tomb as built in 1932 included the addition of a granite-paved plaza around the Tomb in front of the Reception Building. The plaza was accessed by a set of monumental steps that were part of an axial approach framed by a tall beech hedge, with two outer approach walk loops. The main vehicular approach along the newly-built Roosevelt Drive featured two parking lots and sheared hemlock hedges that framed the drive to either side of an entry court to the Tomb approach.

After completion of the Tomb and its approaches in 1932, the Army maintained the Memorial Amphitheater grounds with few substantial changes through the 1970s, aside from ceasing to shear the beech hedge along the main Tomb approach, expanding the Tomb plaza according to the design of Lorimer Rich as part of the interment of the World War II and Korean War Unknowns in 1958, and establishing burial sections, including one that extended into the former grave and memorial exclusion area that was repealed in 1960. In 1975, a major grounds renovation changed circulation patterns, removed the formal plantings close to Memorial Amphitheater, replaced a portion of the Tomb beech hedge with allées

of linden trees, added benches and water fountains, and introduced informal groves of flowering trees. A grounds renovation in 1996 introduced a new suite of furnishings and pedestrian barriers and added flowerbeds along the foundation of Memorial Amphitheater.

EXISTING CONDITIONS

The Existing Conditions chapter documents the physical character and use of the Memorial Amphitheater grounds as of 2022 through narrative and graphics. The existing conditions plans (drawings 2.1–2.3) also locate features inventoried in the Analysis and Evaluation chapter. Research for this section based based on consultation with cemetery staff and field inspection.

As part of Arlington National Cemetery, Memorial Amphitheater is maintained and operated by the Office of Army Cemeteries within the Department of Defense. The cemetery landscape is managed by the Horticulture Department within the Division of Engineering. The landscape is managed according to Army cemetery regulations, a cemetery master plan and design guide, a grounds management plan, and a strategic plan that supports Arlington National Cemetery's classification as a Level II arboretum.

Memorial Amphitheater and the Tomb of the Unknown Soldier are the site of military ceremonies and the ongoing watch of the Tomb of the Unknown Soldier by the Tomb Guards. The two most important annual ceremonies are Memorial Day and Veteran's Day. The Tomb is one of the most popular destinations for the three to four million people who visit the national cemetery annually. Most visitors arrive via trams that stop along Memorial Drive, while pedestrians from the visitor center access the grounds via Roosevelt Drive and a walk northeast of Memorial Amphitheater. The Tomb approach, designed as the main entrance to the Tomb and Memorial Amphitheater, is no longer used as the main visitor entrance, but is still used for major ceremonies.

The Memorial Amphitheater grounds landscape is today characterized by formal walks, shrubs, and flowerbeds around the perimeter of the building, and by informal plantings of flowering annuals, flowering trees, ground cover, and shade trees in the outer grounds. The Tomb approach is anchored by monumental steps to the Tomb on the west and a terrace that overlooks views to Washington, D.C. on the east, with a central turf mall bordered by an allée of linden trees. To the west, the U.S.S. Maine Memorial is on axis with the west portal of Memorial Amphitheater. The Memorial Amphitheater grounds are the location of many minor memorials, including seven military monuments and thirty-one memorial trees. Three entire burial sections are within the Memorial Amphitheater grounds, along with a portion of a third to the west. Benches, water fountains, trash

receptacles, and signs, along with numerous barriers along heavily-used walkways, are found throughout the landscape.

ANALYSIS AND EVALUATION

The Analysis and Evaluation chapter is organized into two parts. The first evaluates the historical significance of the Memorial Amphitheater grounds landscape according to the criteria established by the National Register of Historic Places. Current documentation identifies a period of significance for the Memorial Amphitheater grounds associated with its historic Beaux-Arts design and development between 1915 and completion of the Tomb approaches in 1932. All graves within the Memorial Amphitheater grounds are considered historically significant regardless of age. The second part of the chapter, based on National Park Service Cultural Landscape Program methods, provides a detailed inventory of the existing landscape characteristics and features, and evaluates them to determine change in the historic character of the landscape since the end of the historic period in 1932.

The findings of this cultural landscape evaluation document that the Memorial Amphitheater grounds overall retain historic characteristics associated with spatial organization, land use, circulation, and buildings and structures, but there have been substantial changes to vegetation, views and vistas, and small-scale features. The inner grounds and the Tomb approach have lost some of their historic formal character through the removal or alteration of hedges and other plantings since 1932. Introduction of flowering trees and flowerbeds along the foundation of the amphitheater are contrary to the historic design characterized by quite, simplicity, and reverence. The loss or alteration of sheared hedges along part of the main approach and along Roosevelt Drive at the entrance court has altered the formal, enclosed spatial character of the landscape. Addition of small-scale features, notably numerous barriers along the walks and at the base of the monument steps to the Tomb, are not characteristic of the landscape's historic simplicity.

TREATMENT

The Treatment chapter describes an overall philosophy to guide short and long-term management of the landscape based on a framework of applicable laws, cemetery policy, and cemetery planning. The recommendations are based on the findings of the site history, existing conditions, and analysis and evaluation chapters. Treatment recommendations are provided in the format of broad guidelines and more specific actions known tasks based the goal of preserving and enhancing the historic character of the landscape in the context of current cemetery operations and interpretation.

Treatment recommendations are based on a philosophy that the landscape of Arlington National Cemetery convey dignity, simplicity, and uniformity of arrangements, as historically defined by the War Department, and that the Memorial Amphitheater grounds be recognized as part of a ceremonial, formal linkage of monuments extending from the U.S. Capitol.

Recommendations for the inner grounds and Tomb approach are to enhance the distinctive formal character of the landscape designed by Carrère and Hastings as part of the original Memorial Amphitheater development completed in 1921, along with the subsequent Tomb of the Unknown Soldier and its approaches designed by Lorimer Rich and completed in 1932. The landscape as developed by this point serves as a benchmark for guiding future changes. Recommended treatment tasks include reestablishing character-defining features that have been removed since 1932, and adding features that are compatible with this character and fulfill cemetery planning.

Recommendations for the outer grounds are to enhance its overall informal historic character dominated by large shade trees and lawn amid the regular rows of grave markers, as part of the ongoing management of the larger national cemetery landscape. Existing burial areas, military monuments, and memorial trees would be preserved in their existing condition for their association with Arlington's significance in the military history of the United States.

INTRODUCTION ENDNOTES

1 Robert Page, Cathy Gilbert, and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (Washington, D.C.: National Park Service, 1998).

2 Based on National Park Service Olmsted Center for Landscape Preservation, "Project Agreement, Cultural Landscape Report for Memorial Amphitheater, Arlington National Cemetery," finalized March 1, 2019.

3 As defined in the National Park Service Cultural Resource Management Guideline (DO-28, 1998), "thorough" means research in selected published and documentary sources of known or presumed relevance that are readily accessible without extensive travel and that promise expeditious extraction of relevant data; interviewing all knowledgeable persons who are readily available, non-destructive investigation, and presenting findings in no greater detail than required by the task directive. National Park Service, Cultural Resource Management Guideline, NPS-28, web edition, 11 June 1998, http://www.cr.nps.gov/history/online_books /nps28/28contents.htm, 17-19. Historical research for this project was undertaken during the height of the pandemic, so access to the National Archives and other repositories for in-person research was not feasible..

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1. SITE HISTORY

The Memorial Amphitheater grounds, located on the heights of the old Arlington Plantation and site of post-Civil War farms that belonged to formerly enslaved people, were initially developed as part of Arlington National Cemetery in the 1890s. Memorial Amphitheater, completed in 1920, created a new commemorative focus at the cemetery, supplementing the prior area around Arlington House with its earlier amphitheater. The grounds around the new amphitheater extended the formal architecture into the landscape while also integrating with surrounding established areas characterized by winding drives, shade trees, and lawn (fig. 1.1). With completion of the Tomb of the Unknown Soldier and its approaches in 1932, the Memorial Amphitheater grounds were connected with a grand linkage of national monuments that extended across the newly completed Memorial Bridge to the National Mall and United States Capitol. While many details of the Memorial Amphitheater grounds have changed since completion of the Tomb in 1932, its built structures, axial walks, mix of formal and informal plantings, and commemorative uses remain defining characteristics.

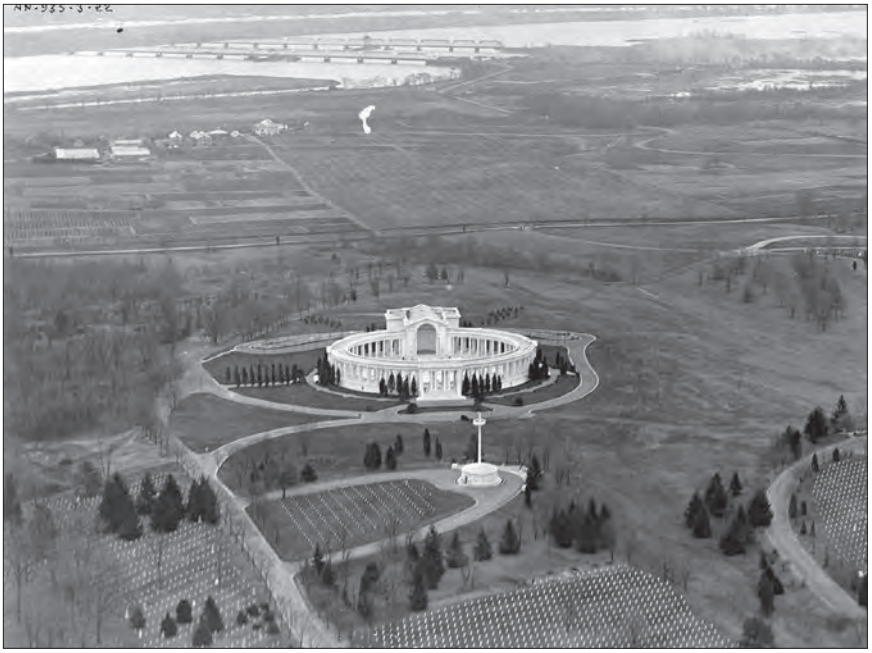


Figure 1.1. Aerial view of Memorial Amphitheater looking east with the Potomac River in the distance, 1922. (Navy photograph, Arlington National Cemetery, Cultural Resources Program Office)

LANDSCAPE ORIGINS, TO 1864

The character of the Memorial Amphitheater grounds owes much to geologic forces, its location adjacent to the nation's capital, and its park-like character—factors that originated well before establishment of Arlington National Cemetery in 1864.

NATIVE LANDSCAPE

The site of Memorial Amphitheater on Arlington Ridge overlooking the Potomac River was shaped millennia ago in the landforms created by uplift and erosion along the Fall Line, a transitional zone between uplands of the Piedmont foothill region and the lowlands of the Coastal Plain. The Potomac River flowed across the Piedmont from the Blue Ridge Mountains, with tidal waters extending to near the Fall Line from the river's mouth at the

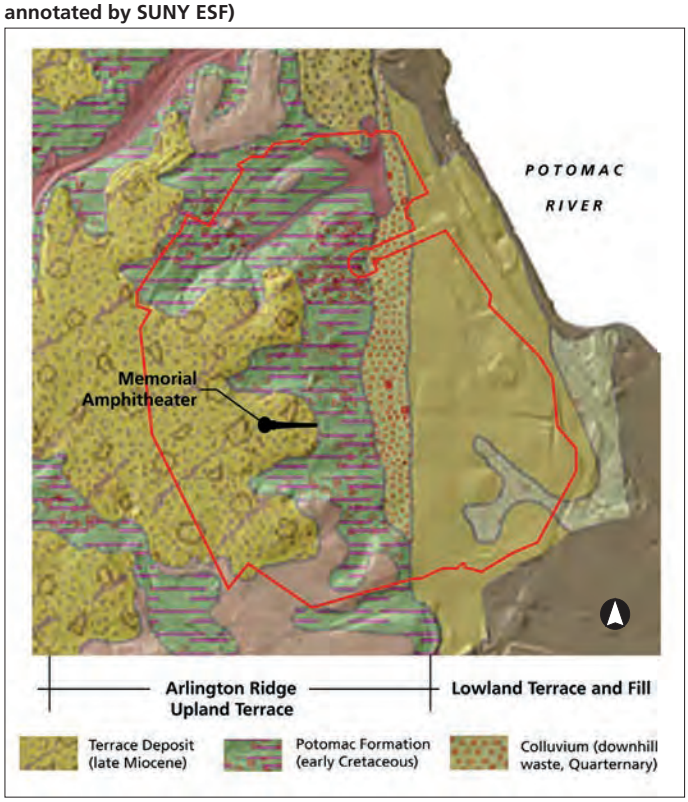


Figure 1.2. Map illustrating the physiographic regions of Virginia and the proximity of Arlington National Cemetery to the Fall Line

Chesapeake Bay, about 100 miles away from Arlington (fig. 1.2). [1]

The formation of Arlington Ridge traces back to an ancient river terrace thought to have formed in the Miocene era that ended about 5.3 million years ago (fig. 1.3). The ground formed from deltas, terraces, or meanders of an ancestral Potomac River. The lower eastern slope below Memorial Amphitheater was created from older sand and gravel deposits of the Potomac Formation from the early Cretaceous period more than 65 million years ago. The most recent period of formation occurred during the last ice age that ended approximately 12,000 years ago, when glaciers to the north subjected the Potomac Basin to recurrent floods that eroded the soft Coastal Plain beds and deposited new sheets of gravel, sand, and clay along the river. The elevation of Arlington Ridge settled at about 180 feet above sea level at the site of Memorial Amphitheater and rose to about 215 feet at present Fort Meyer to the west. Small streams eroded shallow ravines through the ridge. [2]

Figure 1.3. Geology of Arlington Ridge showing formations at and adjacent to the Memorial Amphitheater site, overlaid on a current relief map. The red line is the current boundary of Arlington National Cemetery. (Detail, Frost and Ernest, *Simplified Geologic Map of Arlington County, Virginia, and Vicinity*, Arlington County, 1999, annotated by SUNY ESF)



As the climate warmed following the end of the last ice age, coniferous forests transitioned to mixed hardwoods in the uplands of the northern Coastal Plain and Piedmont, including Arlington Ridge. Here, communities of chestnut-oak forest and oak-hickory forest dominated (fig. 1.4). Common species that formed the upper canopy included chestnut, hickory, and oaks including chestnut, white, and Northern red. In the lower canopy and shrub layer were dogwood, fringe tree, mountain laurel, and azalea, with the forest floor characterized by woodland sedges, grasses, and wildflowers. Stream banks and lower elevations on and around Arlington Ridge were covered by forests of American beech, oak, and tulip-tree.[3]

People began living in the region around the Fall Line about 12,000 years ago following the end of the last ice age. Arlington Ridge, with its elevated location along the Potomac River, was well suited to human life based on hunting, fishing, and gathering. By the late Archaic Period between 5,000 and 3,200 years ago when the first evidence of human habitation in the region has been documented, people lived in seasonal hunting and fishing camps, and used



Figure 1.4. Existing old-growth trees in Arlington Woods northwest of Arlington House, photographed ca. 2014. (Detail of R. H. Simmons photograph, Virginia Native Plant Society, https://vnps.org/virginia-native-plant-registry-sites/arlington-house-woodlands/)

tools and bowls. Between 400 and 1,700 years ago during the Woodland period, Algonquian-speaking people in Northern Virginia practiced farming, established trade and exchange networks, and lived in permanent village sites. By the close of the Woodland period on the eve of European colonization in the seventeenth century, Arlington Ridge was within the northern extent of the Powhatan Confederation, a cultural and political union of Algonquian-speaking tribes (fig. 1.5). At that time, the people living closest to Arlington Ridge were most likely the Nacotchtank (Nantaughtacund) and the Tauxenent. East of Arlington Ridge along the flats bordering the Potomac River was the village of Namoraughquend, meaning fishing place. Aside from these clues about the region around Arlington Ridge, no record of the landscape that would become the Memorial Amphitheater grounds exists from this time.[4]

EUROPEAN COLONIZATION AND SETTLEMENT

Following Spanish exploration along the Atlantic coast during the sixteenth century, the Virginia Company of London was granted a charter in 1606 to establish a colony in Virginia, which it realized the following year with the settlement of Jamestown, 150 miles to the south of Arlington. In 1608, Captain John Smith, a leader of the colony, and several fellow colonists made two separate voyages to explore the Chesapeake Bay and its tributaries. Smith sailed up the Potomac River, becoming the first known European to visit the region near Arlington, and there encountered the Nacotchtank and Tauxenent people. Over the next decade, the colonists searched and destroyed Native American communities, and both sides committed atrocities against the other. As English settlement spread, the people who had lived along the Potomac River for generations dwindled in number as the new settlers claimed ownership of the land, developed plantations, and introduced vices and diseases to which the native people had little resistance.[5]

Figure 1.5. Map showing general locations of Native American peoples by 1600 in relation to the site of Arlington National Cemetery. The colors refer to linguistic groups: yellow = Algonquian. (Detail, Albert Gallatin, "Map of the Indian Tribes of North America about 1600 A.D.," 1834, Library of Congress, digital Id gmd/g3301e.ct000669, annotated by SUNY ESF)



English settlement remained concentrated on the Coastal Plain in southern Virginia during the first half of the seventeenth century but moved inland as settler-colonists searched for more arable land. The English brought with them Africans that they had enslaved to work in the plantations of the Virginia Colony. By the early 1650s, the settler-colonists had begun moving into the so-called Northern Neck between the Rappahannock and Potomac Rivers. Most of

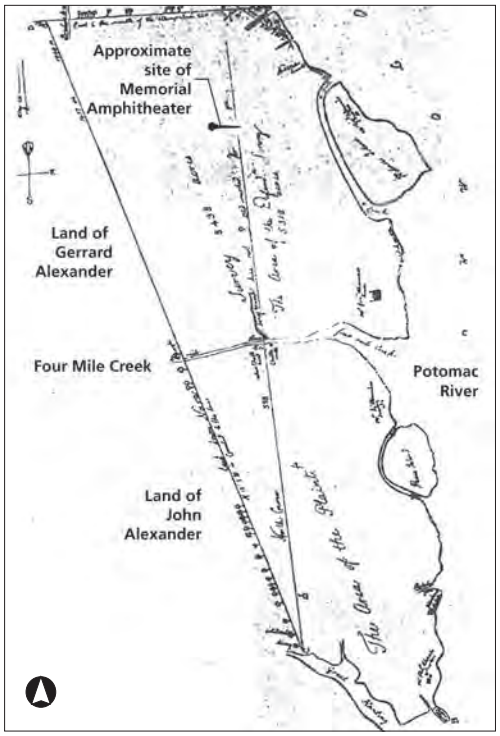


Figure 1.6. Map of land divided among brothers Gerrard and John Alexander that was surveyed 1746, showing relationship to the future site of Memorial Amphitheater. (Courtesy of the George Washington Memorial Parkway, annotated by SUNY ESF)

the land from the Potomac River south and west to its next largest tributary, the Occoquan River including the future site of Arlington, was granted to English land speculators. In 1669, the site of Arlington was part of a 6,000-acre land grant awarded to Robert Howsing, who quickly sold the land to John Alexander, a surveyor and planter. In 1745, brothers Gerrard and John Alexander split a large portion of the tract bordering the Potomac River, with Four Mile Creek (the creek at the present south end of Reagan National Airport) forming the dividing line. Gerrard Alexander acquired the northern portion of this division containing about 2,713 acres, an area that included Arlington Ridge and the future site of the national cemetery (fig. 1.6). Gerrard Alexander built a modest manor house near Four Mile Creek and maintained farm fields on the flats along the Potomac River. By 1760, he operated his estate based on the labor of twenty-four enslaved Africans.[6]

ARLINGTON, THE CUSTIS-LEE PLANTATION

In 1778, Gerrard and Robert Alexander sold the estate they had inherited in 1761 from their father Gerrard Alexander, then encompassing 1,100 acres, to John Parke Custis, a stepson of George Washington, the future president. Custis, his wife Eleanor, and their two children, Nelly Parke and George Washington Parke Custis, moved into the Alexander manor house near Four Mile Creek, which they called Abingdon.[7]

Abingdon was in a rural area about halfway between two established port towns: Alexandria about seven miles to the south, and Georgetown three miles to the north across the Potomac River. The two towns were connected by a road that ran along the foot of Arlington Ridge, known as the Alexandria and Georgetown Road (present approximate alignment of Eisenhower Drive). In 1790, the fate of

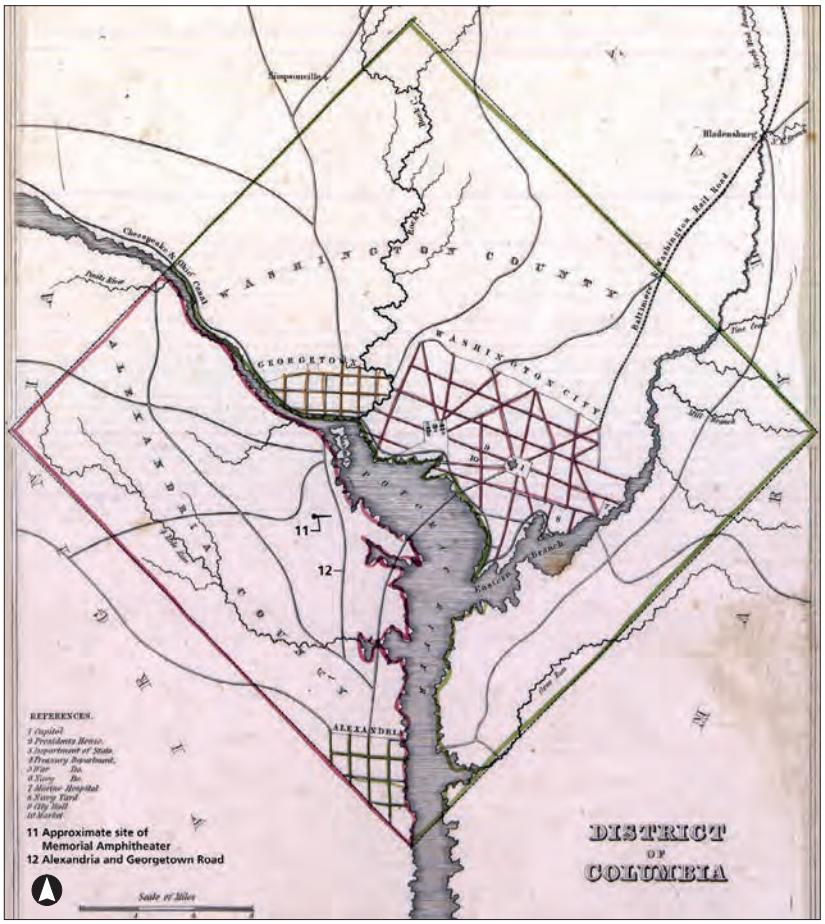


Figure 1.7. Map of the District of Columbia established in 1790 showing relationship to the site of Memorial Amphitheater. (T. G. Bradford, "District of Columbia," 1835, Library of Congress, digital Id gmd/g3850.ct000503, annotated by SUNY ESF)

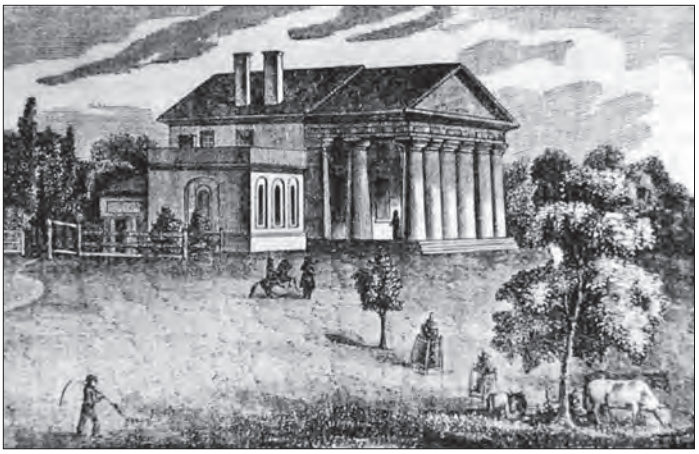


Figure 1.8. Arlington House looking northwest showing its temple-front as completed by 1818, from an engraving made about 1845. (Unattributed illustration in Murray Nelligan, *Lee Mansion National Memorial,* National Park Service Historical Handbook Number Six, 1953)

the area was forever changed when, as part of the newly adopted U.S. Constitution, the District of Columbia was established straddling the states of Virginia and Maryland, with Washington City as the new national capital (fig. 1.7). The federal district encompassed the Custis's 1,100-acre plantation. In 1791, Pierre Charles L'Enfant laid out the city plan of Washington, organized around the U.S. Capitol and President's House as major landmarks. Public lands extending west from the Capitol later become known as the National Mall.[8]

In 1802, George Washington Parke Custis inherited Abingdon, and two years later he married Mary Lee Fitzhugh of Chatham Plantation near Fredericksburg. Custis quickly began to transform the property in the model of English country estates, supported in part by income generated at other plantations he inherited, and run on the labor of enslaved people. He renamed Abingdon "Mount Washington" in honor of his adopted grandfather, George Washington. Instead of living at the old Abingdon house on the flats, Custis planned a grand house on the wooded ridge to capture views across the Potomac to the new capital city. The neoclassical-style house, as completed in 1818 most likely with the labor of enslaved people, was designed to appear impressively large from afar with its Doric hexastyle (six-column) portico (fig. 1.8).[9]

As they were building the new house, George and Mary Custis began to refer to the plantation as Arlington, the name of the ancestral Custis family plantation on the Eastern Shore of Virginia. The original Arlington great house was built about 1670 and was named after Lord Arlington, a family benefactor, or a village in Gloucestershire, England where the Custis family originated.[10] Through the 1850s, the Custises developed the uplands surrounding Arlington House west of Alexandria and Georgetown Road according to the picturesque English landscape style characterized by an idealized rural character. This area became the plantation's park or domestic grounds, while the flats to the east of the road contained the plantation's farm (fig. 1.9). Aside from gardens and lawn that surrounded the house, the park was characterized by winding drives through woods of oak, chestnut, hickory, and elm on the upper slopes and top of the ridge. These woods most likely extended across the future site of Memorial Amphitheater. The lower slopes of the park transitioned to pasture with scattered

Figure 1.9. A mid-twentieth century interpretation of the layout of Arlington Plantation showing its overall organization prior to the Civil War. The gravel pit at #7 corresponds to the approximate site of Memorial Amphitheater. The Chesapeake and Ohio Canal was constructed through the estate in 1842. (E. F. Berry drawing, from Murray Nelligan, *Lee Mansion National Memorial,* National Park Service Historical Handbook Number Six, 1953)

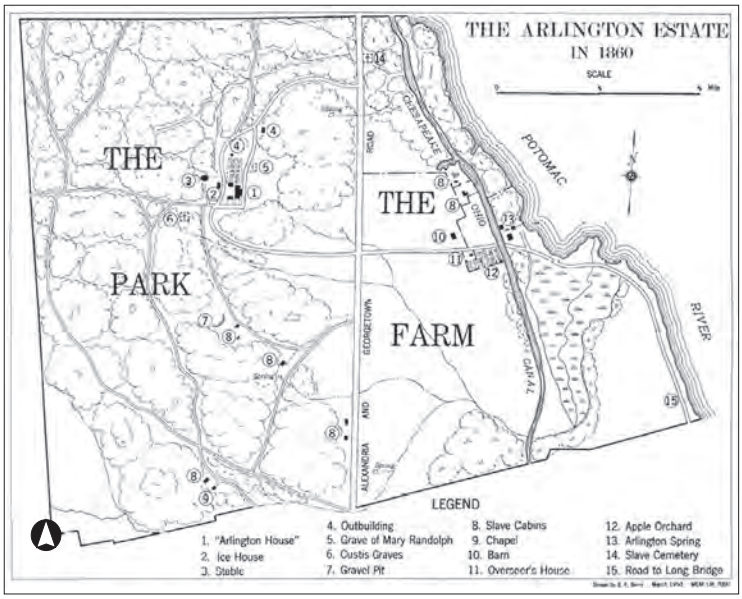




Figure 1.10. View of Washington, D.C. from Arlington House published in 1837 illustrating the plantation's park landscape in the foreground and farm bordering the Potomac River. (Fitz Henry Lane, "View of the City of Washington," Library of Congress, digital Id LC-DIG-ppmsca-09301)

trees, including ancient oaks and younger Eastern redcedar that together with the open fields of the farm formed the foreground of the views from Arlington House east to the city of Washington (fig. 1.10).[11]

On October 10, 1857, George Washington Parke Custis died and left the 1,100-acre Arlington Plantation to his daughter, Mary Custis Lee, who had married Robert E. Lee in 1831. Mary, who continued to own Arlington in her own name, and their seven children had spent much of their lives there. Robert E. Lee, an officer in the U.S. Army, was often away and did not play a significant role in the management of the plantation until after the death of George Washington Parke Custis.[12]

ARLINGTON PLANTATION IN THE CIVIL WAR

On April 12, 1861, just four years after Mary Custis Lee inherited Arlington, the Civil War broke out, and five days later, Virginia seceded from the United States of America. Despite its proximity to the federal capital, Virginia's secession placed the Arlington Plantation in the Confederacy—Congress had retroceded Arlington County from the District of Columbia and returned it to Virginia in 1847. Following the outbreak of war, Robert E. Lee resigned from the U.S. Army and accepted command of the Virginia Confederate forces. Mary soon fled to another of the family's plantations, taking some of her enslaved people and leaving many others behind. With its heights opposite the U.S. capital, the U.S. Army quickly identified Arlington as key strategic ground and on May 23, 1861, it occupied the plantation. Arlington House became a U.S. headquarters for the defense of Washington, the 7th and 8th New York regiments set up camp around and south of the mansion, and new roads were cut through the Arlington woods. After the nearby Battle of Bull Run on July 21, 1861, the U.S. Army built a chain of forts around Washington, including several along the western edge of the plantation, to

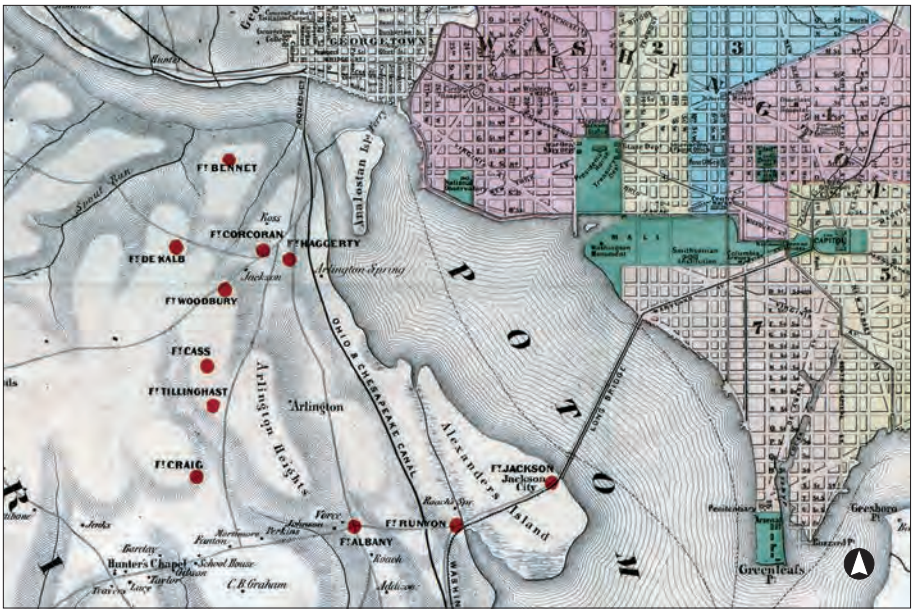


Figure 1.11. Map showing U.S. Army forts built near Arlington at the beginning of the war. "Arlington" marks the site of Arlington House; the future of site of Memorial Amphitheater is a short distance to the south. (Detail, E. G. Arnold, *Topographical Map of the Original District of Columbia and Environs: Showing the Fortifications around the City of Washington,* 1862, Library of Congress, digital Id cw0674000)

the rear of what the Army called "Arlington Heights" (fig. 1.11).[13]

The relatively level ridge-top to the south of Arlington House, including the future site of Memorial Amphitheater, was most likely used for Army camps. An 1892 history of Arlington recorded that soon after the U.S. Army arrived, "long lines of tents forming company streets had sprung up all over the hillsides and out over the level plateau to the south" of Arlington House.[14] A soldier captured the scene in letter he wrote in July 1861:

> …through the green forest leaves gleams the white canvas of the tents and on the highest ridge westward rises an imposing structure with a portico and colonnade in front, facing the river, which is called Arlington House…a large United States flag floats from the roof which shames even the ample proportions of the many stars and stripes rising up from the camps in the trees.[15]

From summer 1861 through the winter of 1862, thousands of U.S. soldiers camped at Arlington, and they cut down many trees to establish camps and open fields of fire from the newly built forts (fig. 1.12). In August 1861, in the article that accompanied figure 1.12, a New York newspaper reported:

> Any one that has not been on the Virginia side of the Potomac, opposite Washington, within three months, would hardly recognize it now that for woods are laid low and its fertile farms destroyed and changed into fortifications bristling with cannon ... Our sketch represents the soldiers rapidly removing the graceful elms and oaks of this historical spot ...[16]

This cutting most likely also cleared woods south of a small creek that ran south of Arlington House, corresponding with the present Memorial Amphitheater grounds.[17]



Figure 1.12. Engraving from a New York newspaper of U.S. soldiers cutting down trees in the Arlington woods, 1861. ("Cutting Down the Woods on Arlington Heights," New York *Illustrated News*, August 12, 1861, page 229)

While no known earthworks were built across the future site of Memorial Amphitheater, the Army did begin construction of a five-bastion earthen fort on the rise about 1,000 feet to the south in 1864 (fig. 1.13). Around the fortification, designated Fort McPherson, any woods that had not previously been cut, including those to the north and east across the future amphitheater site, were cleared to create firing lines. Construction was halted when the war ended. [18]

A year prior to construction of Fort McPherson, the U.S. Army established a camp at the southern part of the estate as refugee housing for enslaved people who had gained their freedom—one of many such camps established in and around Washington by the end of the Civil War (see fig. 1.13). Referred to as "Freedman's Village Near Arlington Heights, VA," the complex of frame buildings opened in spring 1863.[19]

While the Army occupied Arlington beginning in May 1861, it was not until January 6, 1864, that President Lincoln issued an executive order directing that the United States acquire the approximately 1,100-acre plantation for war, charitable, and educational purposes. The property had been earlier forfeited to the United States per a law passed by Congress in 1863, based on the claim of unpaid taxes by the Lee family. On January 11, 1864, the federal government acquired the property for $26,800 (approximately $444,300 today).[20]

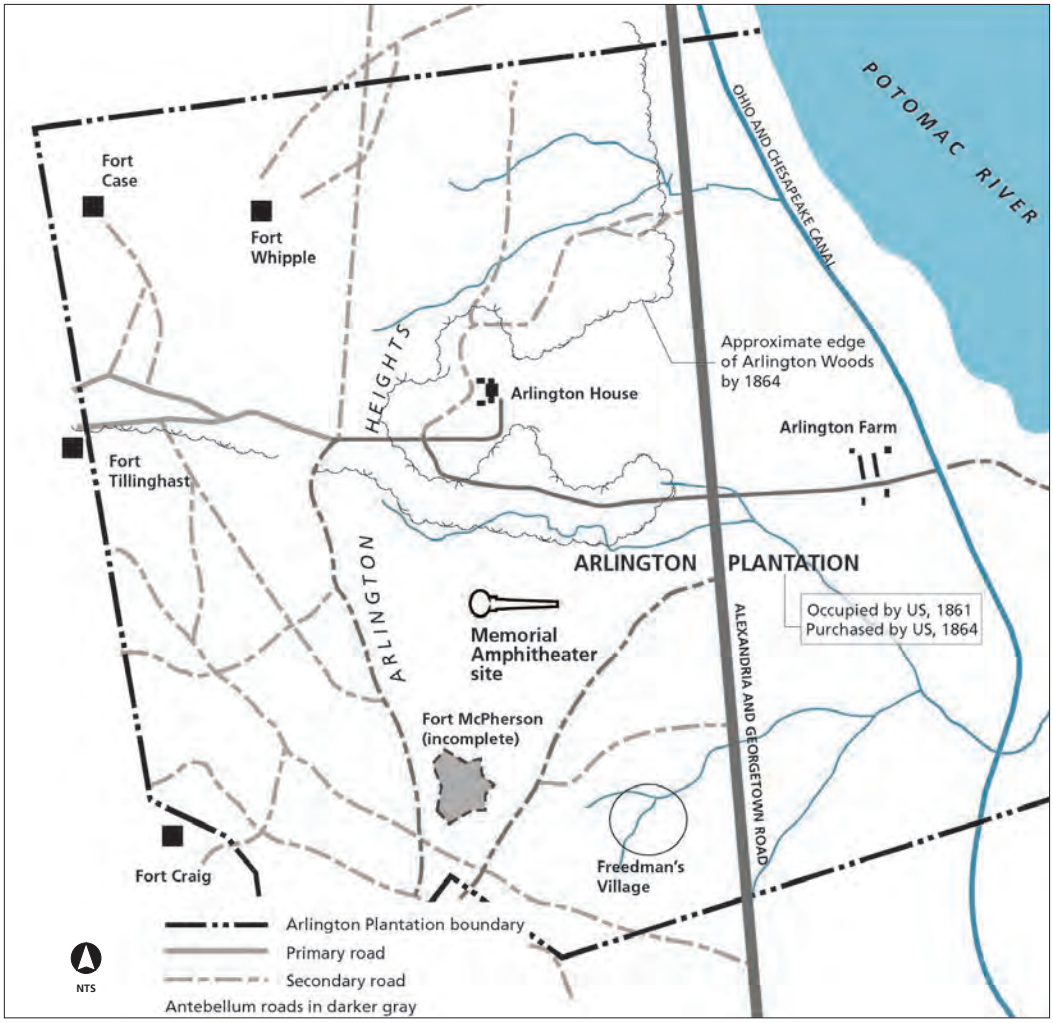


Figure 1.13. Map of the core of the Arlington Plantation during the Civil War showing major landscape features and their relationship to the future site of Memorial Amphitheater, ca. 1864. The extent of woods south of Arlington House is not known for certain, but was probably mostly cleared. Note: this period does not have a period plan due to a lack of documentation on details of the landscape. (SUNY ESF based on Arlington House Cultural Landscape Report, 1861–1864 period plan, and U.S. Coast Survey, "Part of Arlington, Virginia Surveyed for Gen. M. C. Meigs," 1864)

THE FIRST TOMB AND AMPHITHEATER, 1864–1913

The establishment of Arlington National Cemetery in 1864 marked the beginning of funerary and commemorative uses that would eventually lead to the need for Memorial Amphitheater and the Tomb of the Unknown Soldier decades later. While the U.S. Army developed Arlington according to the same regulations as other national cemeteries, the location within domestic grounds of a prominent plantation and proximity to the national capital would eventually gain it an elevated status among national cemeteries (fig. 1.14). During this period, the grounds around Arlington House hosted two of the national cemetery's primary commemorative features: a tomb with the remains of unknown soldiers lost in the Civil War, and an open-air amphitheater where the nation's Decoration Day services were held.[21]

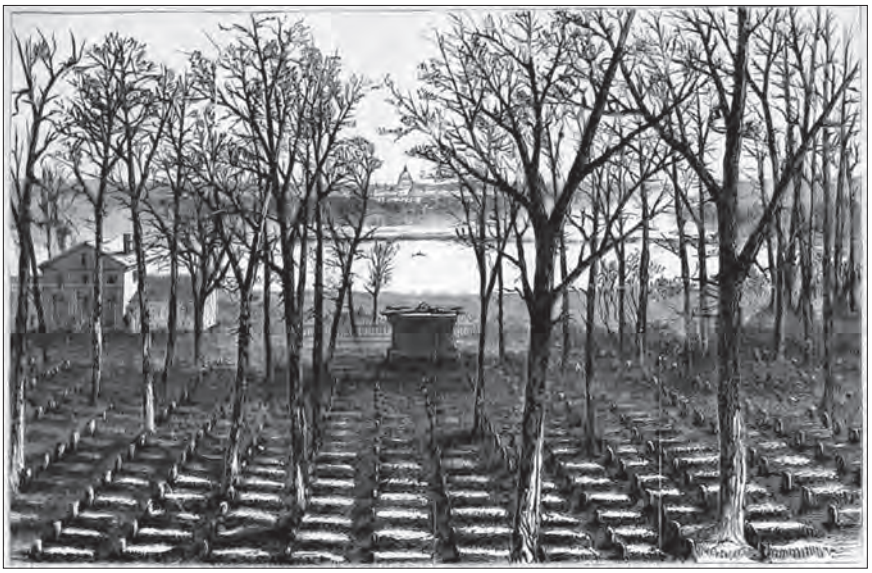


Figure 1.14. Sketch of U.S. soldiers' graves at Arlington with the Tomb of the Civil War Unknowns (1866) in the center on axis with views of the U.S. Capitol, 1869. At left is Arlington House. (Theodore R. Davis, "Soldiers' Cemetery at Arlington Heights, Virginia," *Harper's Weekly*, March 27, 1869)

During the first three decades of Arlington National Cemetery, the future site of the Memorial Amphitheater grounds to the south of Arlington House was outside of the cemetery enclosure wall. By the close of the century, the cemetery began to expand into this area to accommodate newly eligible veteran burials and casualties from new conflicts. Arlington's increasing prestige as the site of the nation's annual Decoration Day observance led the War Department to plan for a new amphitheater that would commemorate the nation's military history and its dead from the Civil War, Spanish-American War, and Philippine-American War. Initial plans were drafted in 1908, but it would be another five years before Congress gave its approval for the project.

ESTABLISHMENT OF ARLINGTON NATIONAL CEMETERY

On July 17, 1862, amid escalation of the Civil War and increasing casualties, Congress passed an act giving the President authority "…to purchase cemetery grounds…to be used as a National Cemetery for soldiers who shall have died in the service of the country." This legislation, together with several prior Army orders, formed the basis for a system of national cemeteries that numbered fourteen by the end of 1862. Among these were Alexandria National Cemetery established five miles south of Arlington, and Soldiers' Home National Cemetery located five miles northeast of Arlington in Washington, D.C. By 1864, these two small national cemeteries were nearing capacity.[22]

In May 1864, following significant casualties in the Overland Campaign, Brigadier General Daniel H. Rucker and Captain James Monroe of the Army Quartermaster General's Office led a survey of sites near the District of Columbia that could be used as national cemeteries. They reported favorably on Arlington Plantation, which the federal government had purchased the prior January after being occupied by the Army since the beginning of the war, and which already had military burials in what is now Section 27.[23] On June 15, 1864, Quartermaster General Montgomery Meigs conveyed the following order from the Secretary of War to Rucker:

> The Arlington mansion and the grounds immediately surrounding it are by the direction of the Secretary of War appropriated for a Military Cemetery. . .You will cause the grounds not exceeding 200 acres to be immediately surveyed, laid out and enclosed for this purpose not interfering with the grounds occupied by the freedman's camp—Mr. Edward Clark will act as Architect and Engineer of the Cemetery having accompanied me this morning on an inspection of the grounds he will be able to point out the portion of the grounds in which interment should be immediately commenced.[24]

The survey produced from this order showed the national cemetery centered on Arlington House and contained within the park component of the estate, containing approximately 230 acres bordered by Alexandria and Georgetown Road on the east, the estate boundary on the north, and the border of the war-time Fort Whipple on the west (fig. 1.15). The Army retained Fort Whipple and established it as a military reservation in 1872 (renamed Fort Myer in 1881). The southern boundary of the cemetery was set roughly parallel and south of a minor creek and the antebellum entrance drive (McClellan Drive). These boundaries excluded the southern half of the park or heights of the estate, including the future site of Memorial Amphitheater, as well as the farm component of the plantation east of Alexandria and Georgetown Road. These areas were rented to formerly enslaved people and others associated with Freedman's Village beginning in 1866. This farmland was subdivided into fifty-six ten-acre lots in May 1868 according to a survey made by the Bureau of Refugees, Freedmen, and Abandoned Lands (fig. 1.16).[25]

While the first military burials were made at the northeast corner of the 200-acre national cemetery, the Army decided to move the main burial area to higher ground at the southwest corner of the cemetery, about 750 feet to the rear of Arlington House (current Section 13). By 1865 at the end of the war, there were approximately 5,000 interments, and by 1870 after completion of a search and recovery operation across all battlefields, the numbers reached 15,585, of which 4,076 were unknown. Due to its size, the Army classified Arlington as a first class national cemetery, along with Andersonville, Antietam, Fredericksburg, Gettysburg, and Vicksburg, among others.[26]

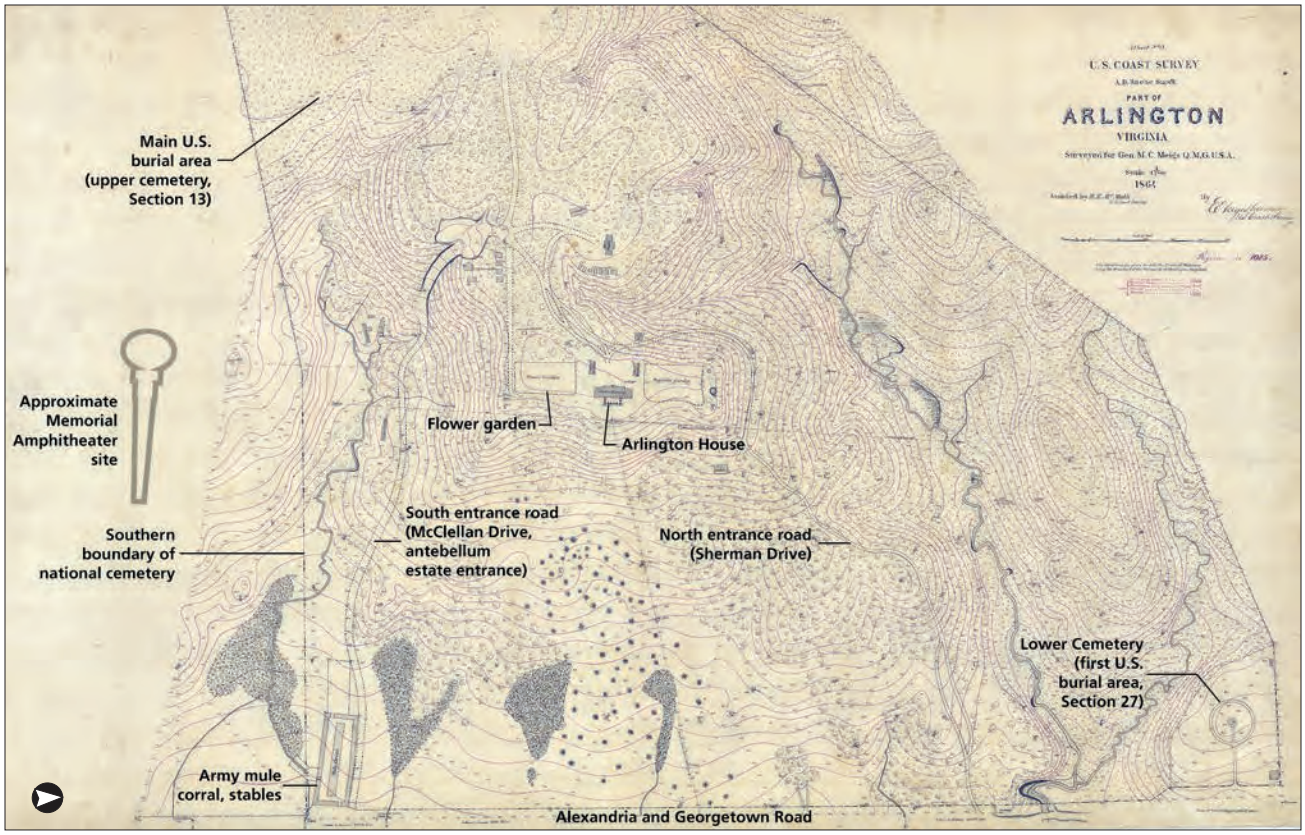


Figure 1.15. Survey of the portion of the Arlington Plantation designated as a national cemetery in 1864, showing relation to the later site of Memorial Amphitheater. The western edge of the cemetery aligned with the upper extent of the map, which was east of the estate boundary. (U.S. Coast Survey, Albert Bache, surveyor, "Part of Arlington Virginia Surveyed for Gen. M. C. Meigs," 1864, National Oceanic and Atmospheric Administration, Historic Coast & Geodetic Survey Collection, 971682873_7eef884eea, annotated by SUNY ESF)

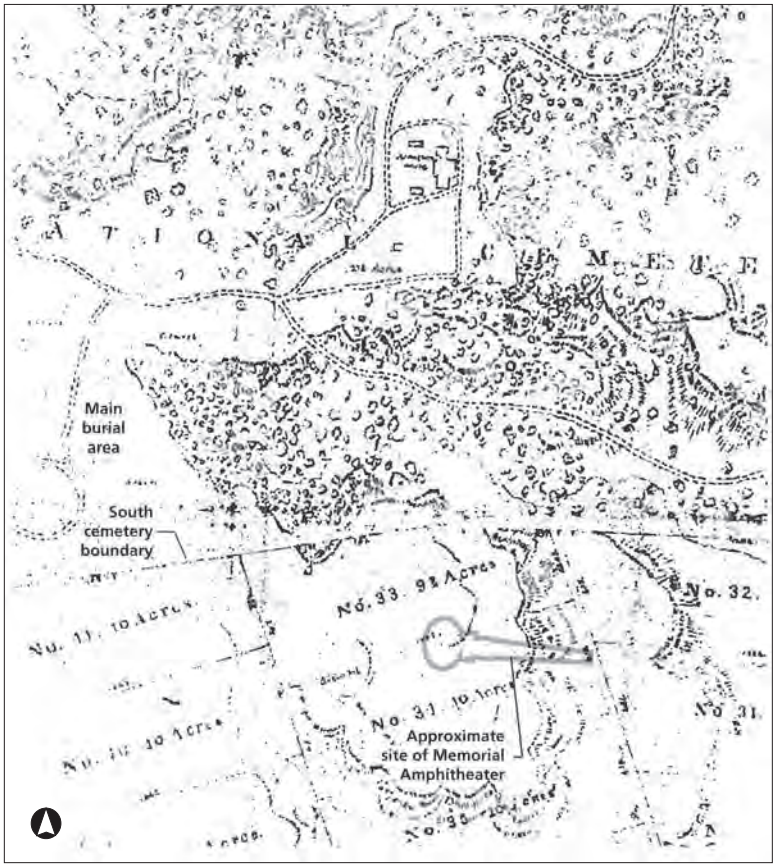


Figure 1.16. Detail of an 1868 survey of Arlington showing subdivision of the land south of the national cemetery into ten-acre farm lots. The Memorial Amphitheater grounds correspond to tracts 33, 34, and 35. (National Park Service, Arlington House Archives, annotated by SUNY ESF)



Figure 1.17. View from Arlington House toward the U.S. Capitol and incomplete Washington Monument, ca. 1878. A similar view would influence the siting of Memorial Amphitheater a short distance to the south. (Charles Bierstadt stereograph, Library of Congress, 1s06295u)

In May 1868, on the first annual national Decoration Day, Brigadier General James Garfield, future President of the United States, honored the U.S. soldiers buried at Arlington in a speech before a crowd on the front lawn of Arlington House with its panoramic view of the nation's capital (fig. 1.17):

> What other spot so fitting for their last resting place as this, under the shadow of the Capitol saved by their valor; Here where the grim edge of battle joined… Seven years ago, this was home of one who lifted his sword against that of his country and who became Emperor of the rebellion. The soil beneath our feet once watered by the tears of slaves…This will be forever the sacred mountain of our Capital. Here is our temple, its sacrament is the sarcophagus of the heroic hearts; ...Hither our children's children shall come to pay their tribute of grateful homage.[27]

DEVELOPMENT OF THE NATIONAL CEMETERY LANDSCAPE

Arlington National Cemetery's landscape shared features common to all national cemeteries as required through legislation and Army regulations, along with the same purpose to evoke military association and federal authority—to serve as places to honor the many U.S. soldiers who died in defense of the nation. Unlike most national cemeteries, however, Arlington featured an established landscape—the plantation's park—designed in the English style of landscape gardening (fig. 1.18). This same style characterized a type of burial ground that became popular prior to the Civil War, the so-called rural cemetery that traced back to Mount Auburn Cemetery established in 1831 outside Cambridge, Massachusetts. Mount Auburn and its many successors featured landscapes with idealized rural characteristics typified by winding drives, informal plantings, and architectural monuments that integrated nature and art. Many were established on varied topography that provided visual interest and allowed for scenic views.[28] At Arlington, the estate's vegetation and topography conveyed these same attributes, along with added commemorative significance, as reflected in an 1892 history of the national cemetery: "The everlasting hills, the groves of oak and elm will stand for centuries, nature's vast memorial cathedral, amid whose leafy aisles the errant wind shall murmur eternally a sad requiem, or in fiercer blast a jubilant paean of martial glory."[29]

Figure 1.18. East view from Arlington House showing the plantation's park landscape that reflected the idealized rural and informal character of the English style of landscape gardening that was retained in development of the national cemetery, photographed 1913. (Library of Congress, LC_03400-03421u)



Arlington's domestic landscape fit well with design guidance that Quartermaster General Montgomery Meigs received in July

1870 from landscape architect Frederick Law Olmsted, best known for designing Central Park in New York City. Speaking in general to the design of all national cemeteries, Olmsted advised Meigs to adopt a natural character and avoid artificial ornament. Olmsted recommended that the national cemeteries be kept simple, dignified, and tranquil:

> I would recommend that it [cemetery landscape] should be studiously simple... The main object should be to establish permanent dignity and tranquility. Looking forward several generations, the greater part of all that is artificial at present in the cemeteries must be expected to have either wholly disappeared or to have become inconspicuous and unimportant in the general landscape... This then is what I would recommend to be aimed at:–A sacred grove, sacredness and (protection) being expressed in the enclosing wall and in the perfect tranquility of the trees within.[30]

The War Department's program of beautification and development undertaken throughout the national cemetery system into the 1880s did not conform to Olmsted's advice in detail, but the Army abided by dignity and tranquility as guiding principles.[31] Arlington's military burial areas were a stark contrast to its older park landscape, reflecting less picturesque Army orders, Acts of Congress, and military tradition. The main burial area at the southwest corner of the cemetery tract was laid out in a series of gridded plots and gravel walks around scattered remaining trees (fig. 1.19). Each grave was initially marked by a whitewashed wooden headboard, which was replaced with a standard white-marble government headstone around 1874. [32]

Figure 1.19. The main Civil War burial area at Arlington (today, Section 13), probably looking southwest, ca. 1867. Each grave was mounded to allow for leveling as the coffin decomposed. (F. H. Bell stereograph, "Views in Washington, D.C.," Library of Congress, 1s09691.)



The government grave markers were the most conspicuous of the standard features that the Army introduced into the landscape through the early 1880s and were one of several required by "An Act to Establish and Protect National Cemeteries" passed by Congress on February 22, 1867. This law directed the Secretary of War to have standard facilities and improvements at each national cemetery with the aim of developing a consistent, identifiable character throughout the system. Interpreted and expanded through regulations issued by the Quartermaster General, the Act of 1867 would remain the basis for the development, maintenance, and administration of national cemeteries for many subsequent decades.[33]

Among the standard features added to the Arlington landscape was an enclosure around the perimeter of the 200-acre cemetery tract, including along the southern boundary that extended near the northern extent of the future



Figure 1.20. The stone enclosure wall and original main entrance to the national cemetery on the Alexandria and Georgetown Road marked by McClellan Gate, photographed 1904. (Cultural Resources Program Office, Arlington National Cemetery)

Memorial Amphitheater grounds. The first enclosure was a temporary whitewashed picket (paling) fence, which was replaced beginning in the 1870s with a Seneca red sandstone wall. The enclosure featured a classical gate built about 1871 at the main entrance to the cemetery on the Alexandria and Georgetown Road, dedicated to the memory of General George B. McClellan (fig. 1.20). With the growth of Fort Myer by the late nineteenth century, the entrance from the fort at the west side of the cemetery, marked by an ornate wrought-iron gate, became the functional main entrance to the cemetery.[34]

Other standard national cemetery features at Arlington through the late nineteenth century included a flagstaff, lodge (office), outbuilding (maintenance building) and cast-iron vases that were accommodated at and around Arlington House (fig. 1.21). Arlington also featured standard white marble government headstones, benches for visitors, and iron tablets (small signs), including a series that contained verses from Theodore O'Hara's poem, *Bivouac of the Dead*.[35]

The Army treated trees and shrubs as important features of national cemeteries, in keeping with Frederick Law Olmsted's advice that the Army maintain cemeteries as sacred groves. National cemetery regulations reflected this thinking, as well as the Army's continual need to reduce costs:

> A well-kept sward, graceful shade trees, pretty shrubs and evergreens are of greater importance and contribute more to the beauty of the cemetery than a promiscuous distribution of flower beds. A few flowers about the lodge and at one or more other prominent points are all that should be maintained, as the expense and attention required in the cultivation of a large number of flowers can be better utilized in the care of the lawns.[36]





Figure 1.21 (left, top). Arlington's version of standard national cemetery features: Arlington House, the equivalent of the cemetery lodge, and the cemetery flagstaff, photographed ca. 1915. Also visible are cast-iron vases and commemorative works that were at many national cemeteries. (National Park Service, Arlington House archives)

Figure 1.22 (left, bottom). Postcard of the main Civil War burial area (today, Section 13), showing informal plantings of specimen trees and shrubs amid mown lawn and government grave markers, ca. 1905. (Foster and Reynolds postcard, ANC Historical Research Collection)

While Arlington already contained a large collection of mature trees near the mansion, the burial areas were lacking in the initial development of the cemetery. Here, the Army planted numerous specimen trees and shrubs, including many evergreens that symbolized life everlasting, along with deciduous trees amid well-tended turf (fig. 1.22). These were planted in an informal manner consistent with the overall character of the former plantation's park landscape.[37]

The Tomb of the Civil War Unknowns [38]

The Civil War produced an unprecedented number of unidentified remains due to lack of uniform standards of personal identification, advances in weaponry, and delays in retrieving remains from the battlefields. Thousands of unknown remains were retrieved for interment at Arlington from battlefields extending from Bull Run south to the Rappahannock River. At Arlington and most national cemeteries, single or multiple unknown remains were interred in individual graves alongside known interments. The Army also established a huge subsurface burial vault near Arlington House for the interment of 2,111 unknown remains.[39] The *National Intelligencer* reported on this prior to sealing of the vault in September 1866:

> A more terrible spectacle can hardly be conceived than is to be seen within a dozen rods of the Arlington mansion. A circular pit, twenty feet deep and the same in diameter, has been sunk by the side of the flower garden, cemented and divided into compartments and down into this gloomy receptacle are cast the bones of such soldiers as perished on the field and either were not buried at all or were so covered up as to have their bones mingle indiscriminately together. At the time we looked into this gloomy cavern, a literal Golgotha, there were piled together; skulls in one division, legs in another, arms in another; and ribs in another; what were estimated as the bones of two thousand human beings.[40]

After the vault was sealed, the Army placed a decorative granite sarcophagus on top, designed by Quartermaster General Meigs (figs. 1.23, 1.24). The six-foot-tall monument, which was encircled by axial and circular paths, featured a mournful inscription on the front, and on the top, four rodman guns and a shot pyramid at the center.[41]



Figure 1.23. Monument over the Tomb of the Civil War Unknowns erected in 1866, looking south with the picket fence around the Arlington House Flower Garden in the background, photographed ca. 1866. (Library of Congress, LC-DIG-ppmsca-40178 DLC)

The monument at the Tomb of the Civil War Unknowns was redesigned around 1893, giving it more prominence and academically correct classical details that reflected architectural shifts that were popularized through the 1893 World's Columbian Exposition at Chicago. The new decorative sarcophagus retained the granite core of the original 1866 sarcophagus with the inscription, but it was placed on a raised rusticated stone base and topped by a new classical-style



Figure 1.24. Quartermaster map of Arlington National Cemetery surveyed in 1893 showing location of the Tomb of Civil War Unknowns dedicated in 1866, the Amphitheater completed in 1873, and burial areas. (Detail, Office of the Quartermaster General, "National Cemetery, Arlington, VA," June 17, 1893, Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

granite lid (fig. 1.25). The four rodman guns were repositioned vertically as bollards at the corners of the surrounding walk.[42]

Figure 1.25. The redesigned monument and grounds of the Tomb of Civil War Unknowns completed by 1893, looking northeast with Arlington House in the left distance, ca. 1900. (Detroit Publishing Company photograph, Library of Congress, LC-D4-13041)



Rostrum and Amphitheater

On May 1, 1865, thousands of formerly enslaved people, missionaries and teachers, and federal infantry paraded to a burial place of U.S. soldiers in Charleston, South Carolina. People placed flowers on the graves, sang patriotic songs, and heard speeches.[43] This commemoration was the beginning of Decoration Day (present Memorial Day), officially recognized three years later through the efforts of the Grand Army of the Republic (GAR). At Arlington's first Decoration Day ceremony on May 30, 1868, a procession from Washington led to a ceremony around the flagstaff in front of Arlington House, followed by a procession to the Tomb of the Civil War Unknowns and strewing of flowers on the graves. Although former Confederate states did not take part in this event, it was the beginning of Arlington's role as host of the nation's official annual Decoration Day ceremony.[44]

Arlington's first Decoration Day concluded with a ceremony behind Arlington House with remarks by General James A. Garfield. In his speech, the future President spoke of the importance of Arlington to the nation, and conjured parallels to classical antiquity:

> What other place so fitting for their last rest! Here they sleep in the heart of a nation saved by valor! The view from this spot bears some resemblance to that which greets the eye at Rome. Seen from the western slope of our Capitol, in direction, distance, and appearance, this spot is not unlike the Vatican Mount, through the river that flows at our feet is larger than a hundred Tibers.[45]

Arlington's second Decoration Day ceremonies in 1869 again featured a parade from Washington, with larger ceremonies held in a grandstand set up west of the Tomb that was estimated to hold 400 people, with President and Mrs. Grant attending.[46]

The Quartermaster Department oversaw the building of temporary grandstands and speaker's platforms for Decoration Day ceremonies at numerous national cemeteries through the early 1870s, but the repeated expense led it to plan for the first two permanent structures in 1873 at Arlington and Keokuk (Iowa) national cemeteries. The Quartermaster chose to call these permanent speaker's platforms by their classical name, *rostrum*, which became a standard feature at national cemeteries in the following decades. Quartermaster General Meigs designed Arlington's new permanent rostrum as part of an elliptical, open-air amphitheater constructed where the temporary grandstands had stood, west of the Tomb of the Civil War Unknowns (see fig. 1.24). Meigs adapted his design for the rostrum as a standard plan for the first generation of rostrums built in the late 1870s at other first-class national cemeteries including Gettysburg, Vicksburg, and Chattanooga. None of these rostrums, however, were built as part of an amphitheater. [47]

The Arlington amphitheater was constructed in May 1873 in time for that year's Decoration Day ceremonies. Its classical style, with Ionic columns at the rostrum and Doric-style piers supporting the encircling pergola, recalled the neoclassical style of Arlington House as well as the site's parallels to ancient Rome that James Garfield referenced in his 1868 Decoration Day speech (fig. 1.26). Within the circular pergola was a turf-covered sunken assembly area that measured 96 feet long by 68 feet wide, purportedly large enough to accommodate 1,500 people. A white-marble lectern was added to the rostrum in 1880, by which time a canvas tent was used to cover the entire open seating area (fig. 1.27). In overall scale and appearance, vine-covered amphitheater had the character of a garden folly rather than an imposing memorial building, in keeping with the overall informal character of the Arlington landscape.[48]

A history of Arlington National Cemetery published in 1892 included a telling description of the amphitheater, by then nearly two decades old:





Figure 1.26 (left). The rostrum of the Arlington amphitheater (Tanner Amphitheater) looking northwest from the interior gathering area with the white marble lectern at center, ca. 1918. Memorial Amphitheater would echo the style and form of this structure, but not its informal plantings. (Library of Congress, LC-F8-1574)

Figure 1.27 (right). Arlington amphitheater (Tanner Amphitheater) showing canvas shelter erected over the gathering area, May 30, 1919. This was the last time the old amphitheater hosted Decoration Day services; the following year, they were moved to the newly completed Memorial Amphitheater. (Signal Corps photograph, National Archives, RG 111, box 29)

> Just beyond the sarcophagus [Tomb of the Civil War Unknowns] is the rostrum and the amphitheatre [sic], where the Decoration Day exercises are held. The rostrum is a raised platform of stone [sic, brick], classical and picturesque in design. It resembles in appearance the remains of some old Grecian temple. An ornamental block of polished marble serves as a reading-desk, while twelve stone [sic, stucco] columns support a level roof of lattice-work, which is thickly covered with creeping vines. The amphitheater is formed by a circular embankment of earth, which encloses a space large enough to contain about 1,500 people. The earthen embankment is sheltered by trellis-work which supports luxuriant grape and other vines.[49]

Federal Ownership and Eviction of the Freedmen

Through the late 1880s, the boundaries of Arlington National Cemetery remained at their 1864 limits, occupying the northwestern part of the former Arlington Plantation. For much of this time, George Washington Custis Lee, the eldest son of Mary Custis and Robert E. Lee and formerly a major in the Confederate Army, was contesting the government's ownership of his family's former property and it was not until 1883 that the United States gained clear title it. Much of the 1,046-acre property outside of Fort Myer and the national cemetery was occupied by Freedman's Village established in 1863 and the associated fifty-six ten-acre farm lots that extended across the future site of Memorial Amphitheater. Over the years, the tenants had improved the farm lots by building houses, wells, and outbuildings, and planting orchards and crops.[50]

Soon after the government acquired full title to Arlington in 1883, there were calls for evicting the inhabitants of Freedman's Village and the associated farm lots. Most so-called freedmen's villages around Washington had been broken up shortly after the Civil War since they were intended as temporary assistance to formerly enslaved people seeking independence, but the one at Arlington remained for more than two decades. By the time the U.S. gained clear title in 1883, the Arlington freedmen had formed a well-established community, with some families having multiple generations on the land. Many residents had hopes

of acquiring their land, but some on the outside saw little value in a community beset by poverty.[51]

The appearance of Freedman's Village and farm lots contrasted with the manicured, formal military character and picturesque quality of the national cemetery and Fort Meyer. Following the resolution of federal ownership in 1883, the Army made attempts at eviction but encountered resistance. It was not until November 1887, when Arlington Superintendent J. A. Comerford reported that some of the freedmen had been illegally cutting cemetery trees to heat their homes, that the request for eviction reached the highest offices of the Army. On December 7, 1887, the Secretary of War gave the Arlington freedmen ninety days to leave the premises.[52]

The government agreed to compensation, and alternatively allowed residents to move their improvements off government land. To prepare for the eviction, the Army prepared a new survey of Arlington that delineated the boundaries of the village and farm lots (fig. 1.28). The surveyors inventoried 130 houses occupied by 170 families, with a total population of 765. The site of Memorial Amphitheater and its surrounding grounds corresponded with farm lot 33, occupied in January 1888 by A. Hammerson with a house and several outbuildings; lot 34, occupied by J. Lane, with one building along the southern boundary; and lot 35, which was apparently already vacated but retained a small building at its northern edge. These lots were accessed by a road along their eastern boundaries that led south to Freedman's Village, and a road that extended along the national cemetery enclosure wall on the north. [53]

The first evictions occurred in spring 1888 and some holdouts remained into the 1890s. Most residents received some money to cover moving expenses, but very little compensation for their improvements. The Army designated part of the old freedmen's farms for expansion of the national cemetery, and part for the expansion of Fort Meyer. The former farm component of the plantation east of Alexandria and Georgetown Road, now part of Arlington National Cemetery, was left fallow until it was transferred in 1900 to the jurisdiction of the U.S. Department of Agriculture for use as an experimental farm. [54]

Southern Expansion of the National Cemetery

The Army's need for expansion of Arlington National Cemetery may have initially had more to do with removing a perceived eyesore than securing new space for burials, since the original cemetery still had ample suitable ground, but much of it was wooded. The land to the south may been better suited for burials since it was almost entirely open fields, and the Quartermaster was probably looking to the future, when Civil War veterans who became eligible for burial in national cemeteries in the 1870s would begin to pass away in large numbers. By 1899, the

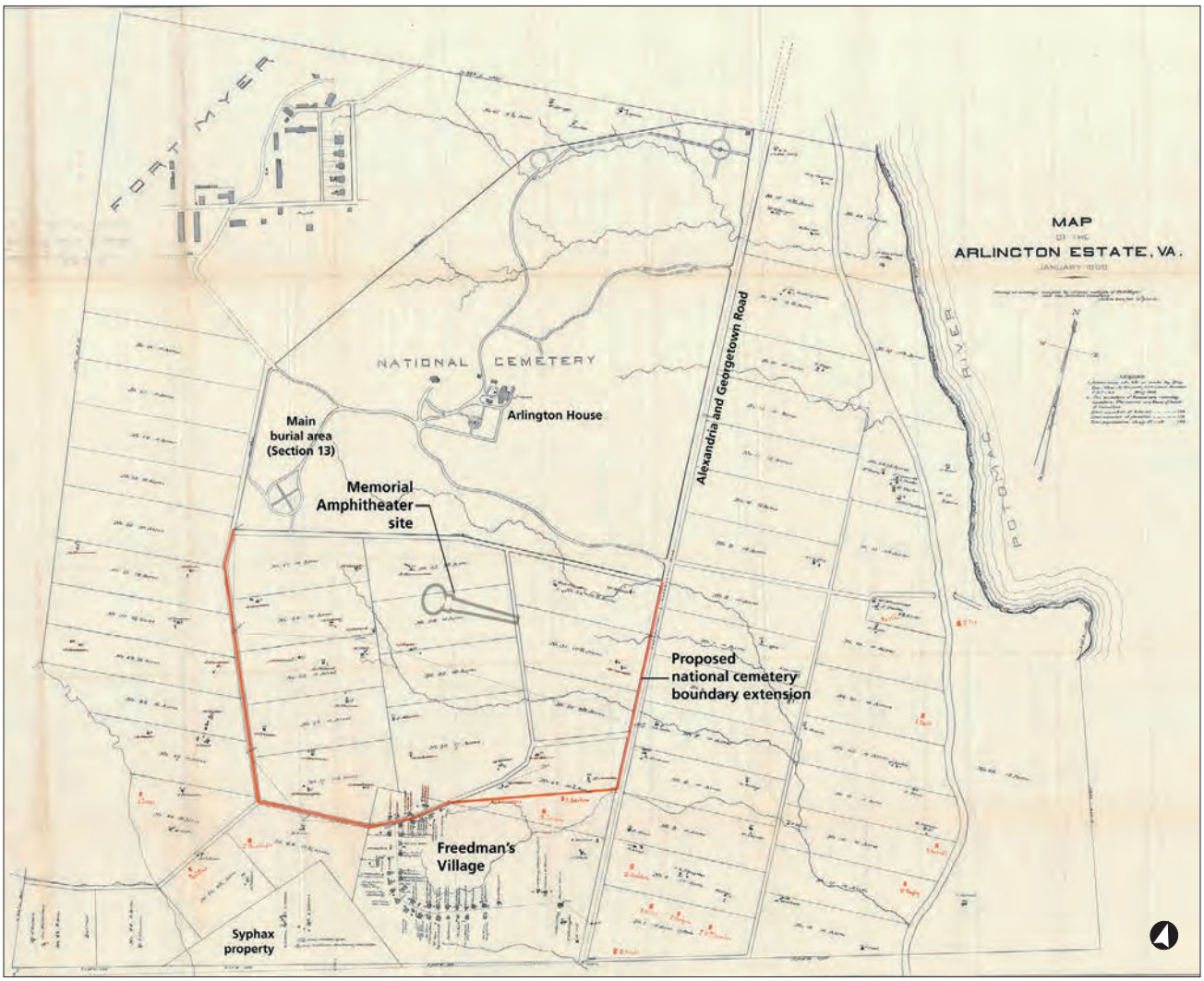


Figure 1.28. Survey of the Arlington Estate undertaken to inventory Freedman's Village and the farm lots, showing relationship to the later footprint of Memorial Amphitheater, January 1888. The orange annotations are from an undated update probably made a year or two later; the crossed-out names presumably were residents who had been evicted. The orange boundary indicates the first proposed limits of the south expansion of the national cemetery. ("Map of the Arlington Estate," Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

cemetery had 17,472 interments, up from the original 15,585 interments recorded in 1870, and was averaging twenty-five new burials a day.[55]

The initial expansion of the national cemetery was formally authorized by the Secretary of War on February 8, 1889, for an addition of 169.51 acres. This extended the cemetery south from the stone enclosure wall, taking in thirteen of the farm lots and the northern tip of Freedman's Village that consisted of mostly open fields with scattered mature trees and orchards (see fig. 1.28).[56]

In 1893, the Office of the Quartermaster General completed a new survey of the entire expanded national cemetery and indicated no remnants of the freedmen's farm lots, except for some trees (fig. 1.29).[57] New or improved roads were mapped across the southern expansion, lined in part by allées of trees that lent the

landscape a more formal, military-like character in contrast to the informal design of the old estate landscape. The roads included what was later named Farragut Drive that extended south from a new gate to Fort Meyer, and McPherson Drive that connected the main Civil War burial area (Section 13) to Fort McPherson, the incomplete Civil War earthwork on a ridge at the southern end of the expansion. Rebuilding of the fort's earthworks was being developed at the time under the direction of Arlington's head gardener, D. H. Rhodes, as the centerpiece of a new officer burial area (Section 3). According to a history of the cemetery published in 1892, Fort McPherson, visible across "an open level containing about a hundred acres of ground," including the future Memorial Amphitheater site, was "one of the most interesting points at Arlington."[58]

The road from the new Fort Meyer gate was extended south to a gravel pit on the eastern edge of the ridge where Memorial Amphitheater would be constructed two decades later. It most likely supplied gravel for the construction and improvement of roads in the national cemetery and Fort Meyer. Despite the utilitarian nature of the gravel pit, by 1893 the Quartermaster had planted the access road with an allée of trees (see fig. 1.29).[59]

By order of the Secretary of War dated January 11, 1897, the limits of the national cemetery were enlarged another 56.33 acres to the south boundary of the Army's property, including the site of Freedman's Village but excluding a triangular parcel

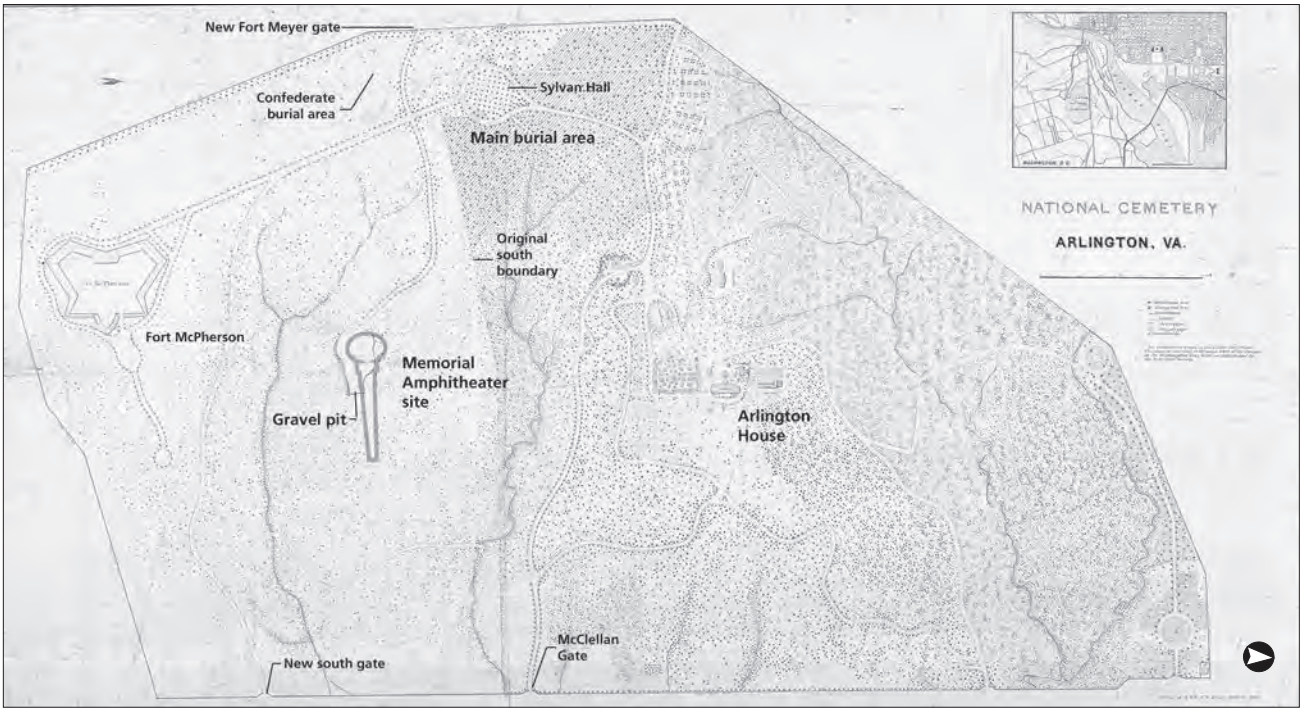


Figure 1.29. Map of Arlington National Cemetery completed on June 17, 1893 showing improvements undertaken since 1888 on the southern expansion. The Quartermaster completed similar maps for all national cemeteries during the early 1890s. Note young, successional trees on the former farm lots in the southern expansion. (Office of the Quartermaster General, "National Cemetery, Arlington, VA.," Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

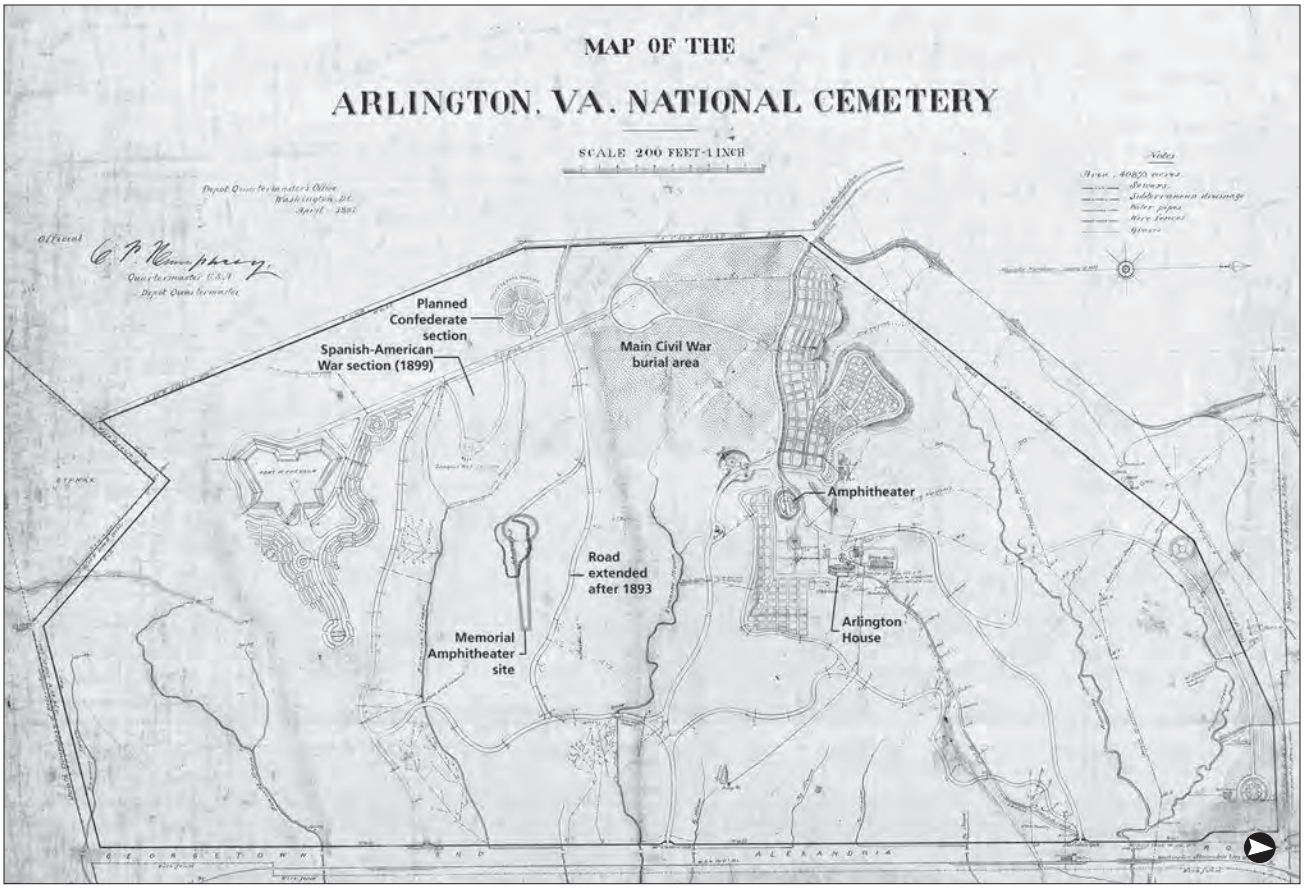


Figure 1.30. Map of Arlington National Cemetery surveyed in April 1897 and updated to ca. 1899 showing addition of the Spanish-American War section and extension of a road north of the future Memorial Amphitheater site. The planned Confederate section to the west was built by 1901. (Depot Quartermaster's Office, "Map of the Arlington National Cemetery," Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

Figure 1.31. Interment of casualties from the U.S.S. Maine, looking northeast with the woods of the original part of the national cemetery in the background, December 28, 1899. (Keystone View Company stereograph, Historic American Building Survey, U.S.S. Maine Memorial, VA-1348-D).



that had been previously acquired by the Syphax family (fig. 1.30). This expansion brought the area of the national cemetery to 408.03 acres. In just a little over a year, United States entry into new wars increased the need for this additional land.

On February 15, 1898, the sinking of U.S.S. Maine in Havana Harbor due to unexplained causes led the U.S. to declare war on Spain. The Spanish-American War, which ended on December 10, 1898, resulted in the first wartime mass casualties since the Civil War, and Arlington National Cemetery was declared their primary resting place. In accordance with an Act of Congress passed on July 8, 1898, the Quartermaster opened a new burial area on the plateau between Fort McPherson and the main Civil War burial area, laying it out in an irregular shape defined by the natural topography and two small streams (see fig. 1.30). Hundreds of dead were brought back to the U.S. beginning in April 1899 and interred at Arlington. Eight months later, a separate burial area to the west, due west of the future Memorial Amphitheater site, was opened for the remains of 163 sailors who perished on the U.S.S. Maine (fig. 1.31). It was laid out in a similar irregular form as the prior section, but with a smaller footprint (fig. 1.32).[60]

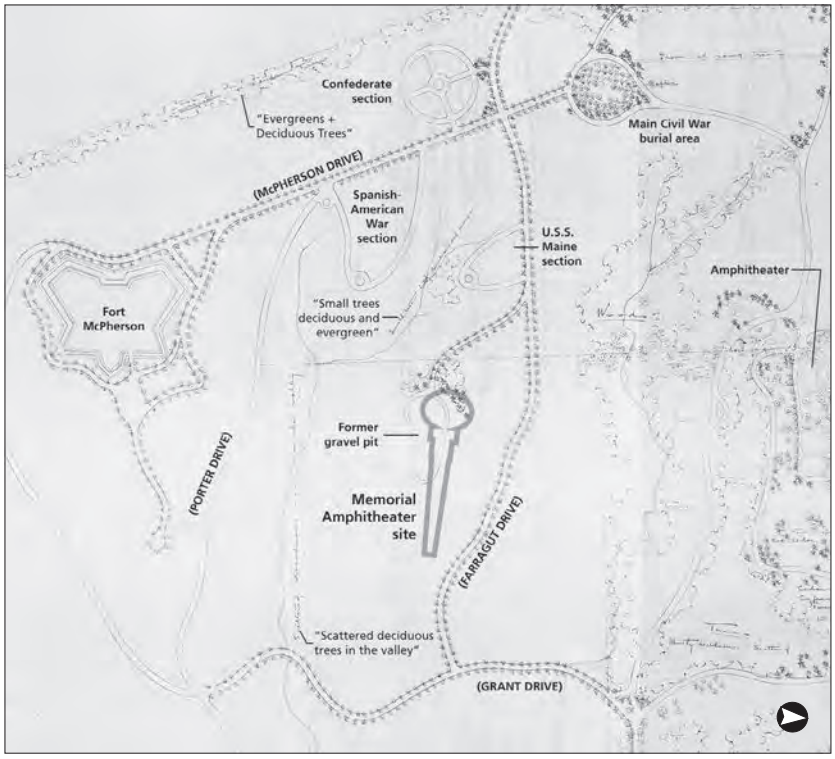


Figure 1.32. Map of Arlington National Cemetery drawn in 1904 showing configuration of the U.S.S. Maine burial section laid out in 1899 and trees along the avenues. (Detail, Charles W. Leavitt, Jr., Landscape Engineer, "Arlington National Cemetery...Plan Showing Location of Important Trees and Groups of Trees Within Areas Affected by Improvements," February 1904, Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

The two burial areas were improved soon after the interments were made with government white marble headstones and drives surfaced in gravel and lined by narrow cobblestone gutters. In 1900, a memorial of war relics was dedicated at the head of the U.S.S. Maine section. It featured a plaza with an anchor from the ship flanked by two seventeenth-century Spanish mortars retrieved from the Philippines (fig. 1.33). A more traditional memorial was dedicated in 1902 at the head of the adjacent Spanish-American War section, commissioned by the National Society of Colonial Dames of America, a patriotic, educational, and historic preservation organization founded in 1891. The memorial featured a monumental Corinthian column surmounted by an eagle, with four relic battery guns to the south (fig. 1.34). The cemetery planted trees as a backdrop to both memorials, since they were in an exposed, open field.[61]

Soon after the Spanish-American War, a burial area designated for Confederates was added to the plateau between the main Civil War burial area and Fort McPherson, west of the Memorial Amphitheater site near the western boundary of the cemetery (see fig. 1.32). Approval of this Confederate burial area in a cemetery legislated as a memorial to the military history of the United States reflected efforts by some at reconciliation that began around the twenty-fifth anniversary of the end of the Civil War, and

Figure 1.33 (below, left). The U.S.S. Maine memorial dedicated in 1900, looking east with the future Memorial Amphitheater site in the left and center background, 1910. ("One of the Maine's anchor at the National cemetery [sic], Arlington, Va. March 22, 1912," Naval History and Heritage Command, photograph NH 2143)

Figure 1.34 (below, right). The Spanish-American War Memorial dedicated in 1902, looking northwest with the future site of Memorial Amphitheater in the background, ca. 1905. (Library of Congress, LC-F8- 1583)





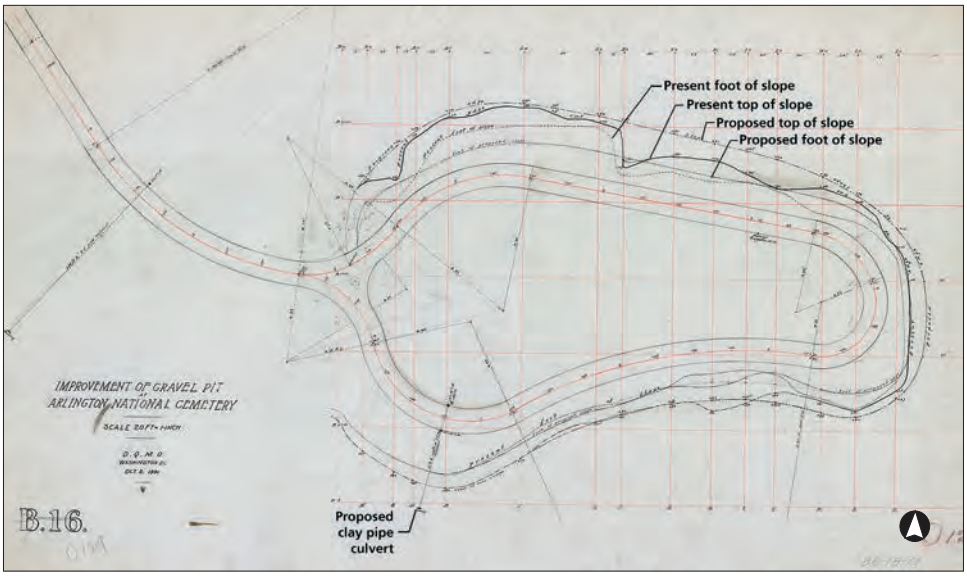
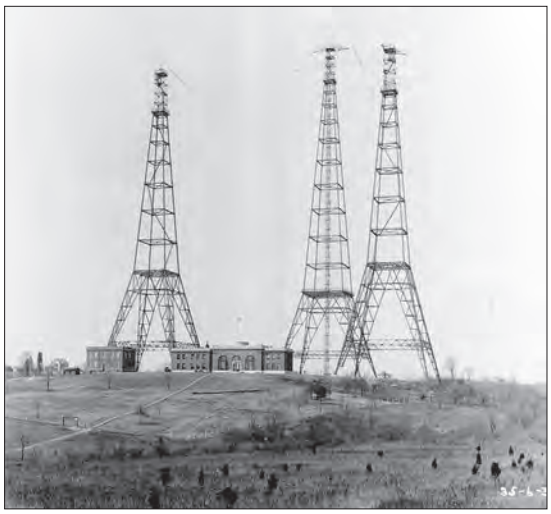


Figure 1.35. Plan of proposed drive and grading at the gravel pit east of the U.S.S. Maine burial section, 1901. (Detail, Depot Quartermaster's Office, "Improvement of Gravel Pit at Arlington National Cemetery," Arlington National Cemetery Engineering Division, 19011002_1926, annotated by SUNY ESF)

which had since solidified due to nationalism raised by the Spanish-American War. One year after the war, President McKinley approved of the idea for this new burial section as a place where Confederate remains would be reinterred from scattered sites around the cemetery. In 1906, the United Daughters of the Confederacy began to raise funds for a Confederate memorial at the center of the section.[62]

As the new burial areas were being completed, the Quartermaster oversaw improvements to the large field to the south where Memorial Amphitheater would be built. In October 1901, the Quartermaster developed plans for the presumably abandoned gravel pit that called for grading its banks and constructing a loop drive within it (fig. 1.35). A 1904 survey of the cemetery documented this loop drive, although the map gave no indication of the former gravel pit's purpose (see fig. 1.32). Around the same time, the main access road to the gravel pit (Farragut Drive) was extend south to what is now Grant Drive and lined by trees.[63]

Figure 1.36. The so-called Three Sisters of the Arlington Naval Radio Station at the southwest corner of the Army's Arlington Reservation, looking west, ca. 1913. The national cemetery and Memorial Amphitheater site are to the right of this photograph. (Navy Archives, from "NAA Arlington - US Naval Radio Station," http://www.navy-radio.com/commsta/arlington.htm)



While the amphitheater site and new burial areas in the southern extension of Arlington National Cemetery were characterized by picturesque views across the cemetery and to Washington, views to the west and south were reminders of the active military uses of the larger Arlington Reservation on the old Arlington Plantation. Given the topography, the clusters of brick buildings and military operations at Fort Myer were not highly visible. The Naval Radio Station at the southwest corner of the Arlington Reservation, however, loomed large over the national cemetery, including the amphitheater site (fig. 1.36). It featured three steel radio towers, one 600 feet tall and two 450 feet tall that transmitted signals to the Navy's fleet in the Atlantic and Caribbean. Known as the Three Sisters and constructed in 1911–1912, the tallest was forty-five feet higher than the Washington Monument.[64]

PLANNING FOR A NEW AMPHITHEATER

Arlington's unique place in the national cemetery system due to its hosting of the national Decoration Day ceremony, proximity to Washington, D.C., and straddling of the physical and symbolic divide between North and South was becoming more widely embraced by the turn of the century. The recently concluded Spanish-American War had not only brought a new generation of interments to Arlington but many also believed it was easing the Civil War's legacy of sectional strife and fostering pride in the nation's heightened role in world affairs. Arlington's increased visibility and visitation was straining the open-air amphitheater that had hosted cemetery's most important annual ceremony, Decoration Day, since its completion in 1873. A key deficiency was its capacity of 1,500 people, which could not accommodate the increasing crowds wishing to honor the nation's dead and hear its most prominent speakers. Decoration Day ceremonies held on May 30, 1903, for example, were attended by an estimated 10,000 people, and ceremonies through the 1910s were also overcapacity (fig. 1.37).[65]



Figure 1.37. The Decoration Day ceremony at the 1873 amphitheater, May 30, 1919, showing crowded conditions that had been common since the turn of the century. Note the canvas cover over the seating area. This was the amphitheater's last Decoration Day ceremony. (National Archives, Photographs of American Military Activities, ca. 1918-ca. 1981, Record Group 111)

Judge Ivory G. Kimball, an officer of the Grand Army of the Republic, began a campaign to build a new amphitheater immediately following his participation in the 1903 ceremony. He wrote that the 1873 amphitheater "was not only inadequate for the purpose and entirely too small for the immense gathering which congregated there but was a disgrace to the Nation whose heroic dead were intended to be honored."[66]

Kimball's assessment that the amphitheater was a "disgrace" reflected a belief that the amphitheater was itself a memorial; indeed, Arlington as the premier national cemetery had no singular monument to the soldier dead. Aside from the 1880 marble lectern that was inscribed with "E Pluribus Unum," the 1873 amphitheater had no obvious commemorative attributes. Its modest architectural scale, style, and construction harmonized the structure into the surrounding landscape—appropriate in the 1870s scale of the national cemetery, but not befitting its heightened patriotic significance and the country's imperial aspirations at the turn of the century.

McMillan Plan Context

Kimball and other critics of the 1873 amphitheater were most likely viewing it in the context of the Senate Park Commission's recent plan for the improvement of



Figure 1.38. Rendering from the McMillan Plan showing proposed character of public space on the Washington Mall, 1902. ("View Showing Proposed Treatment of Basin, Terraces, and Capitol Approaches, Head of Mall," Plate 29 in Charles Moore, editor, *The Improvement of the Park System of the District of Columbia*, 1902)

Washington, D.C. released in 1902, known as the McMillan Commission Plan. Members of the commission included Daniel Burnham, the architect who had overseen planning of the Chicago World's Fair in 1893, as well as landscape architect Frederick Law Olmsted, Jr. and other prominent architects and artists. The commission sought to restore, develop, and supplement L'Enfant's original plan for Washington based on the tenets of the City Beautiful Movement that developed out of the Chicago Fair—a reform of architecture and city planning based on neoclassical principles, monumental grandeur, and public space. New buildings and improvements to public grounds proposed for Washington under the plan featured a formal character and use of classical styles, such plans for the National Mall that featured pools, fountains, balustrades, and allées of trees (fig. 1.38).[67]

The McMillan Commission recognized the importance of Arlington National Cemetery as a national landmark and sought to integrate it visually and physically into the planned improvements for Washington. A chief component of the plan was the construction of the so-called Memorial Bridge across the Potomac to link Washington with Arlington—a project envisioned as a tribute to American valor and a symbol of reconciliation between North and South. By the time the commission updated the plan in 1902, the project had been in the works for seventeen years. The commission called for the Memorial Bridge to be built on a visual axis created by Arlington House and the site of a proposed memorial to Abraham Lincoln at the terminus of the Washington Mall (fig. 1.39).[68]

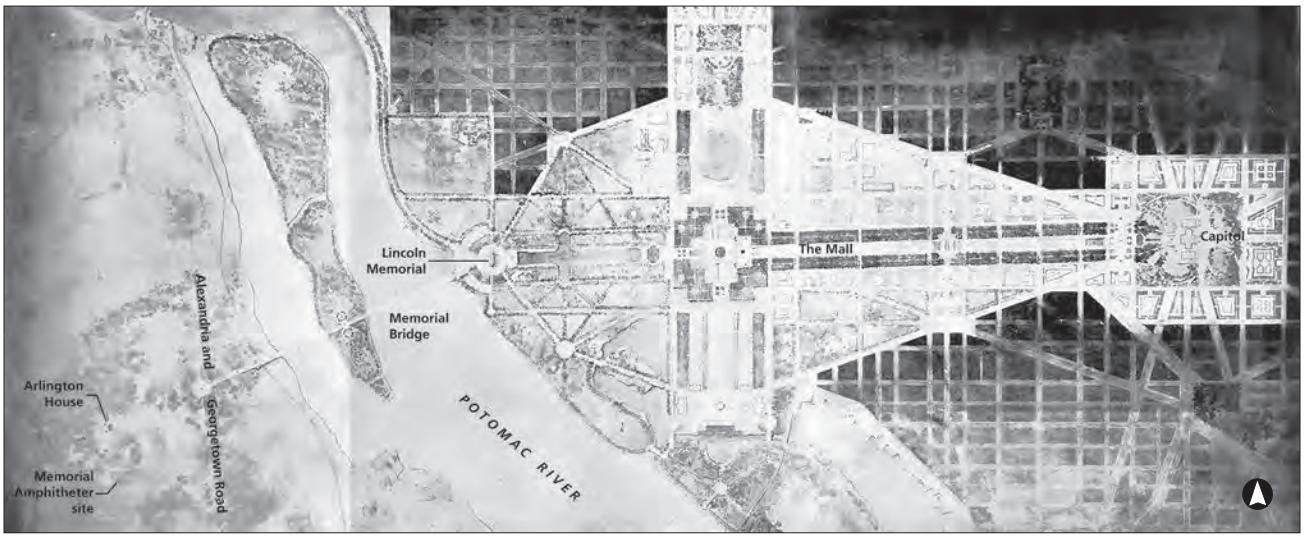


Figure 1.39. McMillan Commission's 1902 plan for the "Mall System," showing formal, axial plan that extended from the proposed Lincoln Memorial to Arlington House. (Charles Moore, editor, *The Improvement of the Park System of the District of Columbia*, 1902, plate 19, annotated by SUNY ESF)

The McMillan Commission's report also made recommendations for the landscape of Arlington National Cemetery and criticized the array of types and styles of private markers and other monuments that the Army had allowed, especially at officer graves. The commission stressed the importance of maintaining the distinctive character of national cemeteries in the planning for the development of the area around the future Memorial Amphitheater site:

> Nothing could be more impressive than the rank after rank of white stones, inconspicuous in themselves, covering the gentle, wooded slopes, and producing the desired effect of a vast army in its last resting place. Those spaces reserved for burials of officers and their families, however, exhibit all the heterogenous forms which disturb those very ideas of peace and quiet which should characterize a spot sacred to the tenderest feelings of the human heart. In particular, the noble slopes toward the river should be rigorously protected against the invasion of monuments which utterly annihilate the sense of beauty and repose. This is one of the most beautiful spots in the vicinity of Washington: it should not be defaced or touched in any way, and a law or rule should at once be passed forbidding the placing of any monument on this hill. [69]

Initial Planning for a New Amphitheater

In 1903 following the crowded Decoration Day ceremony at the 1873 amphitheater, Judge Ivory G. Kimball, acting on behalf of the Grand Army of the Republic (GAR) which had been instrumental in erecting the old amphitheater, persuaded Secretary of War Elihu Root that Arlington needed a new amphitheater because of the issues with capacity and its inadequate commemorative character. On December 21, 1903, Secretary Root submitted a request to Congress that it appropriate $5,000 to develop preliminary plans for a new amphitheater. Secretary Root turned to one of the Army's own architects, Frederick D. Owen with the U.S. Army Corps of Engineers, to develop a preliminary plan, or what was reported as a "sketch" of the new amphitheater. For the site plan and other proposed improvements in the cemetery, the War Department contracted with engineer and landscape architect Charles Wellford Leavitt, Jr.[70]

Architect Frederick Dale Owen of Washington, D.C. had an established record designing federal buildings and commemorative works, extending back at least to 1890 when he worked with First Lady Caroline Harrison on additions to the White House. In 1902, he published a report on a proposed equestrian statue of Major General George B. McClellan in Washington, for which he designed the pedestal and overall concept. Landscape architect Charles Wellford Leavitt, Jr., of New York City, who used the title "landscape engineer" on the Arlington project, had opened his own firm in 1897 and had a prolific career in designing public parks, private residences, school campuses, stadiums, and cemeteries. He also had a deep interest in city planning. [71]

Leavitt began his site planning at Arlington with an inventory of important trees, which he completed in February 1904 (see fig. 1.32). Two months later in April 1904, he completed a plan of the cemetery showing the proposed amphitheater, presumably by Owen, and other proposed improvements—it was, in essence, Arlington's first master plan (fig. 1.40). The site selected was not at the 1873 amphitheater, but rather the only expansive, unwooded, largely level open space within the cemetery: the gravel pit south of the Spanish-American War and U.S.S. Maine burial sections. Leavitt's plan reflected the same attributes of the City Beautiful Movement incorporated into the McMillan Plan for Washington two years earlier, superimposing a classical formality onto the existing picturesque estate landscape and informal drives and burial areas developed by the War Department in the southern expansion. The proposed amphitheater was to be an expansive, rectangular turf plaza (assembly area) that overlooked new burial areas framed by two ceremonial tree-lined approaches from symmetrical entrances on Alexandria and Georgetown Road. The amphitheater plaza was framed on either end by buildings: on the east by a large rectangular stage or rostrum, and on the west, the main building containing a ceremonial entrance, receiving vault, and

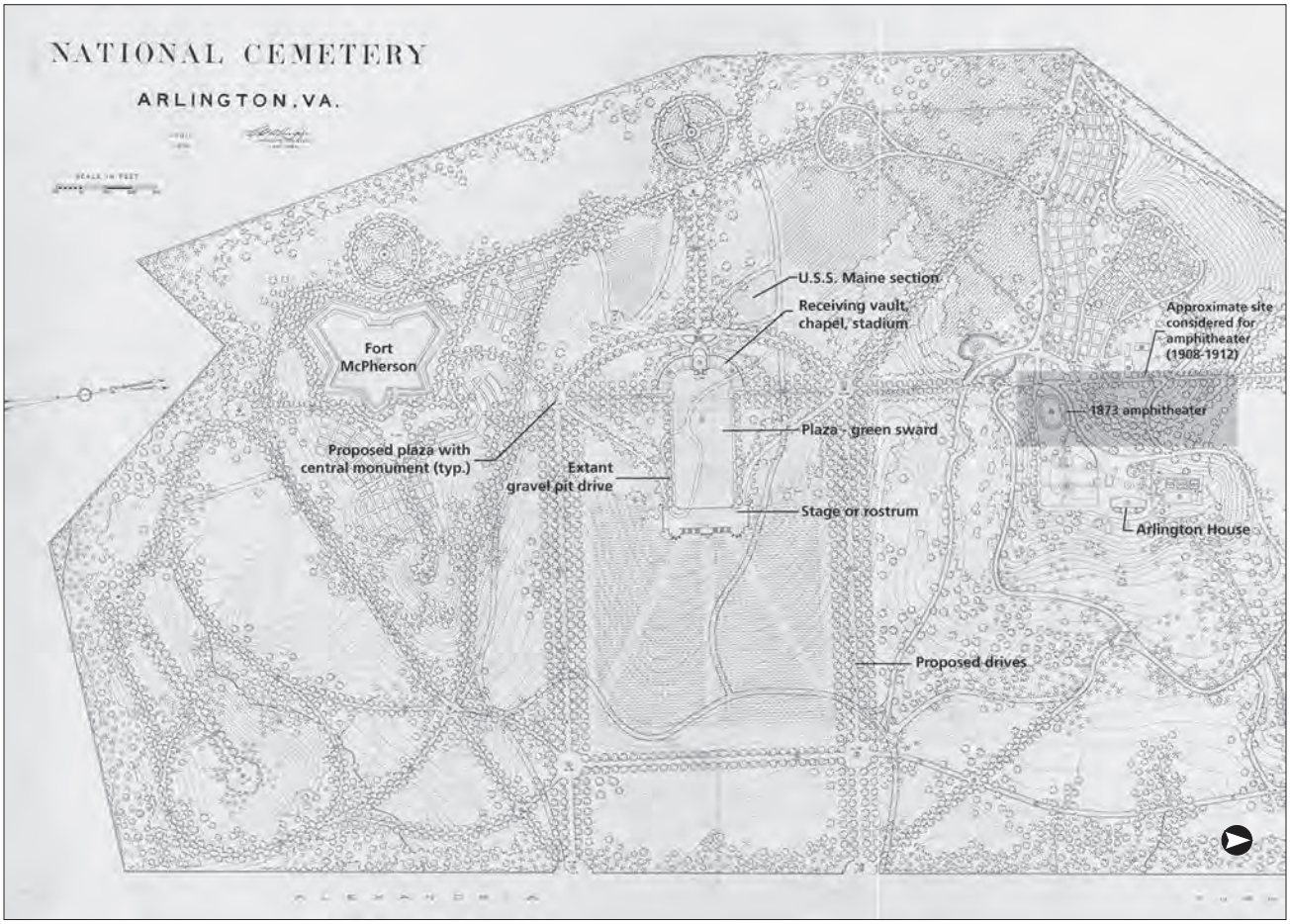


Figure 1.40. Proposed improvements to Arlington National Cemetery dated April 1904 showing new amphitheater and grand, neoclassical landscape with tree-lined axial roads and monuments superimposed on existing informal landscape. This plan shows the initial amphitheater plan by Frederick D. Owen. Shown by dashed lines were the extant features at the amphitheater site, including the loop drive around the former gravel pit. (Detail, Charles Wellford Leavitt, Jr., "National Cemetery, Arlington, VA.," April 1904, Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

chapel, with stadium seating in the curved wings. The design took advantage of the panoramic views to the east across the Potomac River. [72]

Most likely soon after Leavitt completed his plan in April 1904, the War Department undertook initial improvements to the proposed amphitheater site by channeling a stream to the south into a concrete gutter that roughly paralleled one of the proposed drives, and by filling the gravel pit and removing most of the approach drive at the site where the amphitheater was proposed.[73]

In early 1904, with the plans by Owen and Leavitt underway or possibly complete, Judge Kimball approached the prominent New York City architectural firm of Carrère and Hastings at the recommendation of Secretary Root to develop another preliminary plan for the amphitheater. Established in 1885, Carrère and Hastings was known primarily as patrician architects of country estates and public buildings whose work was in a classical Beaux-Arts style based on French Eclecticism. One of their most important commissions was the New York Public Library main branch, designed in 1897 and still under construction in 1904 (fig. 1.41). [74] For the Arlington amphitheater, Judge Kimball recalled that he asked the firm to prepare "tentative plans" to submit to the House Appropriation Committee based on his overall description of the intended character. A member of the firm, presumably Thomas Hastings who would serve as the primary designer of Memorial Amphitheater, came to Washington to meet with Kimball, and he subsequent prepared the "tentative plans" that were submitted to the House committee.[75]

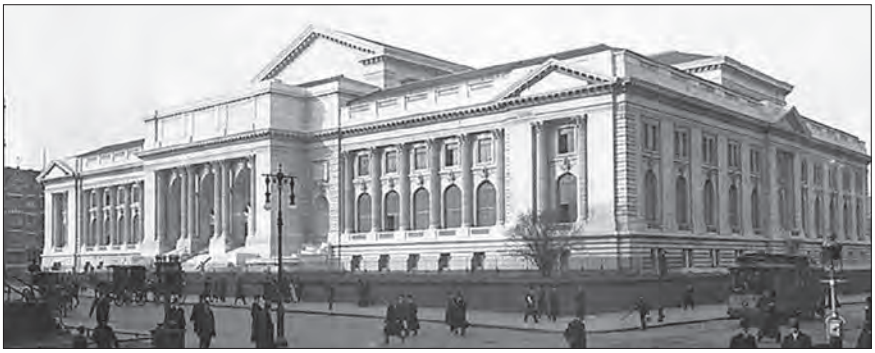


Figure 1.41. A 1907 view of the New York Public Library main branch designed by Carrère and Hastings in 1897, a design that was most likely familiar to the Arlington Memorial Amphitheater Commission. (New York Public Library Digital Collections,"View of the Building from Forty-second Street east of Fifth Avenue," https://digitalcollections.nypl.org/items/510d47dc-38ce-a3d9-e040-e00a18064a99)

The amphitheater bill with the Carrère and Hastings tentative plans was not reviewed favorably by the House Appropriation Committee. On behalf of the War Department, Kimball submitted the bill for reconsideration in the 1905 and 1907 sessions of Congress, but it failed to advance. Upon the advice of the Chairman of the House Committee on Public Buildings and Grounds, Kimball then prepared a new bill for the Committee's consideration as part of the larger Public Buildings Act, which passed on May 30, 1908. The legislation appropriated $5,000 to a body formed to "cause plans and estimates to be prepared for a Memorial Amphitheater at Arlington, Virginia, and report the estimated cost thereof to the Congress."[76] This legislation formally set the name "Memorial Amphitheater," and established what became known as the Arlington Memorial Amphitheater Commission. Its members included the Secretary of War, the Secretary of the Treasury, the Superintendent of the U.S. Capital Building and Grounds, one member of the Grand Army of the Republic (GAR), and one member of the United Spanish War





Figure 1.42 (top). The House Office Building designed by Carrère and Hastings in 1904 and completed in 1908, photographed ca. 1909. (Collection of the Architect of the U.S. Capitol)

Figure 1.43 (bottom). Thomas Hastings' 1911 commission for Grand Army Plaza in Manhattan, showing formal design with monumental focal points that would also be characteristic of his site design for Memorial Amphitheater. (Detroit Publishing Company postcard, ca. 1920)

Veterans. Judge Kimball served as the representative of the GAR. The commission's first meeting was June 8, 1908.[77]

At this first meeting, the Arlington Memorial Amphitheater Commission selected Carrère and Hastings as the architects of the project, with no mention of the prior plans by Owen and Leavitt. The Commission reported that Carrère and Hastings had already "devoted considerable attention to the project of a memorial at Arlington, and having already prepared rough plans of such a structure, was requested to submit completed plans and estimates for the consideration of the commission."[78] By this time, the firm had gained additional prestige for their design of the House (Cannon) Office Building and Senate (Russell) Office Building in Washington (fig. 1.42). Attributed to Thomas Hastings and completed in 1908, the design reflected acceptance of a restrained Beaux-Arts classicism for government buildings, and the firm's expertise in relating buildings to their contexts.[79] This attention to the landscape was also evident in the firm's park and city planning work, exemplified by a redesign of Grand Army Plaza at the southeast entrance into Central Park, where Thomas Hastings created a formal, monumental mall organized around a fountain and a statue of Civil War General William Tecumseh Sherman (fig. 1.43).[80]

Carrère and Hastings developed the initial sketch of the Arlington amphitheater into a developed set of illustrative plans and submitted them to the newly established Commission on July 9, 1908. Over the next four months, the architects continued to refine its designs, and on November 18, 1908, submitted final preliminary plans. At its meeting on January 27, 1909, the Commission unanimously decided to recommend approval of the Carrère and Hastings plans to Congress and requested an appropriation of $750,000 for final design and construction.[81]

The Carrère and Hastings design was a marked change from the rectangular amphitheater shown on the 1904 Leavitt plan, although the architectural program was similar, including a crypt, a reception hall, and open-air seating for 5,000, but not a chapel. Instead of an expansive, rectangular plaza, Carrère and Hastings designed an elliptical amphitheater surrounded by a colonnade with entrances at the primary axes, along with a rostrum and a one-story reception building fronted by a monumental portico with six grouped columns (fig. 1.44). In explaining the design to the Commission, the architects wrote,

> In making the accompanying designs for the suggested memorial in the Arlington Cemetery it has been our endeavor to obtain a classic and serious character in order to express the dignity of the purpose for which such a building will be constructed. With this in view, we have specially studied

> such classic structures as the Theater of Dionysius at Athens and the Roman Theater at Orange, besides other conspicuous classic examples, at the same time endeavoring to make the design, while classic, in character with the old colonial buildings of Washington, such as the White House, the Capitol, and others.[82]

Although they did not reference the 1873 amphitheater, Carrère and Hastings perpetuated several of its characteristics in the new building through use of an elliptical form, perimeter colonnade, and open-air seating, although on a much larger footprint of 34,000 square feet. The architects felt that an open-air design to the amphitheater would maintain the character of ancient Greek and Roman amphitheaters, and "would have far more dignity and solemnity, and at the same time effect a great saving of money, as such as roof would be an expensive construction to build."[83]

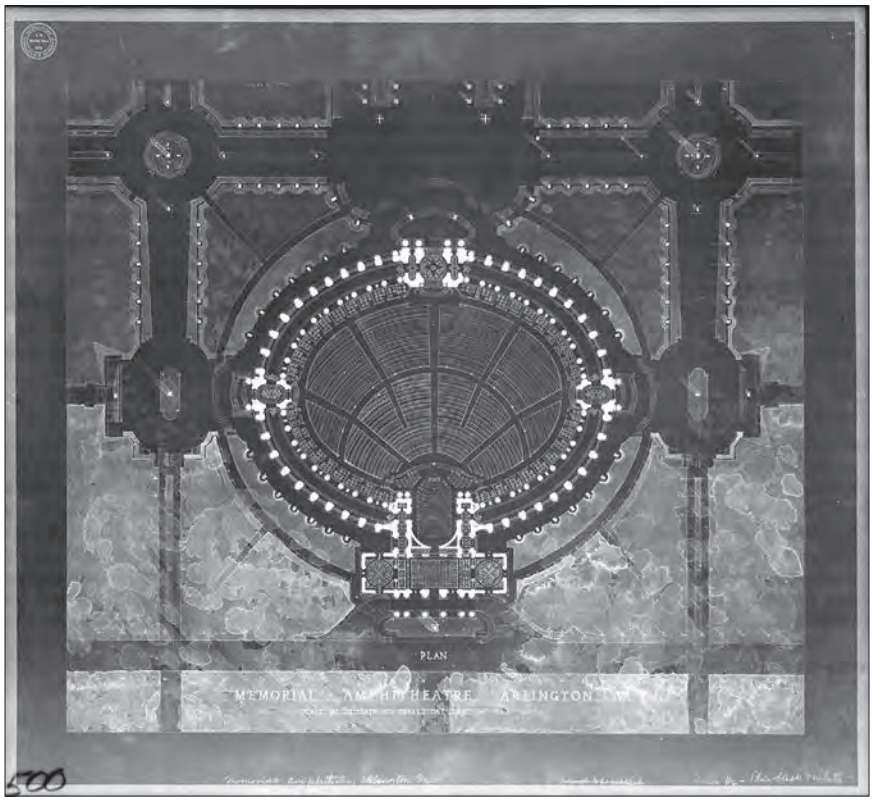


Figure 1.44. Carrère and Hastings plan for Memorial Amphitheater and its surrounding grounds in the general area of the 1873 amphitheater, probably finalized in November 1908. This is most likely one of two plans submitted to the Arlington Memorial Amphitheater Commission on November 18, 1908 and approved by the commission at its meeting on January 27, 1909. The companion plan, sketches, and elevations have not been found. (National Archives Still Picture Division, 121-BD-500A)

Judge Ivory Kimball and the War Department believed the most appropriate place for the new amphitheater was the site of the 1873 amphitheater, rather than the open field south of the U.S.S. Maine section proposed in 1904. Kimball recalled that he went over the cemetery with Army officials, and "saw every available spot where such a building could be placed, and we were unanimous in deciding that it ought to be in the location where the present alleged amphitheater is."[84] Here, the new amphitheater would be at the core of the national cemetery around Arlington House and the Tomb of the Civil War Unknowns, in direct line with the burial areas to the west and close to officer sections. This site was constrained, but as shown on the 1904 map of proposed improvements to the national cemetery (see fig. 1.40), there was open ground extending north from the 1873 amphitheater along a ravine to the back of Arlington House.[85]

Although the site of the Memorial Amphitheater had not been finalized, Carrère and Hastings developed their plans for the general area of the 1873 amphitheater. This location at the rear of Arlington House was suggested by Owen Brainard, Carrère and Hasting's consulting engineer on the project, who stated that the building plan "does not front Washington. It could not, with the plans and grounds as they are, and it can not quite be seen from Washington. It has been

placed in relation to the main drives at the cemetery rather than in relation to the Capitol, because it will not be seen from the Capitol."[86] Carrère and Hastings designed a formal landscape around the building consisting of a grid of drives and walks, with vehicular access to the top and side entrances, and narrower drives or walks to the bottom entrance in the reception hall (see fig. 1.44). The main vehicular entrance was off the drive at the top, where the architects designed a wide concourse at the end of a grand boulevard that may have been intended to extend west toward the main Civil War burial area. At the intersections and termini of the drives were islands for monuments or other features. These orthogonal elements conveyed the same formal, axial design that characterized the City Beautiful Movement and the McMillan Plan for Washington but were a stark contrast to the older informal landscape of Arlington National Cemetery.[87]

Despite the more detailed plans produced by Carrère and Hastings, Congress was not ready to approve the Memorial Amphitheater project as submitted in 1908 or early 1909, and the bill was reintroduced in the following Congress. On March 29, 1912, the Senate Committee on Public Buildings and Grounds heard testimony on "A Bill for the erection of a memorial amphitheater at Arlington Cemetery," and the companion House committee heard the same bill on August 2, 1912. By this session, the Arlington Memorial Amphitheater Commission had decided to construct the amphitheater in white marble rather than a less expensive stone, to add a chapel, and to build the approach roads. Thomas Hastings felt these changes could be built within the existing overall design and the proposed $750,000 appropriation. He made several other refinements, and most likely had a more polished elevation for Congress to review at the hearings in 1912 (fig. 1.45). This rendering showed a slight redesign of the front portico to six-evenly spaced Corinthian columns, along with several other features not evident in the earlier site plan (see fig. 1.44).[88]



Figure 1.45. Carrère and Hastings' revised front elevation of Memorial Amphitheater with the six-column portico at the entrance to the reception building, ca. 1912. At the time, the amphitheater was not for a definite site, but was most likely intended to face the Tomb of the Civil War Unknowns to the east. (National Archives Still Picture Division, 121-BD-500B)

At the 1912 hearings, Judge Kimball testified about the inadequacy of the 1873 amphitheater and the need for a grand new memorial made more urgent by the passing of Civil War veterans. He referred to a 1911 resolution by the GAR that there "was no suitable memorial to the soldier dead erected in any national cemetery," and that it should be at Arlington because it "is the great burial place of the Nation, and the place where it and its guests gather on Memorial Day to honor its soldier dead."[89] John McElroy, Past Vice President of the GAR, testified that "Arlington should have a national memorial of this kind; something greater than the Pantheon at Rome, or in France, or Westminster Abbey in England."[90] To further elevate the importance of the bill, Kimball read from a Decoration Day address that President Taft gave at Arlington the year before:

> Again it seems appropriate to remind Congress of the neglect to construct in this Valhalla of the Nation a suitable edifice in which to hold these ceremonies of sufficient size and comfort to accommodate the growing numbers whom this beautiful anniversary will call here, and at the same time to mark by its size, its grandeur, and its simplicity of classic beauty the affection and reverence that the Nation cherishes for this yearly renewal of our vows of patriotism over the graves of those whose lives and memory embody and typify in the highest degree love of country. [91]

The Senate and House committee raised concerns about costs, the commemoration of Confederates, the use of a non-government architect, procedural issues, and design details including whether a cover should be built over the seating area. After the hearings, the Senate and House approved the bills authorizing the plans. It would not be until March 4, 1913, seven months after the hearings and four years after the Arlington Memorial Amphitheater Commission approved the plans, that President Taft signed legislation authorizing the construction of Arlington Memorial Amphitheater with Carrère and Hastings as architects, at a cost of $750,000. The legislation did not, however, stipulate the location of the building.[92]

THE MEMORIAL AMPHITHEATER GROUNDS, 1913 (DRAWING 1.1) [93]

In early 1913 prior to passage of the Act of Congress that authorized construction of Memorial Amphitheater, the twenty-four-acre site where the building would be constructed consisted of an open field at the crest of Arlington Ridge, with views of the U.S. Capitol and other landmarks to the northeast. The open character of the landscape, as compared with older portions of the cemetery to the north, was a legacy of clearing during the Civil War and subsequent agricultural use by formerly enslaved people and others associated with Freedman's Village. No trace remained of their field patterns, houses, barns, and other improvements that the War Department removed beginning in 1889, except for scattered fruit trees that may have remained from the freedmen's orchards.

The amphitheater site had undergone some improvements, probably following initial plans for the amphitheater that were developed in 1904. This site work

included a concrete gutter in the shallow valley south of the amphitheater site, which replaced a natural stream bordered by brush. Grading had smoothed out the top of the knoll where the amphitheater would be built, leaving little evidence of a gravel pit that had been opened at some point between 1888 and 1893, or its approach road. A tree-lined stub of this road off Farragut Drive remained. The entire site was most likely mown, replacing scrubby old-field succession that had grown up on the former farm fields after 1888.

The open field of the amphitheater site was bordered by Farragut Drive to the north, Porter Drive to the south, Grant Drive to the east, and McPherson Drive to the west, all of which had most likely been built by 1893 (the eastern extension of Farragut Drive was built by 1897).[94] The roads were lined by rows of deciduous trees planted prior to 1904. Burial areas surrounded the field, expect to the east where the undeveloped hill sloped down to the cemetery enclosure wall along Alexandria and Georgetown Road. To the south was a large officer burial area with numerous private monuments and young specimen trees on the ridge that contained the rebuilt Civil War earthwork, Fort McPherson. To the west of the Memorial Amphitheater site were the U.S.S. Maine and Spanish-American War burial sections that were established in 1899, with their rows of uniform government headstones within irregularly shaped burial areas. The Spanish-American War monument, a tall column, was the most prominent feature in the area; the U.S.S. Maine section's memorial—an anchor and cannons—was less conspicuous. Young evergreen and deciduous trees framed both memorials. To the west, the circular Confederate burial section developed in 1901 had no central monument yet. To the north of the amphitheater site was the main U.S. Civil War burial area and the edge of woods that marked the south boundary of the national cemetery prior to its expansion begun after 1888.

In the winter of 1913, the future Memorial Amphitheater grounds showed little evidence of the major transformation about to take place. With Congressional approval of the plans by Carrère and Hastings and authorization of the $750,000 cost on March 4, 1913, final design, site work, and construction would soon be underway.

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1864–1913 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. U.S.Coast Survey, "Part of Arlington Virginia" (Meigs survey, 1864)
2. U.S. Army, "Map of the Arlington Estate, VA." (1888)
3. Quartermaster General, "National Cemetery, Arlingoton VA." (1893)
4. Depot Quartermaster, "Map of the Arlington, VA. National Cemetery" (1897, rev. 1901, 1912)
5. Depot Quartermaster, "Improvement of Gravel Pit" (1901)
5. Chas. Leavitt, "National Cemetery, Arlington, VA Plan Showing Location" (1904)
6. U.S. Army, "Reservation Arlington Reservation, Virginia" (1911)
7. U.S. Army/Wm. Duncan, "Arlington Reservation, VA." (1914)

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2020

LEGEND

- Building (all removed)
- Gravel road
- Other surfaced area
- Drainage Feature
- Monument
- Headstones
- Contour lines 5' intervals
- Mown turf
- Trees and other Vegetation
- Woods
- Stream, perennial, intermittent
- Feature removed during period

NOTES

1. Drawing shows landscape in 1913 with features added (labeled with date) and removed (dashed line, labeled in italics) since ca. 1864. Not all features added or removed since 1864 are shown.
2. All features shown in approximate scale and location.
3. Headstone symbols are representative and do not correspond to individual markers; extent shown is approximate.
4. Location and extent of woods and riparian brush is conjectured.
5. Current drive names are identified in parenthesis.
6. Evergreen trees outside of the detailed areas may not be distinguished with evergreen symbol.

0 100 200 Feet

Drawing 1.1

MEMORIAL AMPHITHEATER DESIGN AND CONSTRUCTION, 1913–1920

On March 4, 1913, after years of planning, President Taft signed legislation authorizing construction of Memorial Amphitheater. On May 15, 1920, seven years and a world war later, the Arlington Memorial Amphitheater Commission held a grand ceremony to dedicate the new, gleaming white building (fig. 1.46). With its elliptical open-air form, classical details, and monumental portico overlooking Washington, D.C., Memorial Amphitheater established a new commemorative focus at Arlington National Cemetery. Its design and function recalled characteristics of both the 1873 amphitheater and Arlington House, and reinforced Arlington's connection to the national capital envisioned by the McMillan Plan of 1902. Two weeks after its dedication, Memorial Amphitheater hosted its first Decoration Day ceremony in somber remembrance of the many who gave their lives in World War I and prior wars.[95]

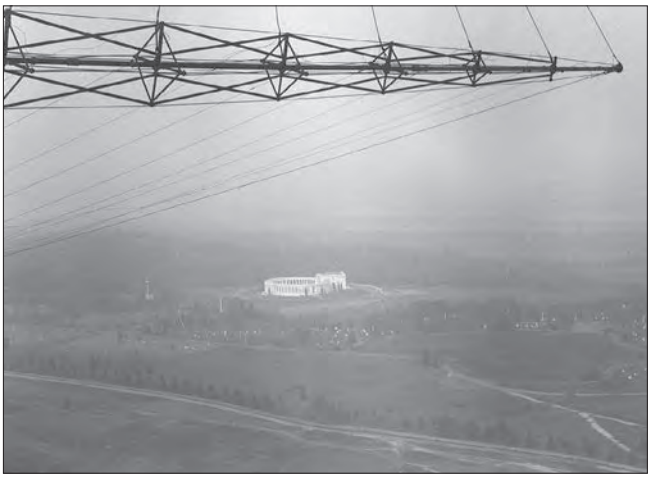


Figure 1.46. Distant view of the newly completed Memorial Amphitheater, looking northeast from one of the three Naval Radio Station towers, ca. 1920. The line of evergreens in the foreground marked the boundary between the national cemetery and Fort Meyer. (Library of Congress, pnp-hec-29500-29596u)

CEMETERY CONTEXT

During the seven years that it took for final design and construction of Memorial Amphitheater, several related new developments were implemented in Arlington National Cemetery and the federal district across the Potomac River. This same period saw the beginning of World War I on July 28, 1914, U.S. entry into the war on April 6, 1917, and the end of the war on November 11, 1918.

Through the World War I era, the federal government continued to implement the 1902 McMillan Plan for Washington by creating new parks and memorials. Of special relevance to Arlington was the construction of the Lincoln Memorial, which formed the Washington end of an axis with Arlington to be created by the proposed Memorial Bridge (see fig. 1.39). While the bridge project stalled, construction of the Lincoln Memorial designed by architect Henry Bacon broke ground on February 12, 1914, as Carrère and Hastings were finalizing plans for Memorial Amphitheater. Also designed in a colonnaded Beaux Arts classicism and constructed of white marble, the Lincoln Memorial was substantially completed by early 1920, a year after major construction was completed on Memorial Amphitheater (fig. 1.47). Completion of the surrounding landscape and decorative details on the building delayed the dedication until May 30, 1922, two years after the dedication of Memorial Amphitheater.[96]

Figure 1.47. The newly completed Lincoln Memorial looking west with the reflecting pool under construction, 1920. Arlington National Cemetery is on the heights in the left distance. (Detail, Harris & Ewing photograph, Library of Congress, reproduced in *The Atlantic*, February 16, 2016)



Aside from timing, style, and commemorative purpose, another issue in common between the Lincoln Memorial and Memorial Amphitheater was review by the Commission of Fine Arts (CFA). After release of the McMillan Plan in 1902, Presidents Roosevelt and Taft consulted with several of the plan's authors on matters relating to the location of public buildings and memorials in Washington. Because of issues related to the unofficial nature of these consultations, Congress passed legislation in 1910 to create the Commission of Fine Arts "as a body of experts to whom Congress and the executive departments could refer questions relating to the development of the city of Washington and any other subjects in which questions of art are involved."[97] Although legally the CFA had an advisory role, its recommendations were generally treated as requirements. Several of its members had served on the McMillan Commission, including architect Daniel Burnham, who served as the first chair, landscape architect Frederick Law Olmsted Jr., and Secretary Charles Moore. Other members of the CFA during development of the Lincoln Memorial and Memorial Amphitheater included sculptor Daniel Chester French, who designed the Lincoln statue in the memorial, and Thomas Hastings, architect of Memorial Amphitheater.[98]



Figure 1.48. The Confederate Memorial dedicated in 1914, looking northeast with the Memorial Amphitheater site in the right distance, ca. 1915. Some of these shrubs (Eastern redcedar) may have been transplanted around Memorial Amphitheater. (Library of Congress, pnp-npcc-31900u)

As federal property, Arlington National Cemetery came under the purview of the Commission of Fine Arts. However, projects that had been underway since prior to the CFA's establishment in 1910 were not reviewed, such as the Confederate Memorial in the circular Confederate section that was dedicated in 1914 as Carrère and Hastings were finalizing their plans for the amphitheater a short distance to the east. Given the mostly open character of the landscape, the new Confederate Memorial was visible from the Memorial Amphitheater site, across the planned site of the U.S.S. Maine Memorial (fig. 1.48).[99]

U.S.S. Maine Memorial and the Commission of Fine Arts

At the time of the Confederate Memorial's dedication in 1914, another new memorial was being planned at the U.S.S. Maine section directly to the east. In 1910, Congress passed legislation calling for the raising of the battleship U.S.S. Maine from Havana Harbor, where it was still resting with human remains. Its explosion in 1898 had led to the start of the Spanish-American War. Congress appropriated $100,000 to raise the ship, inter the remains at Arlington, and "to remove the mast of the wreck of the said battleship Maine and place the same upon a proper foundation in Arlington National Cemetery, at or near the spot where the bodies of those who died through such wreck are interred."[100]

Before the mast memorial was advanced, the Army Corps of Engineers raised the U.S.S. Maine from Havana Harbor in fall 1911 and shipped the mast and other

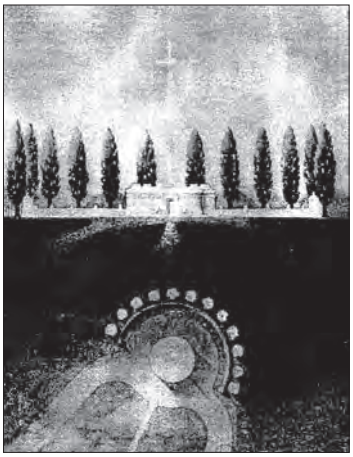


Figure 1.49. Initial accepted design of the U.S.S. Maine Memorial by Nathan C. Wyeth, 1913. (National Archives. RG 66, from Historic American Building Survey, U.S.S. Maine Memorial, HABS VA-1348-G)

relics to the Washington Navy Yard for storage. The remains from the wreck were reinterred in the U.S.S. Maine burial section the following March. As this work was underway, the War Department issued a competition for the memorial's design and made a selection in February 1912. Before approving this design, the Commission of Fine Arts (CFA) was brought into the review, and in May 1912, it issued its disapproval.[101] Because of the national interest in the memorial and the design challenge presented by incorporating a relic into it, the CFA recommended that the War Department seek a new design and "employ an architect of recognized experience and reputation in monumental work..."[102]

The War Department accepted the CFA's recommendation and selected architect Nathan C. Wyeth, an alumnus of Carrère and Hastings, to develop a new design for the memorial.[103] Wyeth's design was for the mast to be installed on a simple, drum-like base of white granite and set within a circular plaza framed by a classical-style stone fence and a screen of columnar trees (fig. 1.49).[104]

Although Congress stipulated a general location and Wyeth was specific about the siting of the memorial, the Commission of Fine Arts under the guidance of Frederick Law Olmsted, Jr. and Daniel Chester French advised the War Department early in 1913 that it needed a comprehensive plan for Arlington National Cemetery to inform the siting of the memorial, along with two other major projects then being planned—Memorial Amphitheater and Memorial Bridge. At the time, Arlington National Cemetery had no such approved plan, although it did have the plan developed by Charles Leavitt, Jr. in 1904, but it was based on the initial rectangular form of the amphitheater, not Carrère and Hastings' oval plan. The CFA requested that the War Department give it authority to name a landscape architect for a new comprehensive plan, and to cooperate in its development. The Secretary of War approved this recommendation on February 27, 1913. The CFA approached the well-known artist, architect, and landscape architect Charles A. Platt to design the plan, but the project fell through because there was no appropriation to cover Platt's $10,000 fee.[105]

The CFA therefore did not press its recommendation for the general plan and in May 1913 approved the site of the U.S.S. Maine Memorial at the head of the burial section, where the vertical mast would echo the 1902 columnar monument at the head of the Spanish-American War section to the south. The revised site plan, which was approved before the site of Memorial Amphitheater had been approved, retained the old memorial with the anchor and mortars. The perimeter stone wall was simplified, and the existing informal plantings of trees were also retained in place of the formal columnar trees that Wyeth had originally proposed. In November 1913, the Quartermaster accepted a bid from Norcross Brothers Company, and construction was underway by January 1914 and completed the following winter. On February 15, 1915, two weeks prior to the ground breaking for Memorial Amphitheater, the U.S.S. Maine Memorial was dedicated. Within



Figure 1.50. Ceremony at the recently completed U.S.S. Maine Memorial, looking southeast with the construction mast for Memorial Amphitheater in the background, 1916. Note concrete curbs that would also be used for the approach roads to Memorial Amphitheater. At lower left is a Bivouac of the Dead tablet, a standard feature of Civil War-era national cemeteries. (Library of Congress, np-hec-03500-03562u)

a month, construction would begin on Memorial Amphitheater, which was sited due west on axis with the mast of the U.S.S. Maine Memorial (fig. 1.50).[106]

LEGISLATION, LOCATION, AND FINAL DESIGN

The legislation authorizing construction of Arlington Memorial Amphitheater, signed on March 4, 1913, designated Carrère and Hastings as the project architects and set the budget at $750,000 covering the cost of the building and its approaches (grounds), but did not specify the location. The legislation included authorization of a non-sectarian chapel, which could be part of the amphitheater or a separate building. The 1913 Act did not make funding available, and only approved the expenditure of $250,000 of the total to begin construction. These funds would not be appropriated until August 1, 1914, when Congress passed the Sundry Civil Act for Fiscal Year 1915. This appropriation allowed planning for construction to finally get underway. [107]

The 1913 Act extended the authority of the Arlington Memorial Amphitheater Commission to oversee the final design and construction. The earlier composition of the Commission was continued, with Judge Kimball serving a lead role as the representative of the G.A.R. until his death in 1916, when he was replaced by Colonel John McElroy. On August 12, 1914, after Congress had appropriated funds for construction, the position of Executive and Chief Dispersing Officer created to manage construction was filled by William Harts, a Colonel from the Army Corps of Engineers. In 1915, upon appropriation of additional funds, Congress added a member to represent Washington Camp 171, United Confederate Veterans of the District of Columbia, reflecting the growing appeal among some for Memorial Amphitheater to be a monument to sectional "reconciliation."[108]

Site for Memorial Amphitheater

The location of Memorial Amphitheater was one of the issues that was addressed soon after construction was authorized on March 4, 1913. While Judge Kimball had testified before Congress that the preferred site was the location of the 1873 amphitheater, the Commission of Fine Arts (CFA) had other ideas. On April 3, 1913, the Chief of the Quartermaster Corps wrote to the Secretary of War, "It is recommended that the Fine Arts Commission be conferred with as to the best location for the Memorial Amphitheatre [sic] and Chapel and approaches thereto."[109].

At its meeting on May 9-10, 1913, the CFA, of which Thomas Hastings was a member, reviewed the Carrère and Hastings plans and discussed locations for

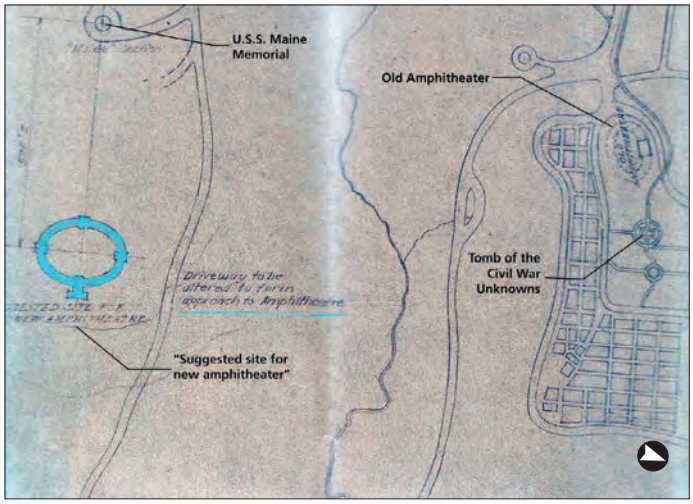


Figure 1.51. Thomas Hastings' sketch map of the new proposed site for Memorial Amphitheater with axes to the U.S.S. Maine Memorial and Arlington House (off right side of map), May 13, 1913. (Detail of blueprint appended to Letter, Hastings to Secretary of War, May 13, 1913, RG42, Entry 327, box 3, folder 1, National Archives, annotated and modified by SUNY ESF)

the building. The members joined Charles Platt, whom the CFA was soliciting to prepare the general landscape plan for the cemetery, in a tour of possible sites.[110] The outcome was a recommendation for the top of the hill east of the U.S.S. Maine section—the same site proposed on the 1904 Leavitt plan of the cemetery. Hastings developed a blueprint sketch plan showing the footprint of the new amphitheater aligned along an east-west axis from the amphitheater 575 feet west to the recently approved plans for the U.S.S. Maine Memorial (fig. 1.51). Hasting's sketch plan also indicated a north-south axis with Arlington House. He later recalled, "I remember distinctly, during our visit for the purpose of locating the Amphitheatre [sic], that the principal question was the direction of the main axis because of the view towards Washington and the probable approaches." [111] This location did not establish a direct axis with the U.S. Capitol or other landmarks on the National Mall, but they were visible to the northeast. Instead, the CFA positioned the amphitheater to have the same eastern orientation as Arlington House—both six-column porticos overlooking Washington above a greensward that extended down the hill toward the Potomac (fig. 1.52). This location also provided ample undeveloped ground to establish a fitting landscape setting for the amphitheater.[112]

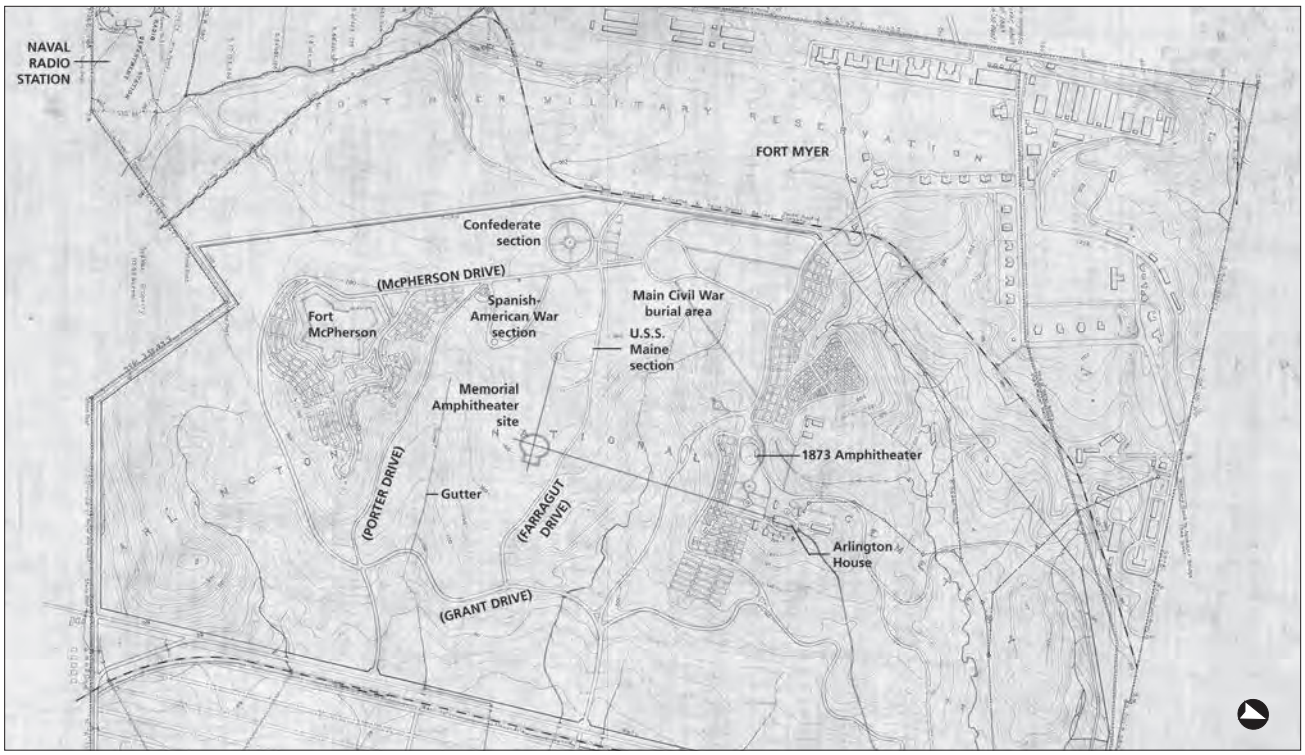


Figure 1.52. Map of the U.S. Army's Arlington Reservation dated 1914 annotated to show the site selected for Memorial Amphitheater, its relationship to Arlington House and the proposed U.S.S. Maine memorial, and the extent of undeveloped surroundings. (Detail, "Arlington Reservation, VA," drawn by William Duncan based on Army survey, 1914, Arlington National Cemetery Engineering Division, annotated by SUNY ESF)

After the CFA approved this site at its May 9-10 meeting, Thomas Hastings wrote to the Secretary of War on May 13, 1913, recommending the new location to the Arlington Memorial Amphitheater Commission:

> At the last meeting of the Fine Arts Commission, of which I am a member, the location of the proposed Arlington Memorial Amphitheatre, -for which our firm has made plans, -was referred to our Commission to suggest an appropriate site in the Cemetery...
>
> We, as architects, feel very much pleased with the location which has been suggested, as the plan adapts itself so well to the site, and while it is not far away from the center of the Cemetery, it would be so unrelated to other monuments, and in fact so clear of encroachments that the immediate surroundings could be treated to harmonize with the design. We hope that your Committee [Arlington Memorial Amphitheater Commission] will think well of the suggestion which has been made.
>
> Mr. Charles Platt was with our Commission [CFA] when we visited the grounds and he also heartily approved of the suggested site.[113]

Hastings sent copies of the blueprint sketch map to each member of the Memorial Amphitheater Commission for their consideration. While Judge Kimball may have been disappointed by the removal of the amphitheater from the core of Arlington, Hastings and the CFA must have convinced him and his fellow Commission members about the attributes of the new site. At its meeting on July 9 and 10, 1913, the Arlington Memorial Amphitheater Commission approved the location selected by the Fine Arts Commission. [114]

Architectural Changes

At its July 9, 1913, meeting the Arlington Memorial Amphitheater Commission also approved a motion directing Carrère and Hastings "to proceed to perfect their detailed plans and specifications and to advertise for bids, to the extent that this can be done without determining whether a chapel is to be included in the Memorial or erected outside thereof." [115] Up until this point, Carrère and Hastings had only been paid $2,500 for the preliminary plans reviewed by Congress in 1909.[116]

On August 12, 1914, eleven days after Congress appropriated the first $250,000 for final design and construction, the Commission approved the incorporation of a chapel into the amphitheater and instructed Carrère and Hastings to produce the detailed plans necessary to solicit bids for construction. By September 28, 1914, the architects had produced a complete set of twenty-eight blueprints of the building, and additional modifications were made in subsequent working sets and specifications presented to the Commission on October 12, 1914. As finalized in November, the overall design of the building remained the same as in the 1908 design—an elliptical colonnade with an open seating area and a reception

building at the front that incorporated the stage or rostrum. The building was to be constructed of white marble for the columns and cladding, and brick for the core walls and foundation. The decision to use marble not only reflected prevailing styles of classical architecture but also related the building to the marble government headstones in the surrounding burial areas.[117]

Carrère and Hastings modified some details of their 1908 design due to the addition of the chapel and the new hilltop site, among other factors. Perhaps to give the structure more prominence on this rise, the reception building was enlarged from one to two stories and its interior ell was elongated to incorporate the chapel in the basement with the rostrum or stage above it, facing the assembly area (fig. 1.53). The basement of the entire building was raised, which required an increase in the number of steps to the entrances. The roof on the colonnade was changed from a tiled gable roof to a flat roof that could accommodate spectators. The north and south portals were reduced in scale to single-arch porticos, but the west triple-arched portal facing the U.S.S. Maine Memorial, which was a simplified version of the entrance to the New York Public Library, remained. While the east façade served as the formal front, this west portal was closest to the Fort Meyer gate that was the functional main entrance to the cemetery. The name of the building would be inscribed at this west portal.[118]

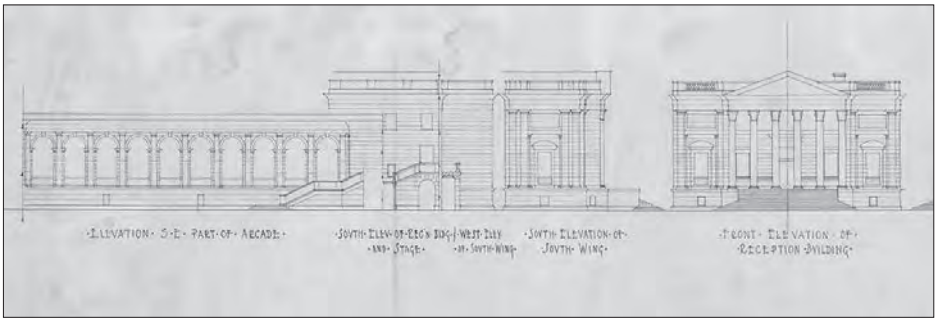


Figure 1.53. Elevations of Memorial Amphitheater by Carrère and Hastings showing revised two-story reception building and raised foundation, circa fall 1914. (Detail, "Diagram of Elevations, Memorial Amphitheatre Arlington VA," RG 77, Office of the Chief of Engineers, National Archives II, research courtesy of Benjamin Brands)

Initial Site Design

As Carrère and Hastings were finalizing the architectural plans and specifications in fall 1914, they were working with the Army to assess the conditions of the site to verify the location of the building's foundations. On October 10, 1914, the Army Corps of Engineers made test pits along the proposed foundation and reported that the ground consisted of hardpan or layers of clay in varying thickness over a bed of compact sand at a depth of about eight feet—a legacy of the last ice age when recurrent floods led to deposition of gravel, sand, and clay along the ancestral Potomac River. The engineers undertook tests to determine the load bearing capacity of the ground and determined that it was subject to settlement. They therefore recommended that footings for the marble structure go down to the sand layer or about eight feet, requiring an additional cost of about $1,900. J. A. O'Connor, the Captain of Engineers, reported to the Commission,

> To go to the compact sand layer is a question of insurance. Shallower foundations may be obtained in the clay that will provide against any unequal settlement sufficient to cause cracks in the marble, but to obtain foundations safe beyond doubt will almost certainly require that they go down to the sand

> bed. . .For a similar structure in which the extra strain would be taken up by steel or some tougher material, such as granite, this insurance might not be justified, but for an ornamental marble building, it is my present opinion that the foundations should go to the sand bed even at the increased cost.[119]

On October 23, 1914, Carrère and Hastings revised the location of the amphitheater by pushing it west to between the 180 and 185 contour lines with its center 485 feet east of the U.S.S. Maine Memorial, so that it was on more level ground (fig. 1.54). Because it was close to the test pits the Army made on October 10, Thomas Hastings did not recommend making new ones. To further save costs, he recommended to the Commission that the footings be designed to carry 2.5 tons per square foot, writing that the "sand should easily be capable of three- and one-half tons without compression."[120]

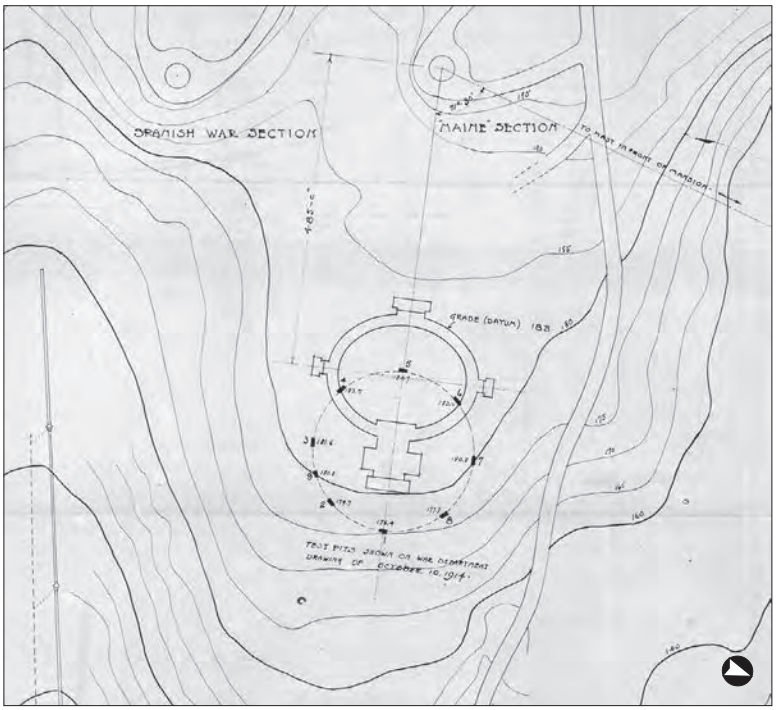


Figure 1.54. Map of test pits showing original planned amphitheater site and footprint showing revised site, October 23, 1914. The line at left may indicate that the concrete gutter installed around 1904 to channel a natural stream was to be replaced with an underground pipe. (Detail, Carrère and Hastings, "Part Plan of Arlington National Cemetery Showing Location of Amphitheatre," October 23, 1914, Project 38, drawing 6, Arlington National Cemetery, Engineering Division drawing 1023_1564)

With the siting of the amphitheater and the architectural plans finalized by November 1914, Carrère and Hastings turned its attention to finalizing the approaches and designing the grounds, since the plan they had earlier developed was not for this site. The hilltop location required substantial new structures to accommodate the approach roads, which the architects illustrated on a site plan that was most likely drawn around the time the architectural plans were finalized in late 1914 (fig. 1.55).[121]

Due to the slope of the ridge, Carrère and Hastings did not propose axial approaches as they had in their initial plans, but rather a curving approach road that branched off the east-west drive to the north (Farragut Drive) and encircled the front of the reception building on a terrace supported by classically detailed masonry retaining walls. This alignment not only fit the topography but also was in keeping with the general character of existing drives in the cemetery. The approach drive continued around the south side of the amphitheater, but closer to it than Farragut Drive on the opposite side due to the slope of the ground—creating a somewhat asymmetrical layout. The drives met at a small courtyard in front of the west portal of the amphitheater, where two additional curving drives were proposed to connect to Farragut Drive on the northwest and to the Spanish-American War section on the southwest. These drives were intended to frame the U.S.S. Maine burial section, with walks lined by allées of trees that reinforced the axis between the two memorials.[122]

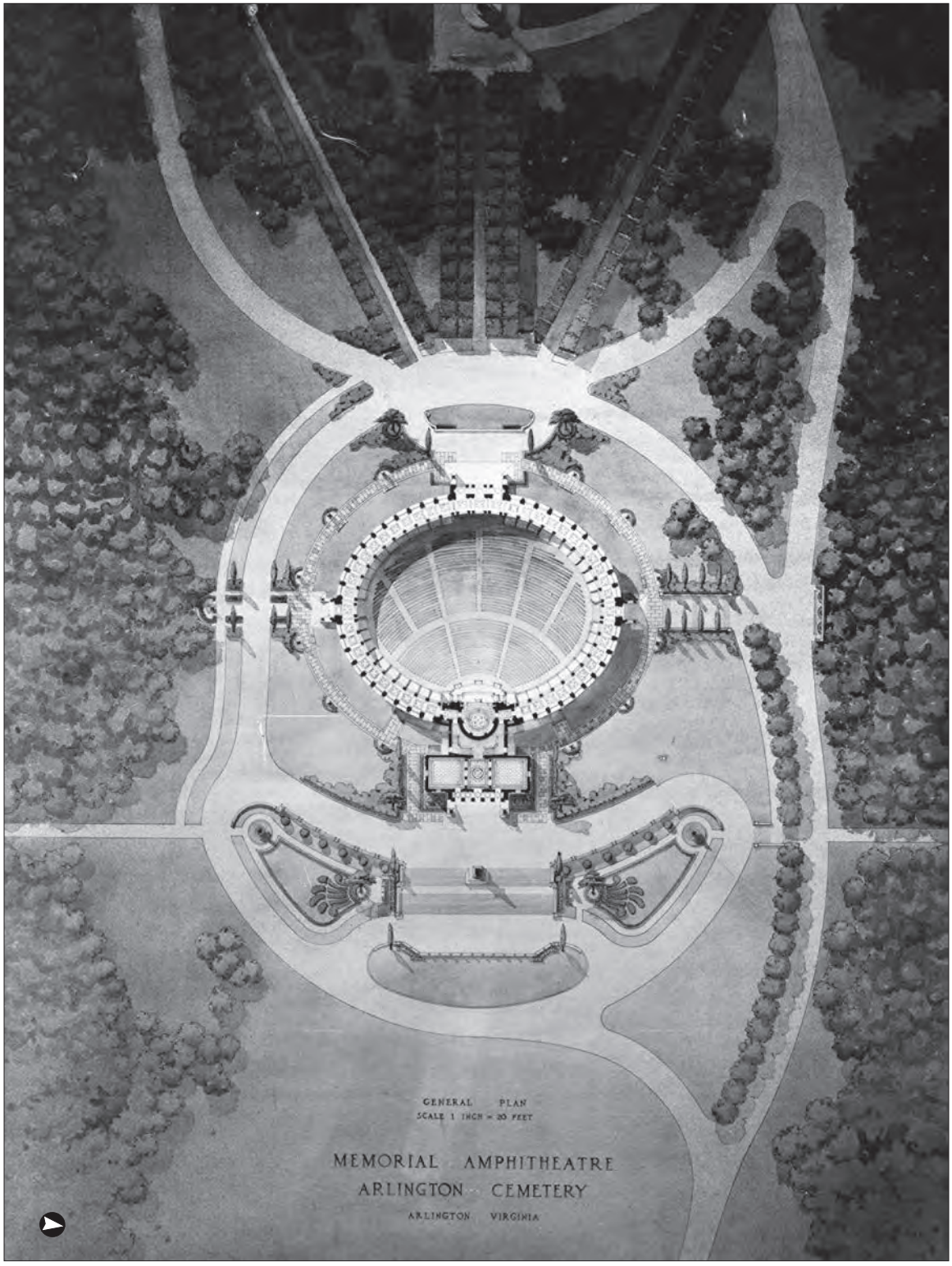


Figure 1.55. Rendering of the initial Carrère and Hastings site plan for the Memorial Amphitheater grounds showing approaches and axis with the U.S.S. Maine Memorial (top of drawing), circa late 1914. (Undated drawing by Carrère and Hastings, Arlington National Cemetery archives, October 1915 cornerstone memorabilia box)

Carrère and Hastings designed the main, eastern approach to the amphitheater with a monumental set of steps that featured a central sculptural figure on a pedestal that was planned as a monument to peace (see fig. 1.55).[123] The islands formed by the approach drive were ornamented with elaborate lawn beds, border hedges, fountains at the ends, and conical shrubs along the retaining wall. The lower lawn was treated more simply, with stone bollards fronting the steps. The grounds immediately around the amphitheater featured an elliptical-shaped flagstone walk with benches at set intervals. Smaller plazas extended off the south and north portals, lined by columnar shrubs reminiscent of Italian countryside. The rectangular courtyard at the west portal featured a low retaining wall off the main drive. The entire site was to be framed on the north and south by woods, while the eastern hillside was to remain open to maintain the view toward Washington.

To further illustrate their site plan, Carrère and Hastings produced an aerial perspective looking southwest from the main approach (fig. 1.56). This drawing, which was published in the Washington *Post* on April 4, 1915, under the headline, "Memorial Amphitheater at Arlington to Commemorate Nation's Dead," was most likely produced after the site plan, since it shows several changes. The elaborate beds were eliminated from the lawns to either side of the east steps,

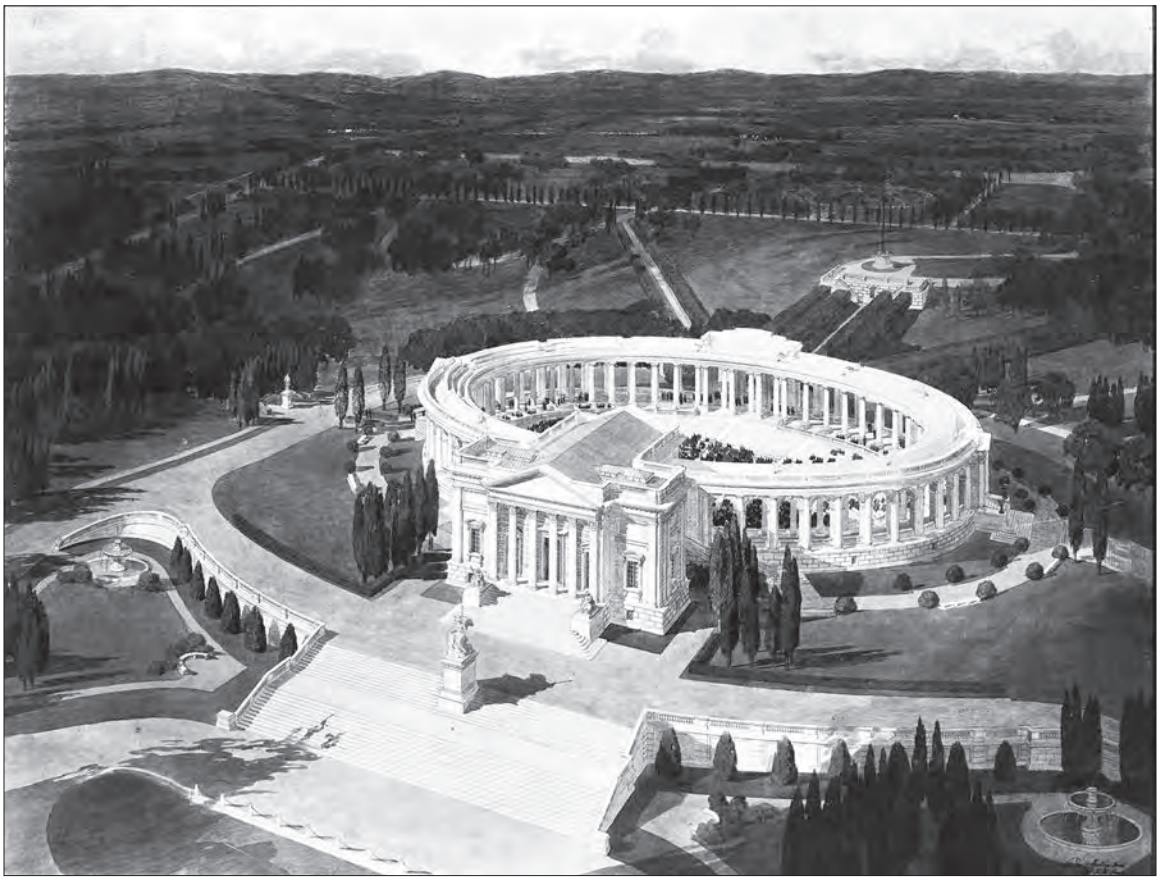


Figure 1.56. Perspective of Memorial Amphitheater showing initial design for the grounds and the so-called memorial to peace at the main steps, looking southwest circa spring 1915. In the background is the U.S.S. Maine Memorial. (Undated drawing by Carrère and Hastings, October 1915 cornerstone memorabilia box, ANC Historical Research Collection)



Figure 1.57. Elevation of the front of Memorial Amphitheater showing initial design for the grounds, looking west, circa spring 1915. Although it does not show the same shrubs as in figure 1.56, it appears to be the same general plan with some features removed or simplified. (Undated drawing by Carrère and Hastings, ANC Historical Research Collection, October 1915 cornerstone memorabilia box)

columnar shrubs replaced masses of plantings at the sides of the reception building, and rounded shrubs were added along the perimeter walk. The architects repeated this slightly simplified design in a perspective elevation of the eastern front of the amphitheater produced around the same time (fig. 1.57). The two drawings emphasized the eastern side with the reception building that faced Washington as the front of Memorial Amphitheater.[124]

CONSTRUCTION OF THE AMPHITHEATER BUILDING [125]

On November 6, 1914, the Arlington Memorial Amphitheater Commission advertised construction bids for both the building and approaches. The Commission must have been certain of approval by the Commission of Fine Arts (CFA) because it was not until November 25, 1914, that the CFA approved the plans. On December 7, 1914, Judge Kimball and Colonel William Harts, the Executive and Chief Dispersing officers of the Commission, opened bids from twenty-two firms that represented 105 different proposals on account of alternatives for different types of marble. [126]

It took some time for the Commission and Carrère and Hastings to narrow down the list, with particular attention paid to the best marble for the project. The costs were tabulated by the amphitheater, approaches, and incidentals, with quotes for Colorado Yule marble coming in the most expensive, followed by Danby (Vermont) marble and South Dover marble. At some point between January 18 and February 4, the Commission and Carrère and Hastings apparently decided to segment the work on the approaches for a future phase of the project.[127] At its meeting on February 4, 1915, the Commission reviewed a final slate of bids for construction of the amphitheater building from Norcross Brothers Company, which was then nearing completion of the U.S.S. Maine Memorial, and from Thomas O'Reilly and the George A. Fuller Company. Shortly thereafter, the Commission selected the low bid by Fuller and their alternative to use Danby, Vermont marble at a cost of $529,400, with $41,837 for additional work not included in their main bid. This left $178,763 for the approaches and incidentals.[128]



Figure 1.58. Excavation for the foundations of Memorial Amphitheater, view of progress looking northwest, circa March 1915. In the right background is the construction field office. The U.S.S. Maine Memorial, dedicated a month earlier, is barely visible in the left background. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)

Danby marble, quarried by the Vermont Marble Company, was known for its bright white color with light veining and for its purity, durability, and strength. The American Red Cross Building in Washington, a memorial to the women of the Civil War that was under construction in 1915, was clad in Danby marble. The Lincoln Memorial then also under construction was using Colorado Yule marble, a very pure white marble with little veining. Its use, decided in 1913 prior to the Commission's selection of Danby Marble for Memorial Amphitheater, was controversial because of issues related to quality and durability of the stone.[129]

The Commission signed a contract with the George A. Fuller Company on February 11, 1915. Three weeks later on March 1, a small ground-breaking ceremony was held with Secretary of the Navy Josephus Daniels and Judge Kimball digging the first ceremonial spadesful of earth. Two days later, Congress appropriated another $400,000 for construction, bringing the total to $650,000. A cornerstone laying ceremony was scheduled during a planned G.A.R. encampment the following September. Construction was to be substantially completed by February 1917, with an expected dedication date to be held on Decoration Day, May 30, 1917. [130]

The George A. Fuller Company began its work immediately after the groundbreaking. A frame field office was built northwest of the site, and by the end of March 1915, the company had excavated 4,816 cubic yards out of an estimated total of 7,000 cubic yards and had begun pouring the concrete footings (fig. 1.58). By July 15, 1915, construction of the brick foundations was underway (fig. 1.59). Plans for a cornerstone laying ceremony were rescheduled for October 13, 1915, as the work on the foundations was nearing completion and the first marble blocks were being installed along the base of the reception building. By this time, a tall construction derrick had been set up at the building site to move the marble blocks into place. On the rough ground at the front northeast corner of the site, the Commission erected a platform for the cornerstone laying ceremony and decorated it with flags and tropical plants from inside Arlington House. Just off the front of the platform was the marble cornerstone that was positioned into place at the northeast corner of the reception building foundation by the construction derrick (fig. 1.60). At the conclusion of the ceremony, two memorial trees were planted in the front of the amphitheater—

Figure 1.59. Progress on the brick foundations looking southwest from the reception building, July 1, 1915. In the background are Navy radio station towers, burial section around Fort McPherson, and the Spanish-American War memorial. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)





Figure 1.60. The cornerstone laying ceremony looking northeast from the northeast corner of the reception building foundation, October 13, 1915. In the foreground is the marble cornerstone on the derrick hoist. (National Photo Company Collection, Library of Congress, LC-DIG-npcc-27671 DLC)

(presumably east of the reception building) by women's patriotic societies from Washington, D.C. in honor of two U.S. officers in the Civil War: General George H. Thomas and General William Tecumseh Sherman.[131]

The marble cornerstone was symbolically laid by President Woodrow Wilson using a trowel designed by Frederick D. Owen, the Army architect who had made the first plans of the amphitheater in 1904. The ceremony was a time for supporters of Memorial Amphitheater to reiterate the building's symbolic and functional purposes. Judge Kimball spoke of Memorial Amphitheater as a symbol of reconciliation—a contested concept often done at the expense of African American civil rights and an accurate narrative of the history of the Civil War:[132] "…a building…located in this most sacred spot, hallowed by being the resting place of heroes, many of whom fought against each other, but are now sleeping peacefully together in this campo santo, and are, by their memories, teaching patriotism."[133] The speeches also emphasized Memorial Amphitheater's context as part of the larger improvement of Washington, and in particular the planned connection through the unbuilt Memorial Bridge. Secretary of War Newton D. Baker spoke of how the bridge would "couple up this Amphitheater with the Lincoln Memorial on the other side, making a great composite monument, at one end the resting place of the heroic dead, and at the other the monument to the great, simple, patriot President."[134]

Figure 1.61. Extent of construction on September 1, 1916, looking east. Note the view of the U.S. Capitol in the left distance. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)

Following the cornerstone laying, construction continued with a focus on the reception building. The work did not progress as quickly as planned due to delays, mostly attributed to production problems at the Vermont Marble Company, which anticipated that it could not ship all of the marble to Arlington until summer 1917, beyond the original completion scheduled for February 1917. Despite this, the Fuller Company continued with construction, and by April 1916, the reception building with the stage arch at its west end was taking form. Over the summer, the walls and marble cladding were substantially completed, and work was underway along the base of the colonnade (fig. 1.61). By the following spring, the colonnade along the north side

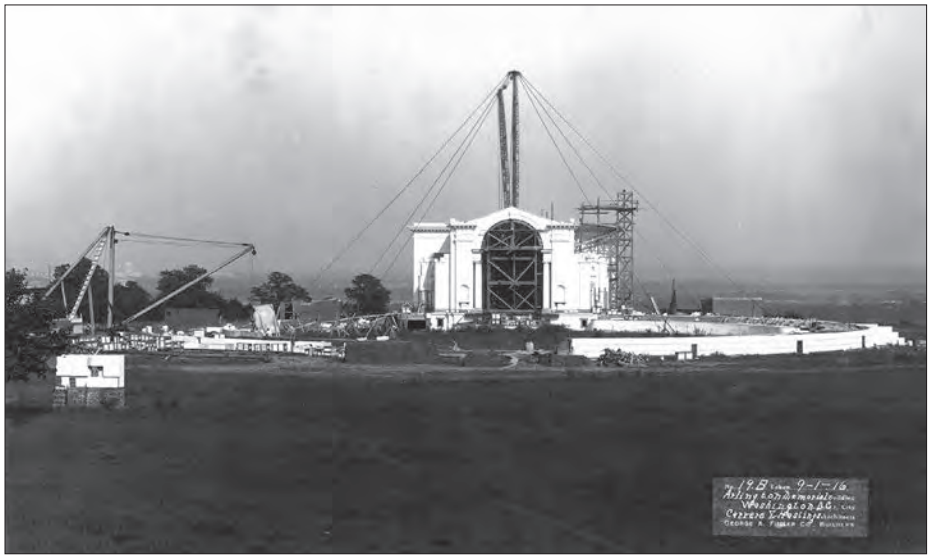






Figure 1.62 (top). The north side of the colonnade showing substantial completion, looking south, June 1, 1917. (Arlington National Cemetery, Historical Research Collection, Memorial Amphitheater Construction Album 1)

Figure 1.63 (bottom). Extent of construction looking east showing substantial completion of the west portal, September 1, 1917. (Carrère and Hastings photograph, Arlington National Cemetery, Historical Research Collection, Memorial Amphitheater Construction, Loose Folder)

of the amphitheater was nearly complete (fig. 1.62). U.S. entry into World War I in April 1917 led to additional delays and labor shortages, but over the summer of 1917, with the final shipments of marble on site, the entire colonnade and west portal were largely finished (fig. 1.63). Work continued through the winter and by June 1918, the exterior of the building was mostly complete.[135]

The final exterior work included inscriptions and four large panel sculptures inside the east portico of the reception building by sculptor Ulysses A. Ricci, which were installed in April 1919. This sculptural frieze was executed in plaster as a cost-savings measure, with the intent of replacing it with a permanent sculpture to commemorate those who served in World War I. Inscriptions on the marble building were completed in spring 1920; no Confederate leaders were included. On the exterior, the attic above the entablature of the colonnade was inscribed with the names of battles, including ten from the War of Independence, six from the War of 1812, seven from the Mexican-American War, nineteen from the Civil War, and two from the Spanish-American War.[136]

CONSTRUCTION OF THE AMPHITHEATER APPROACHES

The contract that the Arlington Memorial Amphitheater Commission signed with the George A. Fuller Company on February 11, 1915, did not include construction of the approach roads and related structures including retaining walls, steps, and walks. The approaches, although part of the scope approved by Congress on March 3, 1913, and part of the initial construction bids advertised in fall 1914, may have been segmented to a later phase of the project because Congress had not yet allocated the funding. Carrère and Hastings greatly simplified their site design as it was translated to final construction plans and specifications over the next few years. [137]

It was not until after the cornerstone of the amphitheater was laid on October 13, 1915, that the Commission turned its attention to the approaches and rest of the grounds. By November 1915, Carrère and Hastings had produced an updated set of drawings that had several differences from the earlier rendered site plan. At the east terrace, these included replacement of the monumental set of steps with a bowed retaining wall from where visitors could take in the view

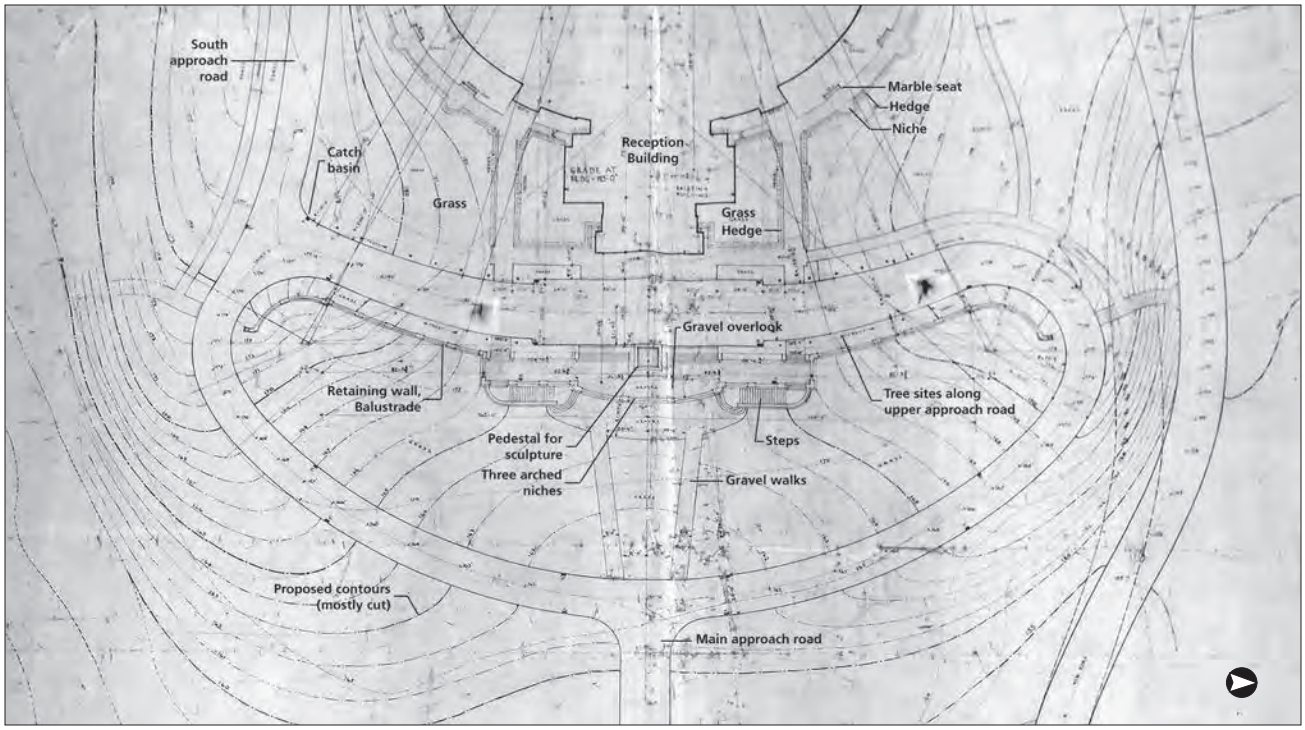
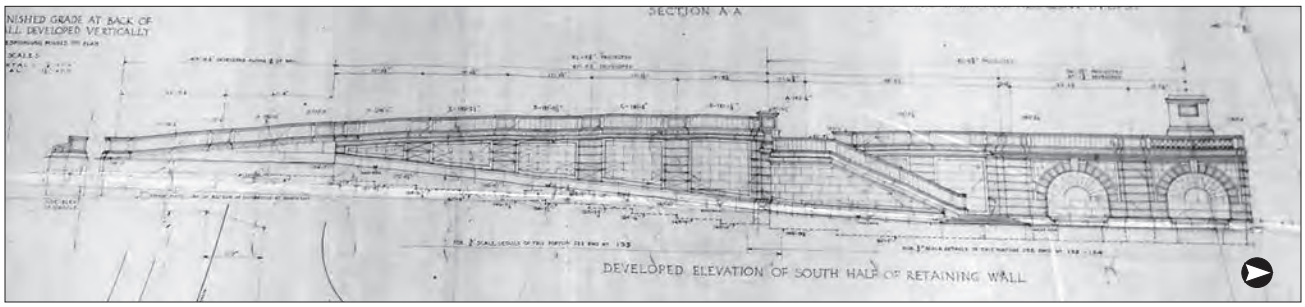


Figure 1.64. Carrère and Hastings site plan dated November 1915 showing the simplification of the eastern approach. (Detail, Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," Job 38, Drawing 27, November 1915, RG 77, National Archives, annotated by SUNY ESF. Research courtesy of Benjamin Brands)

toward Washington and then descend two smaller flights of steps at either end of the terrace (fig. 1.64, compare with fig. 1.55). Details of the terrace remained similar, including a central sculptural monument and balustrades, but three deeply recessed arched niches faced the approach instead of the monumental steps (fig. 1.65). The eastern approach road was simplified by reducing its curves, eliminating the corner fountains, and replacing the lower loop with a gravel plaza and two walks. The pedestrian circulation still included a perimeter walk around the amphitheater, although it did not specify flagstone as in the earlier site plan, but did keep marble benches across from semi-circular niches in the walk. Plantings were reduced to border hedges along the perimeter walk and trees lining the approach road on the east terrace.[138]

Carrère and Hastings also made changes to the western approach that faced the U.S.S. Maine Memorial, but maintained the earlier overall layout formed by a two-leg approach road that curved to the northwest and southwest around the U.S.S. Maine burial section (fig. 1.66, compare with fig. 1.55). The updated plan eliminated the rectangular terrace in front of the west portal and replaced it with an island that featured low, granite walls and steps that framed the short drive to the entrance steps. To the west across an enlarged, plaza-like section of

Figure 1.65. Carrère and Hastings drawing dated January 1916 showing the southern half of the east terrace wall and pedestal for the central sculpture. The arched recessed niches were planned to be approximately ten feet deep. (Detail, Carrère and Hastings, "East Retaining Wall & Steps at North & South Entrances to Amphitheatre, Approaches to Memorial Amphitheatre, Arlington, Va.," January 1916, Job 38, Drawing 38, RG77, National Archives. Research courtesy of Benjamin Brands)



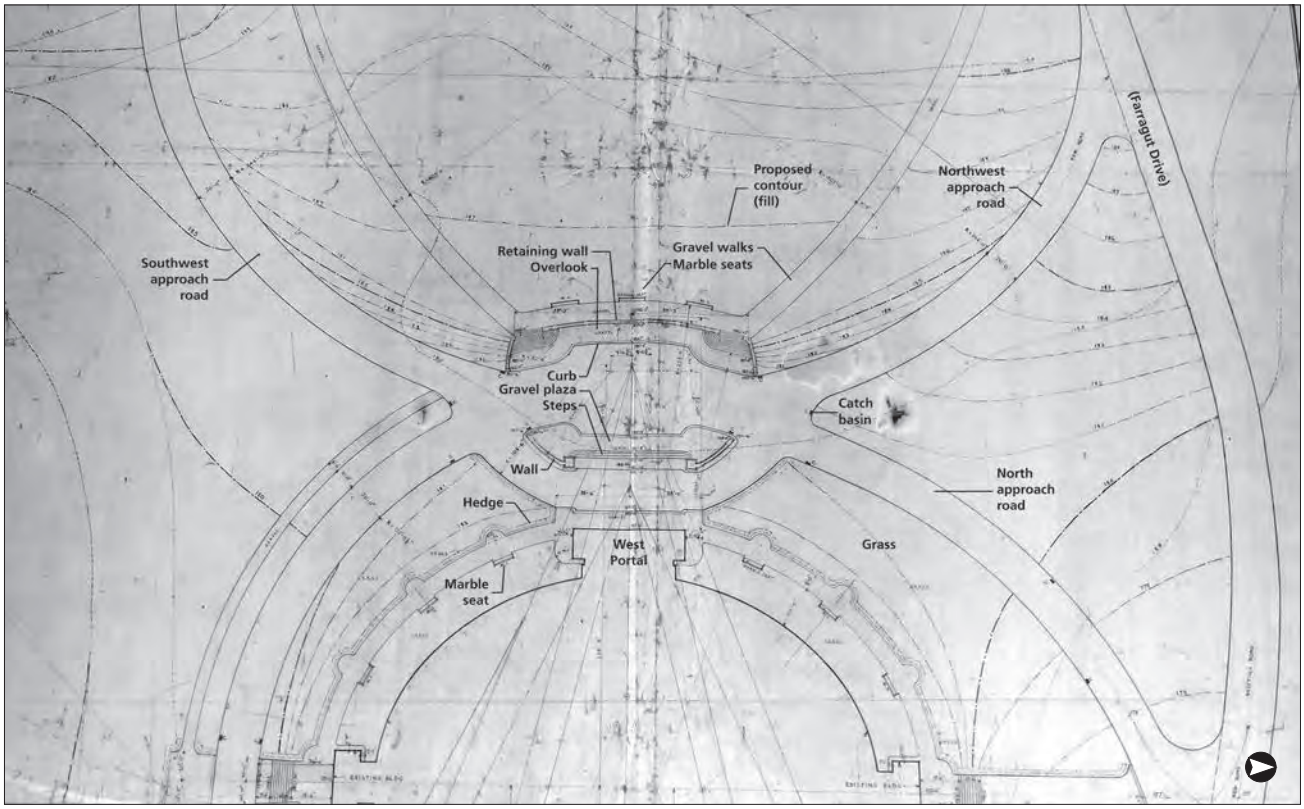


Figure 1.66. Carrère and Hastings site plan dated November 1915 showing revised plans for the western approach. (Detail, Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," Job 38, Drawing 27, November 1915, RG 77, National Archives, annotated by SUNY ESF. Research courtesy of Benjamin Brands)

the west approach road (part of current Memorial Drive), Carrère and Hastings introduced a terrace supported by a retaining wall that overlooked the U.S.S. Maine Memorial. It featured two sets of steps that led down to walks that curved outward around the U.S.S. Maine burial section, in place of the earlier diagonal walks. A major change from the earlier rendered plan was the elimination of the central walk on the axis between the west portal and the U.S.S. Maine Memorial.[139]

Col. Charles W. Newton, the member of the Commission who represented the United Spanish War Veterans, took the lead in reviewing these plans. Judge Ivory Kimball, the major force behind the conception of Memorial Amphitheater and a leader of the Commission through development of the building's final design, was in declining health. He died on May 16, 1916, just seven months after the laying of the cornerstone.[140]

In November 1915, Col. Newton visited the offices of Carrère and Hastings in Manhattan to study the plans for the "terraces and approaches with their Mr. Lamb who has been working out those details."[141] William Lamb, an *École des Beaux-Arts*-trained architect who had joined Carrère and Hastings in 1911, was most likely responsible for designing the classical-style retaining walls along the east and west terraces—a design with which Newton was "well pleased."[142] Newton, however, was not pleased with the proposed use of granite for the walls. Thomas Hastings, who was not in the office during Newton's visit, wrote him that granite "would be handsomer, making a less violent contrast with the planting

of grass, vines, and foliage itself, and also because coming in contact, as it must necessarily, with moisture and constant wear, I feel that white marble would look unkept and would not weather the same as the building itself."[143] Newton responded to Hastings on December 1, 1915 to reiterate his position about the use of marble:

> The natural slope of the ground is such that it affords a rare opportunity for beautiful treatment of which I believe we ought to take the fullest advantage… The rare beauty of the treatment of the terrace facings, with the extensive balustrade work and steps, make them practically almost a part of the structure itself, and if that idea and impression can be produced, I think it would add greatly to the impressiveness of the whole general scheme. With that idea in view, I stated that I thought there should be no difference in the material used so that there might be no difference in the color, and that nature with its changes acting on two different materials that were originally of the same tone color should not in time destroy that harmony.[144]

Col. Newton returned to the Carrère and Hastings office in early February 1916 to review the plans with Thomas Hastings, but Hastings remained unswayed by Newton's preference for marble. The plans and specifications continued to call for the use of granite, except for the pedestal of the central sculpture, which was to be white marble. The Commission of Fine Arts agreed on the use of granite in their approval of the plans in June 1916. On June 27, 1916, the Memorial Amphitheater Commission sent the Carrère and Hastings site plans and specifications out to bid. The bids covered the built masonry features of the approaches and wider grounds, including the granite-clad retaining walls, granite balustrades, granite steps and curbs, marble seats, and a marble pedestal for the sculptural monument at the center of the east terrace. Grading, roads, walks, and plantings were not part of the scope, although they were indicated on the site plan. On July 1, 1916 while the bids were out, Congress appropriated the final $100,000 of the approved $750,000 cost of the Memorial Amphitheater project. With this funding in place, the Commission would be able to proceed to construction of the masonry approaches as soon as had an acceptable bid.[145]

On July 26, 1916, the Commission opened bids from three contractors: The Marble Arch Company of New York City, the John H. Parker Company of New York City, and the George A. Fuller Company—the contractor for the amphitheater building. Each provided the names of subcontractors for the modeling and carving of the stonework, and alternate bids based on different types of granite. Fuller provided the low bid of $102,000 using Stone Mountain (Georgia) granite, and the high bid was by Parker for $139,950 using Milford (Massachusetts) pink granite. The Commission selected Fuller's middle-priced alternative of $112,500 using Fox Island granite, a light gray stone quarried by the Bodwell Granite Company of Rock Island, Maine.[146]

The Commission quickly decided that due to the high cost of the bids, which were all above the amount of the appropriation for the masonry approaches

(approximately $90,000), that the scope of the project had to be reduced. Colonel Harts, Executive of the Commission, informed Charles Newton of this on August 9, 1916. The next week, Newton responded with his disappointment in this decision:

> Thank you for your explanation of the situation regarding the terraces and approaches. I regret exceedingly the inability to complete the plans as submitted by Carrere and Hastings for they were very beautiful and you know I gave them considerable study. I suppose you have thought it not best to try and get an additional appropriation to cover the difference on the ground that elaborate masonry approaches were not originally contemplated, but that the beauty of the structure as developed in its construction demanded it. I do so dislike to have that beautiful front approach cut down, and its beauty impaired. I am wondering if the estimates were made on marble or granite—I am still of the same opinion, marble.[147]

As Newton was writing this letter, Carrère and Hastings were working with the George A. Fuller Company to reduce the scope of the project. On August 22, 1916, the company wrote to Colonel Harts, Executive of the Commission, with a list of the recommended changes that reduced their $112,500 bid cost by $22,900:

1. Removal of the west terrace wall overlooking the U.S.S. Maine memorial, including the steps, balustrades, foundations, and ramps, except for the curb. The wall and steps in the island in front of the west portal entrance were retained.
2. Removal of all marble seats that were planned along the inner side of the walk around the amphitheater, across from the circular niches.
3. Removal of the marble pedestal for the sculpture on the east terrace.
4. Substitution of Pond Eddy (Delaware River, New York) bluestone for granite on all steps, paving, and curbs; all steps to be cut without nosings. If the Commission wished to retain granite, it required an addition cost of $4,800.
5. Replacement of the deeply recessed niches within the three central arches of the east retaining wall with slightly recessed flat wall with a stone seat.
6. Change the open string of the stairways on the east terrace to a closed string (steps from the roadway to the terrace, future location of the Tomb of the Unknown Soldier).
7. Reduce the width of the balustrades by two inches.
8. Reduce all granite ashlar facing from 8 and 12 inches thick to 6 and 10 inches.[148]

By October 20, 1916, Carrère and Hastings had revised the site plan to show the changes in Fuller's scope, along with modifications that would be undertaken by others, notably the grading, walks, roads, and plantings (fig. 1.67). A month later, Thomas Hastings attending the Commission's November 22 meeting to review the revised plans, which resulted in the Commission's approval of the revised scope that the George A. Fuller Company had presented on August 22, including the use of bluestone for secondary steps rather than granite. The approved cost

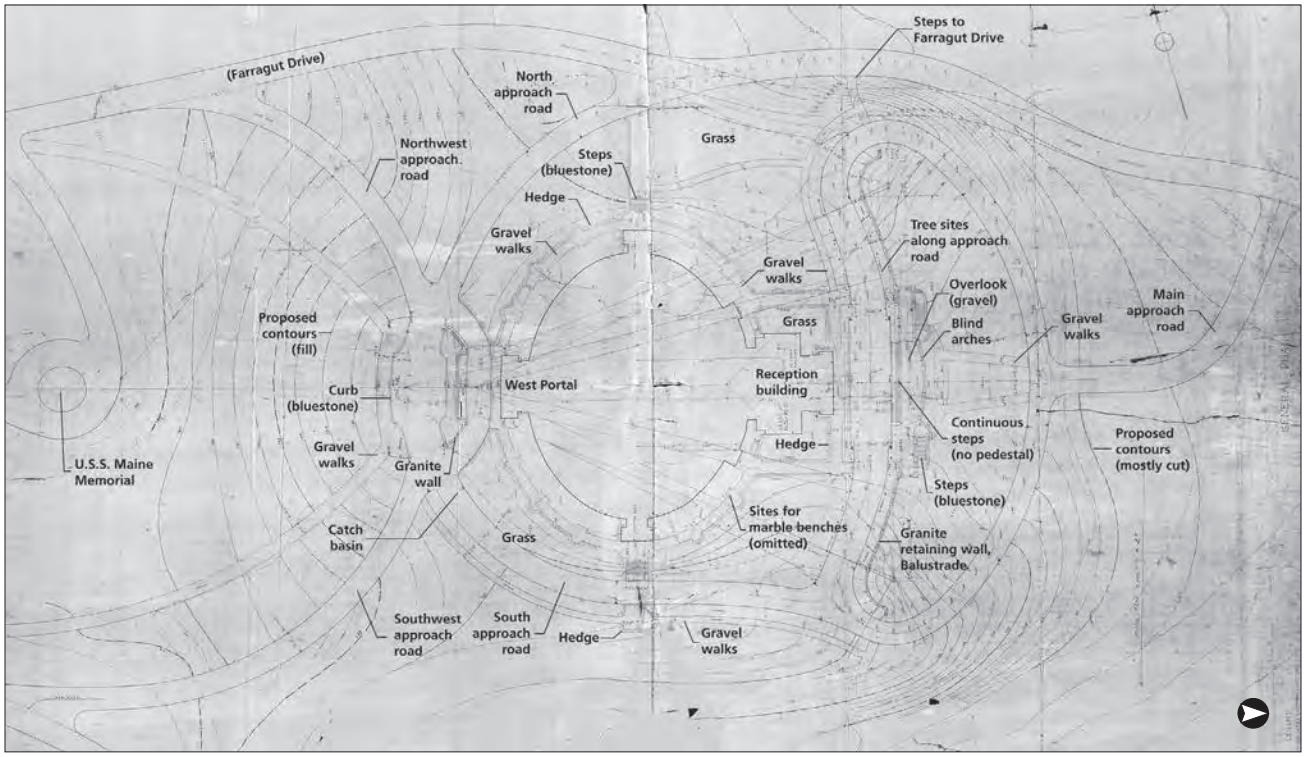


Figure 1.67. Carrère and Hastings site plan revised October 20, 1916 showing reduction of the project scope, notably elimination of the pedestal for the sculpture on the east terrace and replacement of the west terrace with an at-grade curb. (Detail, Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," Job 38, Drawing 27, November 1915 updated October 20, 1916, Arlington National Cemetery, Engineering Division, drawing 191601_1542-1)

of the contract was $89,600 plus $1,900 for modeling and carving of the stone, for a total of $91,500. The Commission probably then solicited comments from the Commission on Fine Arts because it was not until December 8, 1916, that Fuller had a signed contract for construction of the masonry approaches.[149]

Fuller began operations soon after but had to postpone most of the work due to severe winter weather. In addition, construction had to wait until a permanent water supply, sewer, and stormwater lines were constructed by day laborers under the auspices of the Office of Public Buildings and Grounds that oversaw construction of all public buildings constructed by the federal government. In May, that office's workers excavated the site of the east terrace wall to enable the construction of the concrete footings by Fuller. By July 1917, workers had excavated 2,412 cubic yards of earth and poured 214 cubic yards of concrete footings. [150]

With U.S. entry into World War I two months earlier, Fuller's ability to continue construction of both the amphitheater and the approaches slowed considerably due to material shortages and rise in the cost of labor, supplies, and transportation. After completing the foundations for the approach walls in the summer, Fuller largely ceased work on the approaches and instead focused on its work already underway on exterior and interior of the amphitheater. By October 1917, most of the bluestone for the steps and curbing had been delivered to the



Figure 1.68. State of the east terrace showing cut for the retaining wall, looking west at the nearly complete exterior of the reception building, November 1, 1917. (ANC Historical Research Collection, Memorial Amphitheater Construction, Loose Folder)

site, but the Bodwell Granite Company was having trouble delivering the approximately 10,961 cubic feet of granite for the walls. While it had some of the granite ready in August, it could not secure a vessel of the size required to transport the stone from its Maine quarry, which was located on an island. By November 1917, the only visible progress on the approaches was a deep cut where the east terrace wall was to be constructed, in front of the still rough ground at the front of the nearly complete exterior of the reception building (fig. 1.68).[151]

The delays in constructing the masonry approaches gave the Commission some time to consider further reducing the scope of the project, presumably in response to rising costs for the rest of the project. On October 3, 1917, Col. C.S. Ridley, who replaced Col. William Harts as Executive and Chief Dispersing Officer of the Commission, outlined several omissions from the approach work, including all stone work and steps on the north and south sides of the building, the steps from the north end of the main approach loop to Farragut Drive, and the low granite walls with steps and balustrades on the curved approach to the west portal. The Fuller company responded that it could not omit the cost of the bluestone steps and curbs because the stone had already been delivered, but it could omit the granite structures at the west portal for an allowance of $3,177. Colonel Ridley responded on October 9, 1917, with an approval to remove this portion of the project and acknowledged that the bluestone steps and curbs would be retained.[152]

In autumn 1917, the Bodwell Granite Company finally chartered a 500-ton ship, the schooner "William Bisbee," which set out on October 31 from Vinalhaven (Fox Island), Maine for Washington with three-fifths of the total order of granite. The quarry had difficulty producing the balance of the order because many of its laborers had been drafted, and it was facing significant financial strain due to rises in costs without compensate payments from the Army. By January 1918, the company had still not shipped the remainder of the granite, and Fuller had not yet begun construction of the walls beyond the foundation work from the prior spring.[153]

A month earlier, the Fuller Company had requested an extension on its one-year contract to complete the masonry approaches due to "extraordinary and unforeseeable conditions" that included delays in the delivery of the granite and the completion of detailed drawings by Carrère and Hastings for the east terrace wall. [154] Colonel Ridley approved an extension to November 30, 1918. In March 1918, the Fuller company resumed construction of the masonry approaches and



Figure 1.69. Initial construction on the east terrace wall looking south, April 1, 1918. Final grading, which included a substantial cut to the right of the wall, would not be undertaken until after the wall was completed. (ANC Historical Research Collection, Memorial Amphitheater Construction, Loose Folder)

set 1,074 cubic feet of granite along the base of the east terrace wall by April 1 (fig. 1.69). By June, the Commission was reporting that progress on construction was still being slowed due to labor shortages and closing of the access into the cemetery for construction vehicles. The Commission did not report on delays of the granite, meaning Bodwell must have been successful in shipping the last portion of the order.[155]

By August 1, 1918, Fuller's masons were nearly done with setting the three arches in the east terrace wall, and other worker were applying damp proofing, backfilling, building reinforced concrete slabs, and setting bluestone steps and curbs. By October 1, the east terrace wall was complete, except for the carving of the keystones on the three arches, which were still partly hidden behind the hillside that had not yet been graded (fig. 1.70). During October, the carvers completed their work on the scrollwork on the terminal caps at the north and south ends of the wall, and the keystones on the three arches, among other details (fig. 1.71). Work was also nearly complete on the bluestone steps, including the seventeen-step flight that led down from the main approach road loop to Farragut Drive (fig. 1.72). These steps, which were one of three similar sets along with those at the north and south portals, were laid on a poured concrete foundation. In December, the bluestone curbs, which were installed where the gravel walks met the drives, and bluestone steps on the east terrace were set, and the grade of the lower plaza of the terrace



Figure 1.70 (left). The east terrace wall nearing completion looking northwest across the pre-construction slope of the hill, October 1, 1918. (ANC Historical Research Collection, Memorial Amphitheater Construction, Loose Folder)



Figure 1.71 (right). The east terrace wall showing completion of the carving on the keystones, November 1, 1918. This section of the terrace wall and the steps in the background were removed in the early 1930s for the Tomb approach. (ANC Historical Research Collection, Memorial Amphitheater Construction, Album 1)



Figure 1.72 (below, left). The bluestone steps leading down from the main approach road loop to Farragut Drive, looking southwest, November 1, 1918. These steps were removed in the early 1930s for the Tomb approach. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)



Figure 1.73 (below, right). The east terrace showing completion of the masonry components and grade along the lower plaza, looking north, January 4, 1919. The steps and balustrade were removed in the early 1930s for the Tomb approach. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)

was finished (fig. 1.73). Fuller ceased work in the winter and returned in the spring to complete setting and cutting of bluestone curbs and replacing two cracked pieces of granite in the east terrace wall. In June 1919, Fuller completed the masonry approaches, eight months after its deadline extension.[156]

COMPLETION OF THE AMPHITHEATER GROUNDS AND DEDICATION

With the masonry approaches and amphitheater building largely complete by the end of 1918, the Arlington Memorial Amphitheater Commission began to execute contracts for the completion of the grounds and other work that was not part of the two Fuller construction contracts. These contracts were for plants and planting, sewers and walks, grading, catch basins, roads, and miscellaneous services and labor provided though the Office of Public Buildings and Grounds, the federal agency that supported federal construction projects.[157]

As costs were mounting due to the war, the Commission realized the original $750,000 authorized by Congress in 1913 would not be sufficient to complete the project. At its meeting on January 21, 1919, the Commission voted to request an additional appropriation of $100,000 to complete the project and fund maintenance until Memorial Amphitheater could be transferred to the care of the national cemetery. On July 11, 1919, Congress passed the Deficiency Act, which appropriated $75,000 for the completion of the amphitheater, bringing the total funding to $825,000.[158]

Grading and Construction of Sewers, Roads, and Walks

On December 26, 1918, the Commission signed a contract with the G. B. Mullin Company of Washington for excavating and grading the grounds around the

amphitheater. The contract amount was $19,436. The work of final fine grading around the building was undertaken through the Office of Public Buildings and Grounds.[159]

Grading of the Memorial Amphitheater site included significant cutting and filling, with the grading at the east terrace wall requiring a cut upwards of ten feet in depth. Mullin began work soon after the contract was signed on December 26, bringing in crews of workers and steam shovels and setting up a narrow-gauge railroad so a small steam engine could haul hopper cars from areas of cut, such as at the west portal, to areas of fill, such as in the valley to the south (fig. 1.74). The Commission reported on the progress of the grading at its meeting on January 21, 1919:

> The contractor for excavating and grading of the grounds about the memorial continued operations throughout the month, principally upon the western side of the building, the spoil being deposited on the hillside to the south. Grade levels and contours were established, ranges were laid out and pegs were set for the guidance of the contractor. The total amount of excavation during the month was 4835.15 cubic yards.[160]

Mullin completed the grading in June, with the final tally of cut and fill at 34,820 cubic yards. As the grading work was still underway in March, the Commission signed a contract with Charles H. Tompkins, the lowest bid submitted, to build the road drainage and sewage disposal system at a cost of $20,728. The road drainage system consisted of catch basins with iron grates set in concrete gutters with integral curbs that were a later addition to the Carrère and Hastings site plan.[161] The drains fed into a series of underground cast-iron or terra-cotta pipes. The sewage system had a single line that extended from the reception building to a settling basin and septic field on the hillside southeast of the main approach road loop.[162]

Construction of the drains and sewers was underway at the same time as the construction of the roads. On March 10, 1919, the Commission signed a contract with L. Morgan Johnson in the amount of $21,477 for construction of "bituminous bound macadam" roads and gravel walks—the gravel a cost-cutting substitution of the flagstone originally specified by Carrère and Hastings. Perhaps as another cost-cutting measure, the Commission omitted the southwest approach road that curved toward the Spanish-American War section, and the two walks that curved west from the west portal of the amphitheater. These omissions altered the symmetry that Carrère and Hastings had tried to impose on the



Figure 1.74. Grading operations along the west side of the amphitheater showing narrow-gauge railroad that was built to haul earth around the site, February 1, 1919. Note amount of cut visible around the frame construction office. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)



Figure 1.75. Construction of the main approach road on the east terrace looking south, May 13, 1919. (ANC Historical Research Collection, Memorial Amphitheater Construction Album 1)

otherwise informal landscape between the amphitheater and the U.S.S. Maine Memorial. By May 13, 1919, Johnson's workers had set up the edging of the main approach road on the east terrace and were rolling the crushed gravel base (fig. 1.75). By early June 1919 when the grading had been completed, Johnson had finished laying the gravel road base but had not yet built the gravel walks (fig. 1.76).[163]

In August 1919, the Commission signed contracts for completing the roads, including construction of the concrete gutters and presumably the bituminous-bound gravel road pavement, and completion of the sewers and catch basins. By late September or early October, the curbs and top pavement had been completed on the main approach road on the east terrace (fig. 1.77). Construction of the roads, walks, and drainage was completed in November.[164]



Figure 1.76. The Memorial Amphitheater grounds looking southwest showing completion of the grading and the gravel base of the approach roads, June 1919. Fuller had also just completed the east terrace wall and steps. That dark areas along the eastern terrace wall are most likely top soil. (U.S. Navy photograph, Library of Congress, pnp-hec-12400-12468u)



Figure 1.77. The main approach road on the east terrace showing completion of the concrete gutter-curbs, circa December 1919. The bituminous binder had apparently not yet been applied to the road surface. The workers in the background are shoring Eastern redcedars being planted by the Wadley & Smythe nursery. (Library of Congress, pnp-hec-29900-29959u)

Plantings

In its site plan revised on October 20, 1916, prior to construction of the masonry approaches, Carrère and Hastings had specified evenly spaced trees on both sides of the main approach road on the east terrace, and narrow clipped hedges along the gravel walks immediately around the amphitheater (see fig. 1.67). At some point after this time, the architects developed a more detailed planting plan, which the Commission presented to the Commission of Fine Arts (CFA) at its meeting on March 21, 1919. The CFA did not review the plan kindly; the Arlington Memorial Amphitheater Commission reported that the CFA "criticized the plan adversely as to several of its features. The plan was therefore returned with these criticisms to the architects for revision, after which it will be submitted again to the Commission of Fine Arts."[165]

At the time of its review of the Carrère and Hastings planting plan in March 1919, all but one of the original members of the CFA who had approved the amphitheater design in 1914, including Thomas Hastings, had left the commission. Charles Moore was the lone remaining original member and was appointed as Chair in 1915, a position he would hold for more than two decades. Frederick Law Olmsted, Jr. retired from the Commission in 1918 and was replaced by another landscape architect, James. L. Greenleaf, who was known for his work on country estates in the New York City area. In addition to advising on the design of the Memorial Amphitheater grounds, Greenleaf at the time was also consulting on the design of the grounds around the Lincoln Memorial, and in 1922 would be elected president of the American Society of Landscape Architects.[166]

After the end of World War I, the Commission of Fine Arts was giving much thought to the design of national cemeteries as part of its involvement in creating American military cemeteries in Europe. The CFA identified three distinctive characteristics: uniform headstones, uniform spacing between graves, and trees. In its annual report for 1919, the CFA reported that trees were among the most important features of national cemeteries in the U.S., referencing those at Yorktown, Chattanooga, and Alexandria. It reported, with apparent reference to the Memorial Amphitheater grounds, that measures were being taken at Arlington "cover the newer areas there with the same degree of shade that makes so impressive the soldiers' fields in the older portions." Referring to the design of military cemeteries in Europe and harkening back to Frederick Law Olmsted's recommendations about the design of national cemeteries in 1870, the CFA recommended, "Our chief reliance…should not be on architecture but on the

planting of trees…Trees are enduring and require less care and attention than any other form of planting. Shrubs should be used sparingly, and flowers not at all."[167]

In the winter of 1919, the Arlington Memorial Amphitheater Commission approved a plan to transplant Eastern redcedar trees (*Juniperus virginiana*) from the grounds of the national cemetery for planting around the amphitheater. Perhaps it chose transplants due to budget constraints or the lack of suitable commercial nursery stock. A native old-field successional species, Eastern redcedars were common in the southern part of the national cemetery and could be trimmed into columnar shapes that Carrère and Hastings had shown on their renderings of Memorial Amphitheater, in lines along walks and in groups around the entrances (see figs. 1.56, 1.57). On January 6, 1919, the superintendent of the national cemetery was verifying with the Commission that it gave "…permission to lift and move about one hundred twenty-five of the cedars in the Arlington Cemetery grounds and replant same around the new Memorial Amphitheatre; with the understanding that the selection of the trees to be moved will be made by a representative of the Depot Q.M. [Quartermaster] and this office on the grounds and that small cedars of the same variety be planted to take the place of those moved, if so desired…"[168]

On January 18, 1919, Commission Executive C. S. Ridley wrote to the Quartermaster General that planting of these large redcedar trees was about to start, "in accordance with the approved plans," suggesting that the CFA may have provided comments as a first phase of a larger planting plan. The Depot Quartermaster's office conveyed doubts about finding enough redcedars within the cemetery of the desired size and quality. Nonetheless, it recommended "approval of the request from Colonel C. S. Ridley. … Mr. D. H. Rhodes, Landscape Gardner [of Arlington National Cemetery], is hereby designated as the representative of the [Quartermaster] Zone Supply Officer, who will indicate such cedar trees as may be removed for the purpose stated and also the points at which such trees shall be replaced with young and smaller trees of the same variety."[169]



Figure 1.78. Evergreens including Eastern redcedars in the Confederate burial area, looking west during construction of the Confederate memorial, 1912. The tall redcedars may have been transplanted as foundation plantings at Memorial Amphitheater seven years later. (Harris & Ewing photograph, Library of Congress, LC-DIG-hec-01641)

Over the next two months, D. H. Rhodes identified just thirty trees in the cemetery that met the criteria for transplanting to the amphitheater. While the locations of the chosen trees are not known, some may have come from undeveloped areas of the cemetery, but presumably others came from maintained grounds such as the Confederate burial section since there was a concern that they be replaced in-kind (fig. 1.78). The Commission recognized the need for expertise in transplanting large



Figure 1.79. Aerial view looking southwest of the completed amphitheater showing the thirty transplanted Eastern redcedars, circa June 1919. (Detail of Harris & Ewing photograph, Still Pictures, 66-G-4-1, National Archives II)

trees and contacted Lewis & Valentine of Roslyn, Long Island, a landscape design, construction, and nursery firm that was becoming well known for its specialization in moving big trees. In March 1919, the Commission signed a contract in the amount of $2,700 with Lewis & Valentine for moving the thirty selected redcedars to the amphitheater. Included in the contract was a stipulation that Lewis & Valentine care for the trees, and through a bond, replace any that die at their own expense.[170]

The thirty redcedars were most likely transplanted to the amphitheater before the end of March to avoid shock that would occur during the growing season. Lewis & Valentine planted the trees in groups around the west, south, and north portals, and to either side of the reception building (fig. 1.79). As this work was underway, Carrère and Hastings was revising its overall planting plan based on the suggestions of the Commission of Fine Arts issued at its March 21, 1919 meeting. On April 25, the CFA reviewed the revised planting plan (Carrère and Hastings drawing 38-27) and offered additional comments. These included adding low-growing Mugo pine (*Pinus Montana*) and "perhaps" Siberian arborvitae (*Thuja occidentalis 'Wareana'*) to supplement additional redcedars proposed for the foundation plantings. A grove of trees planned for the south side of the amphitheater should "be planted so as not entirely to cut off the view diagonally down the river," and that it be "loosened up a bit to avoid the stiff outline," and to mingle elms in with the oaks. The CFA also recommended that lines of redcedars along the axial walks from the south and north portals, which had been removed in the revised plan, be returned. For plantings of evergreens that extended diagonally below the east terrace approach road loop, the CFA recommended hemlocks be planted along with rhododendrons, with "only a few Douglas spruce [sic] for spiral effect to the right and left." Elms and lindens along the approach road were approved. The CFA made no mention of the two memorial trees planted east of the amphitheater soon after the cornerstone laying in October 1915; given the amount of grading completed, they were most likely removed or relocated.[171]

Implementation of the planting plan was postponed until the fall once major construction on the approach roads, walks, gutters, sewers, and catch basins was substantially completed in September 1919. Over the summer, Lewis & Valentine continued to care for the thirty large redcedar trees it had transplanted in the spring. By August, six had died and Lewis & Valentine replaced them at their own expense; they continued to care for the trees through the fall.[172]



Figure 1.80. Recently planted Eastern redcedars on the south side of the reception building, looking north, circa December 1919. The groups of three tall redcedars to either side of the entrance steps were originally transplanted in the spring and were probably moved forward when the additional redcedars were planted in the fall. These front redcedars were later replaced with rounded yew shrubs. (Library of Congress, pnp-hec-29900-29960u)

On September 30, 1919, the Commission received proposals for completion of plantings, presumably based on the Carrère and Hastings planting plan revised according to the Commission of Fine Arts comments from April 25. A contract for $17,890 was signed with Wadley & Smythe, a greenhouse, nursery, and landscape contractor in Yonkers, New York that also operated retail florist stores in Newport and Manhattan. The contract was for planting 90 redcedars (*Juniperus virginiana)*, 30 mountain pines (*Pinus mugo*), 50 pin oaks (*Quercus palustris*), 50 American elms (*Ulmus americana*), 52 European lindens (*Tilia x europeaea*) , 40 Douglas spruces (Douglas fir, *Pseudotsuga menziesii*), 145 hemlocks (*Tsuga canadensis)*, 400 English hybrid rhododendrons (probably Purple rhododendron, *Rhododendron 'English Roseum'*), 200 Japanese yews (*Taxus cuspidata*), 25 sugar maples (*Acer saccharum*), and 25 Norway maples (*Acer platanoides*). For the hedges and shrubs along the walkway around the amphitheater, the contract included 3,000 boxwoods for edging and 16 ball-shaped boxwoods (probably common box, *Buxus sempervirens*). Additional work may have been added to the contract because Wadley & Smythes' final bill for the plants and planting came to $21,200.00.[173]

Figure 1.81. Plantings completed around Memorial Amphitheater and in the outer grounds, looking northeast toward the south portal with the Washington Monument in the distance, circa December 1919. Note unplanted tree holes. The tall and narrow redcedars were apparently having trouble staying upright in the strong winds that most likely blew across the largely open landscape. (Library of Congress, pnp-hec-29900-29961u)



Wadley & Smythe began the plantings in early October 1919 while workers from the Office of Public Buildings and Grounds continued clearing and grading the grounds as the roads, walks, and drainage were being completed. Their first plantings may have been the additional ninety Eastern redcedar trees around the portals and reception building, supplementing the thirty larger redcedars transplanted the prior spring (fig. 1.80, see also fig. 1.77). Wadley & Smythe completed seventy percent of the planting by December 1919, as specified in their contract, and the last thirty percent by its contracted completion date of April 15, 1920. These plantings included boxwood border hedges and boxwood balls along the inner walks and island at the west portal; allées of linden trees on the approach to the reception building; rows of specimen redcedars along the approach walk to the north portal; masses of evergreens including mugo pine, hemlock, and Douglas-fir along the base of the east terrace wall; and specimen elms, oaks, and maples in the outer grounds (figs. 1.81, 1.82, 1.83). Evergreens also framed the main approach from the east, with two diagonal plantings extending

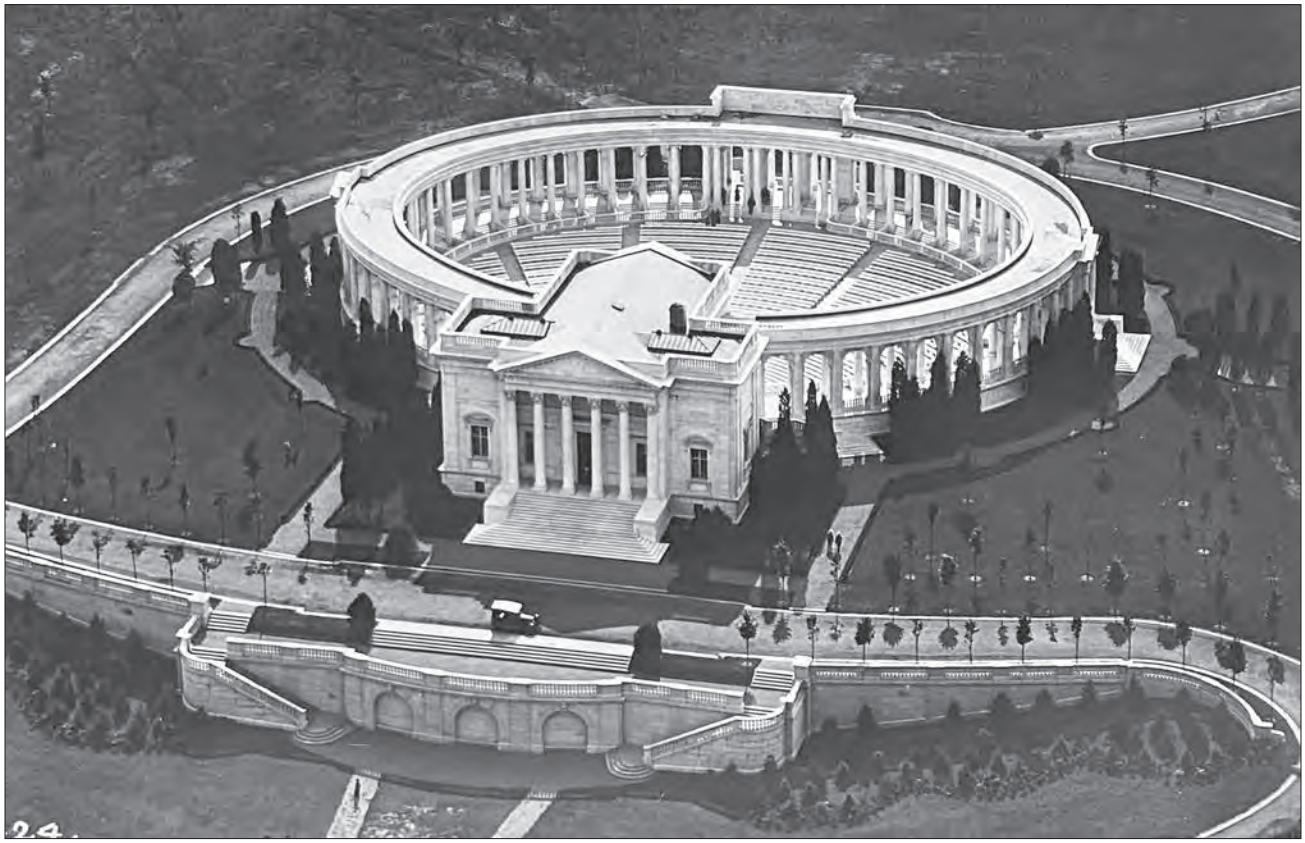


Figure 1.82. Plantings at Memorial Amphitheater soon after completion, looking southwest across the east terrace, circa May 1920. (ANC Historical Research Collection, USC-F-2, box 807, folder "Memorial Amphitheater")

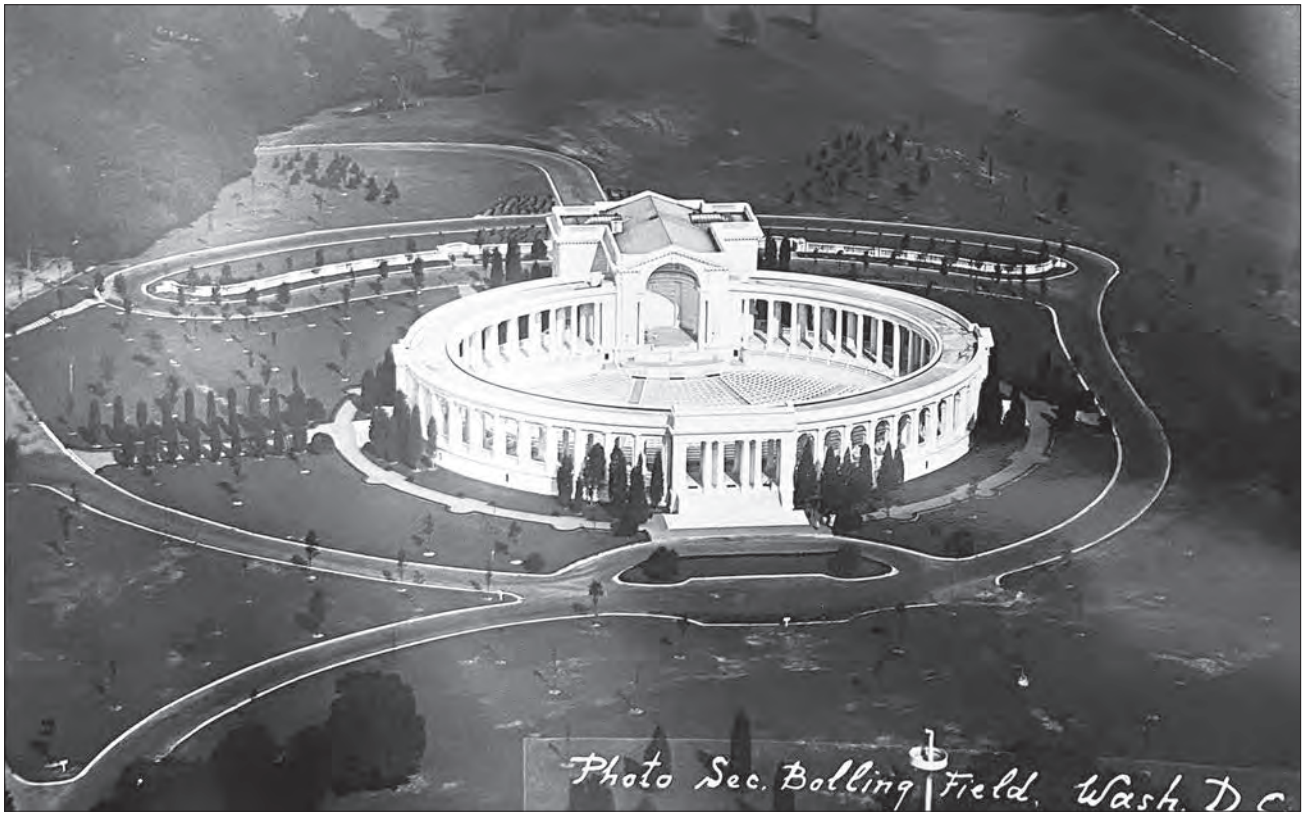


Figure 1.83. Plantings at Memorial Amphitheater soon after completion, looking east toward the west portal, circa May 1920. Visible in the distance are two diagonal evergreen borders that framed the eastern approach. (ANC Historical Research Collection, USC-F-2, box 807, folder "Memorial Amphitheater")

outward from the east terrace. The rhododendrons were planted in two masses along the main approach road. After the trees and shrubs were planted, workers with the Office of Public Buildings and Grounds completed the final preparation of the ground and seeding of the lawns.[174]

Dedication

As plans were underway for the executing the inscriptions on the amphitheater and completing the plantings and other landscape work in summer 1919, the Arlington Memorial Amphitheater Commission began to plan for a grand dedication ceremony. Consideration was given to holding it on November 19, 1919—the anniversary of the dedication of Gettysburg National Cemetery in 1863. Gettysburg was considered among the most significant national cemeteries due to its association with the Gettysburg Address that President Lincoln gave at the dedication of the cemetery. Lincoln's birthday on February 12 was also proposed. Consideration of these dates reflected the close association that the Memorial Amphitheater had with the Civil War, at least to those on the Commission, despite the large number of casualties from World War I. Commemoration of those who had given their life in this most recent conflict was to be considered in a permanent frieze sculpture in the amphitheater's east portal, to replace the plaster one sculpted by Ulysses A. Ricci and installed in April 1919.[175]



Figure 1.84. A still from a video of the dedication ceremony on May 15, 1920 looking east at the stage or rostrum with the main seating area, colonnade, and roof at capacity. Note redcedar trees visible through the colonnade. (National Archives, RG 111, Historical Films, ca.1914–ca.1937)

The commissioners must have soon realized that by November or even February, the grounds would still be too rough and the inscriptions would be unfinished, so it instead chose a later date. In consultation with the Grand Army of the Republic, the organization of Civil War veterans that played a large role in the conception of Memorial Amphitheater, the Commission settled on May 15, 1920, two weeks before Decoration Day. It was, according to historian Benjamin Brands, "a chance to show off the new building and its connection to the commemoration of war dead, as well as demonstrate the power and majesty of a newly imperial America."[176] A large U.S. flag on a short pole was flown on the roof of the reception building, above the rostrum. Thomas Hastings had argued against the Army's desire to have a flagstaff on the building because he felt it would be akin to putting a flagpole on a monument. In December 1916, he had agreed to study an appropriate site near to but not on the amphitheater, but a separate flagstaff was not realized as part of the construction of Memorial Amphitheater.[177]

The dedication began with a parade of veterans from the Ellipse south of the White House. The ceremony in the amphitheater was attended by an estimated 4,000 people who packed the main floor, the colonnade, and the colonnade roof (fig. 1.84). Members of the Commission and military dignitaries gave speeches;

Charles Newton read a letter from President Wilson, who was too ill to attend.[178] In these opening remarks, Wilson referenced the commemorative purpose of the amphitheater, its symbolism of a nation united, and its position among the landmarks of Washington:

> The dedication of the National Memorial at Arlington closes and commits to history a great episode in the making of a Nation. Gathered into this national cemetery, and elsewhere, are most of the men who fought out the constitutional questions insoluble by other processes, and now the Government has set this great and beautiful building to stand like a sentinel on the banks of the Potomac and to view for all time the Capital of a reunited Nation.[179]

Construction of Memorial Amphitheater and its approaches cost $819,289.77, just under the total $825,000 that Congress had appropriated for the project. Seven years had passed since the first appropriation was made in 1913, and five since the start of construction. It had also been seventeen years since Judge Kimball proposed a new amphitheater in 1903 following the Decoration Day services at the 1873 amphitheater. On May 30, 1920, Memorial Amphitheater hosted its first Decoration Day ceremony. One month later, the Commission turned over care of Memorial Amphitheater and its approaches, with its array of recently planted trees and shrubs, to the Quartermaster Department for management as part of Arlington National Cemetery. For its final report, the Commission chose a frontispiece of the nearly complete ceremonial main approach to Memorial Amphitheater from the east (fig. 1.85) [180]



Figure 1.85. The main approach to Memorial Amphitheater featured as a frontispiece in the final report of the Arlington Memorial Amphitheater Commission, looking west, circa spring 1920. The site work, including turf and rhododendrons at the intersection, had not yet been completed. (*Report of the Arlington Memorial Amphitheater Commission*, 1923, page 2)

THE MEMORIAL AMPHITHEATER GROUNDS, 1920 (DRAWINGS 1.2, 1.3)

In 1920 upon the dedication and completion of Memorial Amphitheater, the surrounding grounds comprising approximately twenty-four acres still had a newly constructed and open character, despite the addition of some large planting stock. There was little trace of the agricultural landscape of the freedmen's farms, except for the line of woods that marked the old boundary of the cemetery to the north. The ridge had been substantially regraded, especially to the east and south of the amphitheater. Arlington House, the counterpart to Memorial Amphitheater and historic core of the national cemetery, was not visible through the woods to the north of the amphitheater, even though the front porticos of the two buildings, each with six columns, were in alignment.

The landscape evoked little of the formality, symmetry, and cohesion that Carrère and Hastings had originally planned, especially with the U.S.S. Maine and Spanish–American War sections to the west. While the view of the U.S.S. Maine memorial remained from the west portal of the amphitheater, only one leg of the curving western approach road and none of the walks had been built, leaving little evidence of the formal axis that had been an important factor in the siting of the amphitheater. On the east side, however, the reasons why Thomas Hastings and the Commission of Fine Arts selected the site were clear—the view toward Washington and open ground that sloped down toward the Potomac River. The Washington Monument, U.S. Capitol and other landmarks on the National Mall were visible to the northwest above trees on the eastern slope below Arlington House. Visitors could take in this view from behind the balustrade along the edge of eastern terrace retaining wall, where Carrère and Hastings had originally planned monumental steps with a statue as a focal point—a site that would soon be used for the Tomb of the Unknown Soldier.

Despite the omission of the central steps and the statue, the eastern approach as constructed still provided a sense of grandeur and monumentality with the three blind arches of the granite terrace wall and the gleaming white marble building above. It was not, however, the functional main approach—that was from the west, via the Fort Meyer gate. The eastern approach was accessed off a secondary road (Farragut Drive) and there was no direct connection to the cemetery entrances, in contrast to the original 1904 amphitheater concept that featured two axial approaches off new entrances along Alexandria and Georgetown Road. There was also no direct connection to Arlington House, only a winding footpath through the woods. The amphitheater as completed was essentially a formal island within a larger informal landscape. Even within the formal designed grounds, the landscape did not fully reflect the symmetry and balance of the building, especially on the north and south sides where the approach roads were at different distances from the building. [181]

The approach roads, surfaced in bituminous macadam with concrete gutter curbs drained by catch basins, consisted of the loop up and around the east terrace to the front of the reception building, and an extension along the south side of the building to the west portal and back to Farragut Drive. Given the limited automobile ownership at the time, the roads served as parking areas. A perimeter walk, originally designed to be flagstone but surfaced in gravel presumably as a cost-savings measure, encircled the amphitheater with regularly spaced extensions intended as the location for marble benches that were omitted in the final plans. This walk extended to the front of the reception building and led down bluestone steps to a gravel terrace lined by bluestone curbs at the eastern overlook. Steps to either side of the terrace led down flights of steps to a gravel plaza and two walks that nearly converged at the main approach road. Two additional gravel walks extended on axis with the north and south portals and included bluestone steps down to Farragut Drive and to an unrealized walk to the south of the amphitheater.

The plantings in the Memorial Amphitheater grounds consisted of evergreens that contrasted with the white marble of the building, and shade trees in the outer grounds. Clusters of native Eastern redcedars around the portals and reception building were loosely shaped into columnar forms presumably to evoke the character of cypress trees in classical Italian landscapes as shown in Carrère and Hastings' renderings. The redcedars were intended to provide a more established character, but they were not symmetrical nor entirely vertical, which lent the landscape a somewhat haphazard appearance. The other plantings—sheared boxwood border hedges along the inner walk, linden allées along the approach road to the reception building, hemlock and Douglas fir against the east terrace wall, and oaks, maples, and elms in the outer grounds—were small and did not yet convey the intended character. The scheme, however, reflected the interest of the Commission of Fine Arts in maintaining key views and increasing tree cover in the cemetery.

The unanswered question of how Memorial Amphitheater would commemorate those who had given their lives in World War I would be realized in the decade after its completion. Rather than changing the building, the Arlington Memorial Amphitheater Commission would implement unrealized features of the Carrère and Hastings design of the landscape while also adding new elements that addressed concerns of the Commission of Fine Arts about better integrating Memorial Amphitheater into the landscape of the national cemetery.

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Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1913–1920 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. U.S. Army/Wm. Duncan, "Arlington Reservation, VA." (1914)
2. Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater" (November 1915)
3. Carrère and Hastings, "Approaches to Memorial Amphitheater," plan and sections of east terrace (January 1916)
4. Aerial photographs, 1919, 1920, ca. 1928
5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2021

LEGEND

- Gravel road with concrete gutter
- Gravel walk
- Gutter curbs
- Bluestone curbs
- Monument
- Headstones
- Bench
- Contour lines 5' intervals
- Altered contour
- Mown turf
- Underground features
- Catch basin
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrub, deciduous, evergreen
- Shrubs, sheared evergreen hedge
- Woods
- Stream, perennial, intermittent
- Feature removed during period

NOTES

1. Drawing shows landscape in 1920 with features added (labeled with date) and removed (dashed line, labeled in italics) since 1913. Features added prior to 1913 are not labeled with dates.
2. All features shown in approximate scale and location.
3. Headstone symbols are representative and do not correspond to individual markers.
4. Extent of burials in 1913-1920 may not reflect actual conditions.
5. Current drive names are identified in parenthesis.
6. Vegetation details outside the area surrounding the amphitheater are approximate.
7. Evergreen trees outside of the detailed areas may not be distinguished with evergreen symbol.

0 100 200 Feet

Drawing 1.2

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1913–1920 Period Plan

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2. All features shown in approximately scale and location.
3. Current drive names are identified in parenthesis.
4. All new vegetation planted in 1919 and 1920.

0 25 50 75 Feet

Drawing 1.3

TREE AND SHRUB KEY

As	*Acer saccarum* - Sugar Maple
Ap	*Acer platanoides* - Norway Maple
Bx	*Buxus sempervirens* - American box
Jv	*Juniperus virginiana* - Eastern redcedar
Pm	*Pinus mugo* - Mountain Pine
Pmz	*Pseudotsuga menziesii* - Douglas Fir
Qp	*Quercus palustris* - Pin Oak
Rn	*Rhododendron sp.* 'English Roseum'
Tca	*Tsuga canadensis* - Canadian Hemlock
Tcu	*Taxus cuspidata* - Japanese Yew
Te	*Tilia x europeaea* - European Linden
Ua	*Ulmus americana* - American Elm

ADDITION OF THE TOMB AND ITS APPROACHES, 1920–1932

Just eighteen months after Memorial Amphitheater was dedicated, a small but symbolically significant change was made to the east terrace steps—a tomb was built to inter a single unidentified casualty from World War I. While the physical change was small, the act held great symbolic meaning and represented the sacrifices of a war that had not yet begun when Memorial Amphitheater was designed. Many prominent government officials, international dignitaries, and members of the public attended the interment ceremony on Armistice Day, November 11, 1921 (fig. 1.86). Unlike the 1866 Tomb of Civil War Unknowns near Arlington House that contained 2,111 unidentified remains, the 1921 Tomb contained one body that represented thousands of unknown American soldiers who had died on the battlefields of Europe. It was also incomplete—marked by a marble pedestal intended to support a monument. Its completion raised difficult design questions about the monument and its context within Arlington National Cemetery and connections to Washington, D.C. that would be resolved over the ensuing decade. [182]



Figure 1.86. Crowds at Memorial Amphitheater during interment of the unknown World War I soldier on the east terrace, looking northwest, November 11, 1921. (Navy photograph, TUS007/AN-712, Cultural Resources Program Office, Arlington National Cemetery)

CEMETERY CONTEXT AND OUTER AMPHITHEATER GROUNDS

World War I had a great impact on Arlington National Cemetery, not just in the addition of the Tomb but also in the creation of new burial areas to inter the causalities and veterans of the war. More than 116,000 U.S. service members died in World War I, and approximately 2,100 of them were repatriated from the battlefields of France to Sections 18 and 19 southwest of Memorial Amphitheater (fig. 1.87). World War I graves were marked by a new style of white marble government marker, known as the General style, that featured inscriptions and a faith symbol without the recessed shield found on the earlier styles. Through the 1920s, existing burial areas were filled, and additional burial areas were opened, including Sections 6 and 7 due east of Memorial Amphitheater that were well developed with graves by the early 1930s. These two sections were reserved for officers, and many of the graves were marked with private monuments of various styles.[183]



Figure 1.87. General John Pershing, commander of U.S. forces in the war, inspecting World War I graves in Section 18 looking southwest with the Navy radio towers in the background, May 26, 1925. (Library of Congress, LC-F8- 35933)

The increases in burials and burial areas led to a growing number of visitors, many who arrived in private

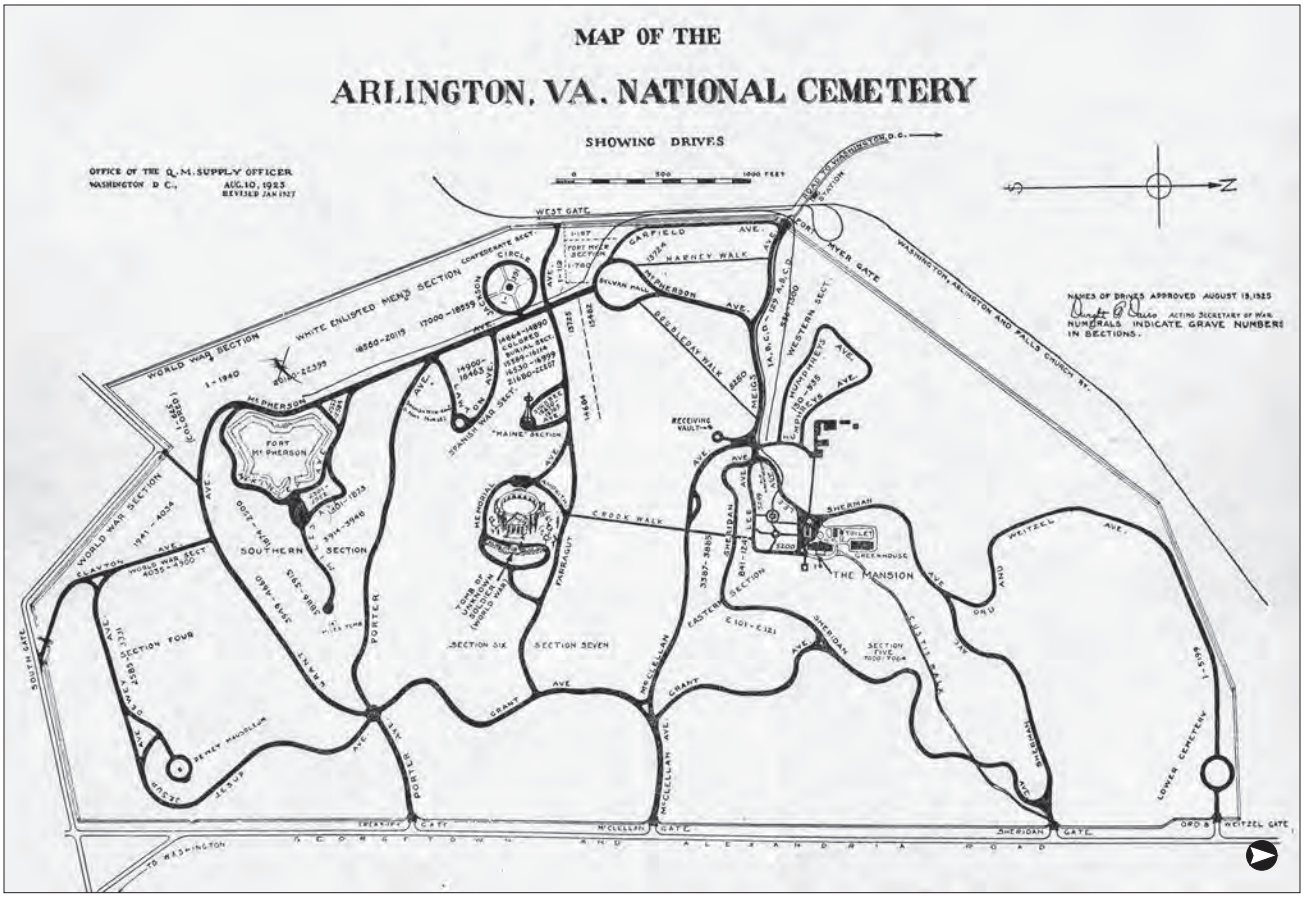


Figure 1.88. Named drives and walks on a map of Arlington National Cemetery made in 1923 and updated in 1927. The burial sections with numbers are those with burials; Sections 6 and 8 below the amphitheater had just recently been laid out. (Library of Congress, G3882.A7 1927.U5)

automobiles. To improve wayfinding in the cemetery and honor important figures in U.S. military history, the War Department approved naming of the cemetery roads in August 1925 (fig. 1.88). Most of the roads were named for U.S. officers of the Civil War, many of whom were not buried at Arlington. For example, the main approach road north of Memorial Amphitheater was named Farragut Avenue after David Farragut (1801–1870), a Southerner who remained loyal to the United States and was promoted to admiral after the Civil War. This naming infused the landscape with additional commemorative meaning and reflected the War Department's longstanding naming convention at its national military parks. The road to the west portal was not named for a particular officer, presumably to reflect the purpose of the amphitheater to commemorate all who served. It was instead named Memorial Avenue.[184]

The War Department also assigned names to walks, such as Doubleday Walk that led to the main Civil War burial area, in honor of U.S. General Abner Doubleday (1819–1893) who was buried at Arlington. Around 1925, the Quartermaster built a walk from Memorial Amphitheater to Arlington House on axis with the north portal of the amphitheater (see fig. 1.88). It was named Crook Walk in memory of George Crook (1830–1890), a major general in the U.S. Army whose remains were reinterred to Arlington in 1898. Crook Walk provided the only direct connection between Memorial Amphitheater and Arlington House, reflecting the axis that Thomas Hastings used to site the building, as well as the continued need for

pedestrian circulation between the two central areas of the cemetery despite the growing use of cars.[185]

The Commission of Fine Arts and Cemetery Plans

The simple, restrained design of the General grave marker used in the World War I burial sections reflected the overall character of Arlington National Cemetery that the Commission of Fine Arts (CFA) had been promoting since before the war. The CFA's architects, artists, and landscape architects had long sought to impose order on the cemetery landscape and remove what it considered unfitting ornamental features. Around Arlington House, the CFA recommended that the Army remove ornamental flower beds, iron vases, and the 1884 Temple of Fame.[186] The CFA was also displeased with Memorial Amphitheater's grounds and the lack of integration into the larger cemetery, as CFA Chair Charles Moore wrote in 1929: "When the Arlington Amphitheater was built a new note was added to Arlington National Cemetery. The importance of the Arlington Mansion was divided, and a new center of interest was created. The Amphitheater, being formal in character, required certain formality in its treatment, but it never was related to the whole cemetery and it has always been so unrelated as to seem an intrusion." [187]

In its ninth annual report published in 1921, the CFA reported on guidelines for future development of the national cemetery that it had devised together with the Quartermaster Corps. Overall, the CFA reinforced the idea of Arlington as a national shrine, and that its sacred character required protection. "Monuments or treatment of a self-assertive or grotesque character should be rigidly excluded. Quiet, simplicity, reverence should prevail." It called for burial areas to be characterized by "uniform small headstones erected in regular formation and completely shaded by trees," and that "beds of gaudy flowers are a disturbance in Arlington." It also recognized that Arlington was part of "the great central composition of Washington, extending from the Capitol through the Mall to the Monument and on to the Lincoln Memorial," and that the proposed Memorial Bridge would reinforce this connection.[188] The CFA also recognized that the addition of Memorial Amphitheater,

> ...brings about certain new conditions at Arlington which need study. Above all, the plantings should be arranged as to bring the area dominated by the amphitheater into relations with Arlington. It should not continue as an extraneous portion of the otherwise unified whole, but should be an integral part of the composition.[189]

As the CFA was reporting these conclusions in 1921, it was also working on a general plan for Arlington National Cemetery. To create the plan, it commissioned landscape architect George Gibbs, Jr. Elected a Fellow of the American Society of Landscape Architects in 1919, Gibbs had worked for the Olmsted Brothers and the Boston City planning board, and during World War I began service with the Quartermaster Corps Construction Division. After the war, he worked for the CFA overseeing the establishment of permanent American military cemeteries



Figure 1.89. Detail of preliminary plan for the improvement of Arlington National Cemetery made under the direction of the Commission of Fine Arts, September 1921. (George Gibbs, Jr., "Preliminary Plan for Improvement of Grounds," Records of the Commission of Fine Arts, RG 66, National Archives, annotated by SUNY ESF).

in France. It was during this time that the CFA had Gibbs prepare a general plan for the development of Arlington National Cemetery, which he drafted by September 1921. At Memorial Amphitheater, the plan proposed a realignment of the approach roads including relocation of the south approach to create a symmetrical oval loop around the building, and completion of the missing southwestern road that extended to the Spanish-American War section (fig. 1.89). The main approach from the east was to be elongated and tied into a new proposed road (present Roosevelt Drive) that would lead directly from the planned Memorial Bridge over the Potomac River.[190]

The Office of the Quartermaster General continued to develop this plan in consultation with the CFA's landscape architect, James L. Greenleaf, and in 1924 released a revised plan showing the proposed development of the cemetery on the site of the Experimental Farm, which it deemed necessary to accommodate



Figure 1.90. Quartermaster plan made in 1924 showing the proposed cemetery expansion at the Experimental Farm, and proposed revision to the Memorial Amphitheater approaches. Proposed features are shown in black. Most of the recommendations of this plan were incorporated into "The Greater Arlington Plan" finalized in 1925. (Detail, Quartermaster Corps, "Proposed Treatment of Government Experiment Farm As A Part of Arlington National Cemetery," July 1924, RG 66. Records of the Commission of Fine Arts, Series 17, box 17F2, National Archives, annotated by SUNY ESF)



Figure 1.91. Aerial photograph showing agricultural fields and buildings on the flats of the experimental farm within the eastern viewshed of Memorial Amphitheater, 1927. The light ground to the right of the amphitheater was preparatory work for two new burial areas (Sections 6 and 7). (National Park Service, Arlington House archives, DC_1927_ARHO)

the future burial of thousands of World War I veterans (fig. 1.90). Within a year, the Secretary of War approved a final version of this plan, "The Greater Arlington Plan," which was approved by the Commission of Fine Arts on November 6, 1925. The plan was consistent with many details of the 1921 preliminary general plan, including winding drives to Memorial Amphitheater from Memorial Bridge, in keeping with the overall informal character of the cemetery landscape. No formal axes were proposed from Memorial Amphitheater across the Experimental Farm.[191]

Overall, the Greater Arlington Plan envisioned continuous parkland along the riverfront of the expanded cemetery, mirroring the parkland along the Washington side of the Potomac River. According to the plan, the view from Memorial Amphitheater in the future would have a foreground of continuous cemetery and park greenspace extending east to the Potomac River, in place of the fields and barns of the Agricultural Experiment Station, which the CFA and members of Congress deemed unsightly (fig. 1.91). This part of the plan would not be realized for several decades.[192]

Arlington Memorial Bridge

The Quartermaster General and the Commission of Fine Arts considered it of "the utmost importance" that The Greater Arlington Plan be completed in 1925, "in view of the steady progress of the work of constructing the bridge."[193] Arlington Memorial Bridge was first conceived well prior to the Civil War as a symbol of unity between the North and the South, and was a key component of



Figure 1.92. Aerial view of Arlington Memorial Bridge completed in 1932, looking southwest from the Lincoln Memorial to Arlington House located on the ridge above the terminus of the south bridge approach, ca. 1935. Memorial Amphitheater is visible on the ridge to the left of Arlington House. (Library of Congress, from copy in ANC Historical Research Collection)

the 1902 McMillan Plan for the Washington park system, forming the final link in a chain of national monuments that began at the Capitol. The siting of the bridge as finalized in the mid-1920s, along with its southern approach to Arlington known as Memorial Avenue, created an axis from the Lincoln Memorial representing the North to General Lee's Arlington House representing the South (see fig. 1.90).[194]

The dedication ceremonies for the interment at the Tomb of the Unknown Soldier on November 11, 1921, propelled long-stalled plans for the construction of Memorial Bridge. The procession that carried the Unknown Solider from the Capitol to Memorial Amphitheater crossed the old Highway Bridge over the Potomac to the south of the cemetery, and then followed narrow roads into the cemetery. Due to crowds that were following the procession, President Harding and some members of the Commission of Fine Arts became ensnarled in a major traffic jam. The day after the ceremony, the CFA requested an appropriation from Congress to plan Memorial Bridge. The New York City firm of McKim, Mead and White was selected to design the bridge, and in May 1923, they submitted their preliminary design for a neoclassical-style nine-span arched bridge that was in keeping with City Beautiful vision of the McMillan Plan and provided a stylistic connection to the Lincoln Memorial, Arlington House, and Memorial Amphitheater. Construction began in 1926 and was completed in 1932, the same year that the Tomb of the Unknown Soldier was completed (fig. 1.92).[195]

Figure 1.93. The new approach to Arlington National Cemetery looking from the foot of the newly completed Memorial Bridge along Memorial Avenue to the Hemicycle and Arlington House on the ridge, ca. 1932. Memorial Amphitheater is not visible through the trees to the left of Arlington House. (Library of Congress, pnp-thc-5a48919u)

The ceremonial approach created by Memorial Bridge featured Arlington House as a focal point on the ridge above the terminus of Memorial Avenue formed by a semi-circular arcaded wall known as the Hemicycle (fig. 1.93). In conjunction with the intent of Memorial Bridge to symbolize reconciliation between North and South, Arlington House had been designated as a memorial to General Robert E. Lee in 1925, the year that Commission of Fine Arts had approved The Greater Arlington Plan. The CFA had advocated for treatment of Arlington House as a historic site. On March 4, 1925, Congress appropriated funds to restore the so-called "Lee Mansion," which would entail the removal of cemetery features added by the War Department since the 1860s to restore the house and grounds



to their appearance during the "early republic." The project was the Army's first known historical restoration project and would be finished around the time the Tomb of the Unknown Soldier was completed in 1932.[196]

While Arlington House was being restored to its antebellum character, the rest of the national cemetery was undergoing changes related to the completion of Memorial Bridge. The Hemicycle became the new main entrance into the national cemetery in place of the Fort Myer gate on the west side of the cemetery. From the Hemicycle, however, there was no direct route to Arlington House or Memorial Amphitheater. The historic main entrance to the Arlington Estate at the McClellan gate was from Alexandria and Georgetown Road (present Eisenhower Drive), which was proposed for realignment and conversion to an internal cemetery road once the expansion to the experimental farm was implemented.

In February 1929 as Memorial Bridge was under construction, the Quartermaster began to lay out new drives following the 1925 Greater Arlington Plan (fig. 1.94). From the south, a new road named Roosevelt Avenue (Roosevelt Drive) was conceived as the primary approach to Memorial Amphitheater from Memorial Bridge. At the west approach, the 1929 plan diverged from the 1925 plan by replacing the short, curved segments with a single road (Memorial Drive) that continued north as Wilson Avenue to provide a connection to Arlington House.[197] These new roads were under construction in 1931 as work on Memorial Bridge and the Tomb of the Unknown Soldier was being completed.[198]

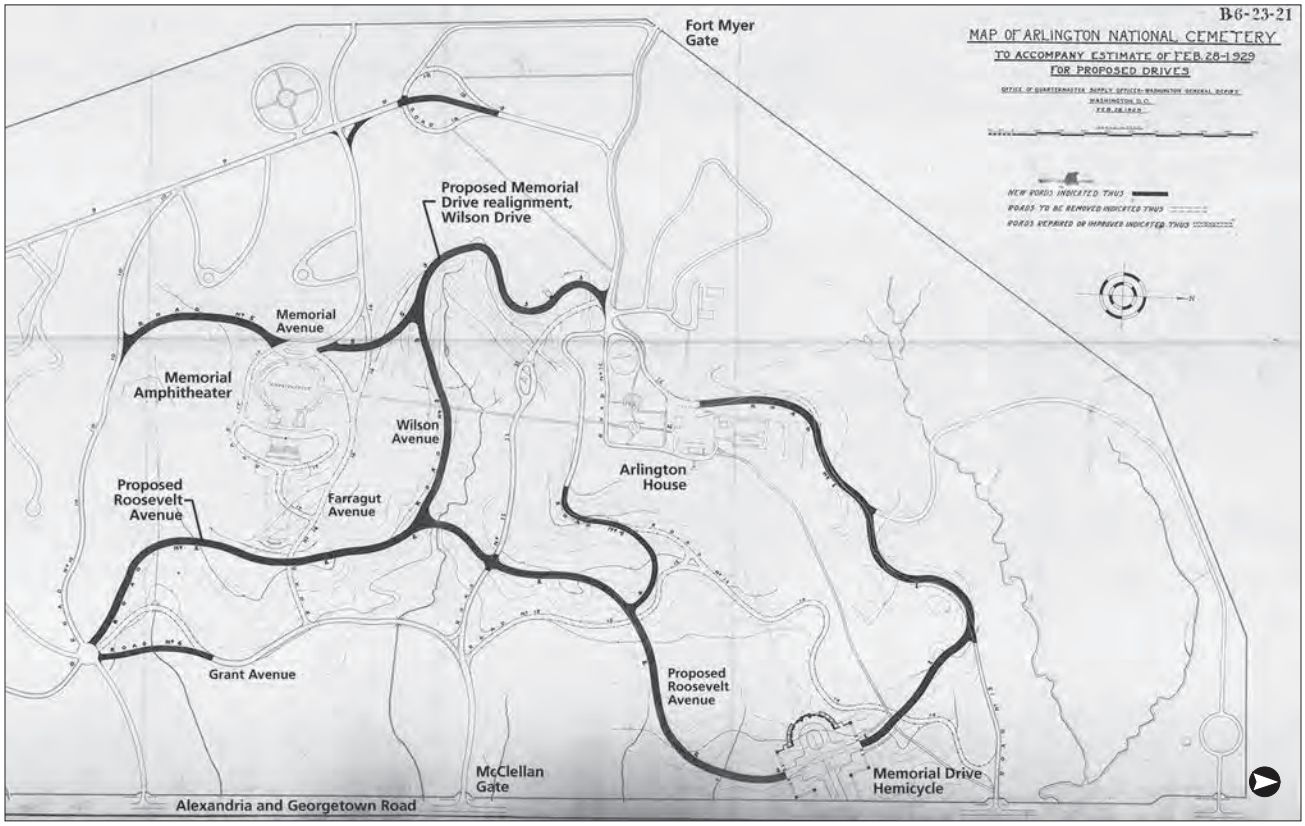


Figure 1.94. Proposed roads related to the construction of Arlington Memorial Bridge and the general plan approved in 1925, dated February 1929. Farragut Drive north of Memorial Amphitheater was slated for removal. (Office of the Quartermaster Supply Officer, "Map of Arlington National Cemetery to Accompany Estimate of Feb. 28-1929 For Proposed Drives," February 28, 1929, Arlington National Cemetery Engineering Division, map B-6-23-21, annotated by SUNY ESF)

ADDITION OF THE TOMB OF THE UNKNOWN SOLDIER [199]

The plans for memorializing World War I at Memorial Amphitheater did not initially call for a separate monument, but rather a sculptural frieze in the portico of the reception building. By the time of the amphitheater's dedication in May 1920, however, several European countries were making plans to commemorate World War I by erecting monuments to their unknown dead. On November 11, 1920, Great Britain entombed an unknown soldier inside Westminster Abby and dedicated a public monument to all its war dead in central London. Known as the Cenotaph, it was a tall and austere pylon surmounted by a symbolic sarcophagus, fashioned of stone and with wreaths as its only ornament (fig. 1.95). On the same date, France held a funeral for its selected unknown soldier and two months later, dedicated a memorial consisting of a crypt marked by an inscribed slab at the base of the Arc de Triomphe in Paris. Both the French and British crypts contained human remains meant to represent all unknown service members lost in the war.[200]



Figure 1.95. Memorial to the World War I dead of Great Britain in Whitehall, London, dedicated on November 11, 1920. The stone monument, known as the Cenotaph (an empty tomb or memorial representing those buried elsewhere) was designed by Edward Lutyens. A similar design was used for memorials in member countries of the commonwealth. (Horace Nicholls photograph, *The Graphic,* November 20, 1920)

In the United States, a movement began to dedicate something similar the British and French memorials. Memorial Amphitheater, almost immediately following its dedication in May 1920, was identified as an appropriate place for the U.S. memorial, although not the only one. Placing a memorial to the unknown war dead there was in keeping with the building's commemorative purpose, its intended use to house remains of distinguished Americans in its basement crypts, and Arlington National Cemetery's prominence as the nation's preeminent memorial to the military history of the United States.[201]

It took Congress some time to pass legislation to guide the selection, interment, and commemoration of an unknown soldier at Arlington National Cemetery. Addressing these issues raised the question of who was eligible for interment in Memorial Amphitheater's basement crypts, and who would approve inscriptions and placement of plaques and other memorials in the building. On March 4, 1921, two months after dedication of France's memorial to its unknown soldiers, Congress passed two pieces of legislation related to the commemoration of World War I. Public Resolution No. 67 authorized the Secretary of War to bring an unknown soldier of the American Expeditionary Forces to the United States for "burial in the Memorial Amphitheater of the National Cemetery at Arlington, Virginia."[202] Congress left the details of this action to the Secretary of War. The second piece of legislation was a Joint Resolution entitled "An Act to provide for the erection of memorials and the entombment of bodies in the Arlington Memorial Amphitheater." This legislation established a body named the "Commission on the Erection of Memorials and Entombment of Bodies in the

Arlington Memorial Amphitheater" (usually referred to as the Arlington Cemetery Commission), which in effect replaced the Arlington Memorial Amphitheater Commission but was comprised of only the Secretary of War and the Secretary of the Navy. Congress specified that this 1921 Arlington Cemetery Commission was to approve all "inscriptions, tablets, busts or other memorials," and that it would seek the advice of the Commission of Fine Arts. The legislation also established that "no memorial shall be placed and no body shall be interred in the grounds about the Arlington Memorial Amphitheater within a distance of two hundred and fifty feet from said memorial."[203] This exclusion area reinforced the original intent that Memorial Amphitheater be "unrelated to other monuments" and "clear of encroachments." [204]

With this legislation in place, the 1921 Arlington Cemetery Commission (Secretaries of War and the Navy) made plans for where the unknown soldier would be entombed at Memorial Amphitheater, and scheduled Armistice Day, November 11, 1921, as the date of the interment ceremony. Congress had specified that the Unknown Soldier be entombed "in" the amphitheater, and the Arlington Cemetery Commission was considering designing the memorial as a sarcophagus (a stone casket or tomb) and placing it in the apse within the amphitheater—on the rostrum (stage).[205]

Charles Moore, Chair of the CFA, recommended to the Arlington Cemetery Commission that Thomas Hastings, as the architect of Memorial Amphitheater, be consulted on the location and design of the tomb. At its meeting on September 14, 1921, the Arlington Cemetery Commission agreed to consult with Hastings. According to the Commission of Fine Arts, "Mr. Hastings stated that part of the memorial which will be over the casket he desires to give special study, but it would probably be designed to have a series of columns as on the Colleoni Monument [a fifteenth-century work in Venice] with some special motif to support raising of the columns" (fig. 1.96).[206] Hastings disapproved of the rostrum location and advised that the structure and foundations of the chapel below were not sufficiently strong to support a heavy monument. He instead recommended that the Commission consider the east terrace, where Hastings had originally proposed a sculpture in honor of peace set within a monumental set of steps leading up to the reception building (see fig. 1.96). The sculpture, pedestal, and all but the upper flight of steps had been deleted from the final construction plans for Memorial Amphitheater and its masonry approaches. [207]

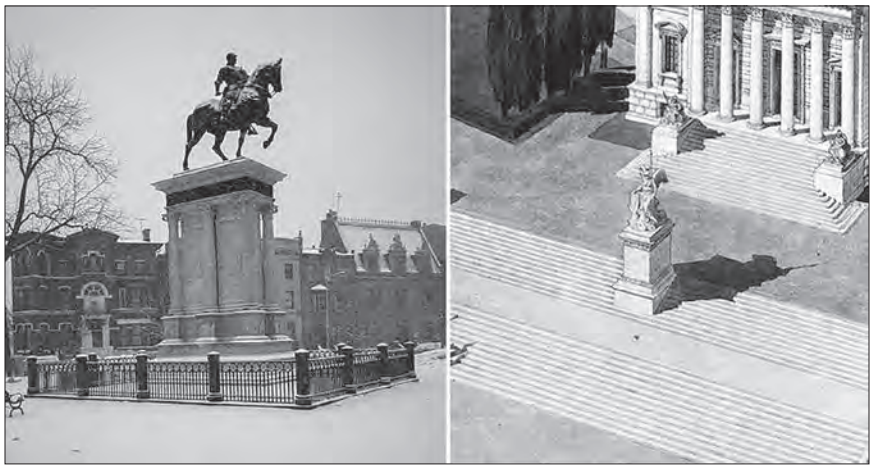


Figure 1.96. Left: The Colleoni statue, showing a reproduction in Newark, New Jersey dating to 1916, that inspired Thomas Hastings' design for the Tomb. Right: Hastings' original unrealized design for a sculpture on the east terrace steps of Memorial Amphitheater, circa 1915. (Library of Congress photograph, ca. 1990, LC-DIG-vrg-09902; Detail of undated drawing by Carrère and Hastings, October 1915, cornerstone memorabilia box, ANC Historical Research Collection)



Figure 1.97. Workers from the George A. Fuller Company constructing the Tomb of the Unknown Soldier on the east terrace steps of Memorial Amphitheater, looking northwest, October 1921. (Library of Congress, master-pnp-hec-31495u)

At or soon after its meeting on September 14, 1921, the Arlington Cemetery Commission and the CFA unanimously approved of the site on the east terrace steps. Thomas Hastings developed a new vision for the Tomb monument—a "monumental shaft" that would be visible from afar above the balustrade and retaining wall. The Arlington Cemetery Commission agreed on the concept and directed Hastings to prepare working drawings and estimates.[208] Due to the short time frame with the scheduled interment less than two months away, the Arlington Cemetery Commission asked Hastings to prepare plans only for the crypt structure and base of the pedestal, which were to be completed by the interment date of November 11, 1921. For this initial phase of the memorial, budgeted at $3,000, Hastings designed a subterranean crypt in the middle of the bluestone terrace steps topped by a pedestal base of Vermont Danby marble, the same marble used for Memorial Amphitheater. Overall, the plans called for the Tomb to be approximately eight feet wide, thirteen feet long, and four and one-half feet tall from the base at the lower terrace. The Arlington Cemetery Commission approved the plans, with the understanding that the base could be modified later depending on the design of the final monument. [209]

Figure 1.98. Memorial Amphitheater showing the new Tomb of the Unknown Soldier on the steps leading down to the lower terrace and retaining wall balustrade, looking southwest about November 1921. (ANC Historical Research Collection, USC-F-2, box 807, folder "Memorial Amphitheater")

After approval of Hastings' plans, the Quartermaster General signed a contract for construction with the George A. Fuller Company, the same contractor that built Memorial Amphitheater. By October or early November, workers had removed the central section of the bluestone steps and had excavated ground for the subterranean crypt (fig. 1.97). The crypt that would receive the casket with the unknown remains was built of concrete and had a steel plate over it. As completed, the Tomb indeed looked like an incomplete memorial in its prominent position centered on the portico of the reception building but just feet from the approach road (fig. 1.98). No inscriptions were made.

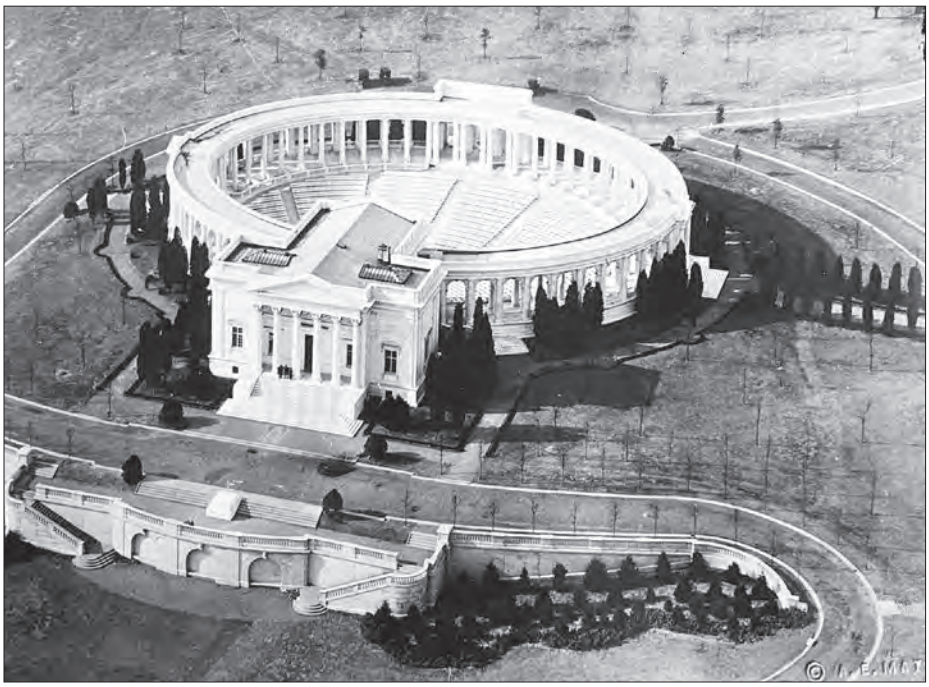




Figure 1.99. Crowds gathered for interment of the unknown soldier looking northeast, November 11, 1921. Note casket being lowered into the marble tomb, which would not have been visible to the crowds below due to its position and the addition of a temporary extension in front of the center balustrade, perhaps for a speaker's platform. (Library of Congress, master-pnp-cph-3c00143u)

Figure 1.100. Crowds gathered for interment of the unknown soldier, looking west from the lawn below the east terrace, November 11, 1921. The center arcade and solid balustrade were part of a temporary extension to the terrace. (Keystone stereograph, Library of Congress, master-pnp-stereo-1s15960u)



The top had an opening for the interment of the unknown soldier into the crypt below, which would be sealed by a rectangular granite slab.[210]

The Secretary of War approved an elaborate selection and entombment process for the unknown soldier, leading to the exhumation of four unidentified bodies, one each from four different American military cemeteries in France, completed on October 22, 1921. Two days later, one of the four caskets was selected and transported to Washington, D.C. aboard the U.S.S. Olympia on October 25. From November 9 through Armistice Day, November 11, 1921, the casket lay in state within the U.S. Capitol. A procession then carried the casket from the Capitol to Memorial Amphitheater for the funeral. In attendance were many foreign and domestic dignitaries as well as veterans and families. President Warren G. Harding gave the main eulogy. The ceremony then moved to the east terrace, where the coffin was lowered into the tomb before a crowd of thousands gathered on the east terrace, reception building steps, the roof of the colonnade, and on the lawn below (figs. 1.99, 1.100). Soil brought from France was scattered inside the tomb, and the casket was lowered while the entire nation paid silent tribute for two minutes, as directed by a proclamation from President Harding. Taps, "the soldier's requiem and good night," concluded the ceremony.[211] A newspaper reporter, who had apparently gotten a tip on the design of the proposed monument to go on top of the Tomb, published a moving account on the evening after ceremony:

> But for the newcomer from France among this fellowship of valor, a special place of honor has been made. He will sleep in a narrow crypt, hewn out of the live stone that forms the terrace of the memorial amphitheater erected to consecrate the memory of men everywhere who died for the flag. Above his casket a massive block of stone, carved with the brief legend of a nation's tribute to all those others who sleep unknown in France, will be placed. On it also will go the long list of honors the nation and the great powers of the world have lavished on the soldiers who gave their identity as well as their lives on French battlefields. . .At his feet a sculptured marble [sic, granite] balustrade sweeps out on either side, marking the wide, graceful curve of the footway that drops down to the grass grown slopes where day by day, many a gallant comrade from France is finding his last resting place.[212]

MANAGEMENT OF THE TOMB AND CHANGES TO THE GROUNDS

At the interment of the unknown soldier on November 11, 1921, the large crowd on the lawn below was not allowed on the terrace and they could not readily see the Tomb due to the retaining wall and the balustrade in front (see figs. 1.99, 1.100). At other times when the east terrace was not closed off, visitors approaching on foot from the east could ascend the two flights of steps to the top of the east terrace to view the Tomb, or stay on the approach road loop.[213]



Figure 1.101. A rainy ceremony at the Tomb of the Unknown Soldier looking west toward the reception building where spectators were gathered beneath its portico, 1925. Note granite slab that was used to seal the tomb after the interment. (Library of Congress, master-pnp-hec-44928u)



Figure 1.102. Visitors to the Tomb of the Unknown Soldier looking northeast from the roof of the amphitheater colonnade, ca. 1923. Visitors are standing next to or leaning on the Tomb, and most do not appear to be focused on it. (Library of Congress, master-pnp-hec-31600-31611u)

The limited viewing area on the east terrace did not pose issues for smaller ceremonies that followed the interment of the Unknown Soldier in 1921. Military personnel and dignitaries generally gathered around the Tomb, while spectators gathered on the steps of the reception building beneath the shelter of its portico (fig. 1.101). From here, visitors looked down on the Tomb with views of Washington in the background. Outside of formal ceremonies, the Tomb's popularity with an increasing number of visitors raised concerns about congestion from both people and cars (fig. 1.102). During the early 1920s, Memorial Amphitheater's civilian guards watched over the area, but this was not sufficient and prior to fall 1923, the Quartermaster installed a temporary white wooden picket fence around the perimeter of the Tomb to safeguard the marble (fig. 1.103). The Commission of Fine Arts disapproved of this addition, and it was removed in October 1923.[214]

To control access, the CFA suggested adding a bronze fence around the Tomb, and after that was determined to be impractical, it recommended that the road on the east terrace be closed to vehicles as a way of limiting impacts to the Tomb. In May 1924, the Quartermaster drew up plans for bollard-and-chain barriers to restrict access to the road as it passed in front of the reception building, which would have converted the twenty-eight-foot-wide

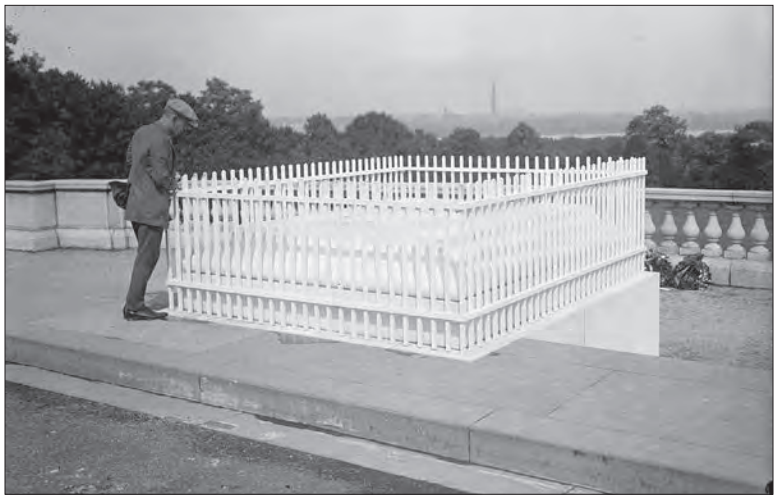


Figure 1.103. The short-lived protective white picket fence around the Tomb looking northwest, ca. 1923. (Library of Congress, master-pnp-hec-31600-31611u)

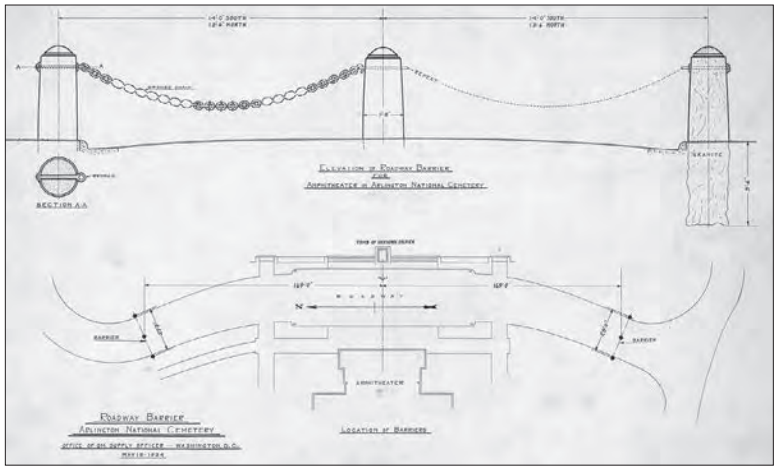


Figure 1.104. Quartermaster plan for vehicular barriers to close off the approach road to the Tomb, 1924. (Quartermaster Supply Officer, "Roadway Barrier - Arlington National Cemetery, May 12, 1924, Arlington National Cemetery Engineering Division, plan 19240512_16)



Figure 1.105. Visitors including President and Mrs. Hoover departing from an Armistice Day ceremony at the Tomb along a temporary pedestrian approach set up in the lawn below the east terrace, looking east, November 11, 1929. (Harris & Ewing photograph Library of Congress, master-pnp-hec-35573)

roadway into a pedestrian plaza (fig. 1.104). While the Quartermaster did not install barriers at this time, it most likely had temporary barriers across the road during major ceremonies. This may have led to occassional pedestrian use of the original approach from the east that led to the two sets of steps to the terrace. Most likely due to lack of use, the Quartermaster had either removed the original gravel walks to these steps, or allowed them to grow over in turf. Despite this, the Army directed dignitaries to walk across the grass. On Armistice Day, November 11, 1929, for example, a government fleet parked on the lower approach road and dignitaries including President and Mrs. Hoover walked back and forth across a cordoned-off area of the lawn (fig. 1.105).[215]

While restricting motor vehicles certainly improved the sanctity of the east terrace, the civilian guards and the barriers were not sufficient to control public behavior. To solve this issue, the War Department established a civilian guard in November 1925 for service during daylight hours. In early 1926, President Coolidge directed the War Department to provide an armed military guard while the cemetery was open to the public. This guard began service in March 1926 and marked the beginning of what became known as the Tomb Guards. A small temporary canvas shelter for the guard was placed at the north end of the steps (fig. 1.106).[216]

Even with the Tomb Guards, there remained issues with public visitation, which numbered in the hundreds of thousands each year, and by 1932, reached as estimated one million visitors.[217] In 1927, the Quartermaster Corps returned to the idea of a barrier around the Tomb, and



Figure 1.106. A military ceremony at the Tomb of the Unknown Soldier on Armistice Day, looking northwest with the canvas shelter for the tomb guard at the north end of the steps, November 11, 1928. (Harris & Ewing photograph, Library of Congress, master-pnp-hec-35100-35144u)

requested permission from the CFA to install bronze chains and posts around the Tomb to keep the public at a "reasonable distance from the Tomb, but close enough to view the Tomb and all ceremonies held there."[218] The Quartermaster ultimately decided not to add these barriers because it anticipated addressing protection of the Tomb as part of its future completion.[219]

Aside from the addition of the Tomb of the Unknown Soldier, the Quartermaster made only a few built changes to the grounds of Memorial Amphitheater through the 1920s. Along the west side of the northwest approach road off Farragut Drive just outside the 250-foot grave and memorial exclusion area, the Canadian Cross was dedicated in 1927 to the memory of U.S. citizens who enlisted in the Canadian Armed Forces and lost their lives in World War I.[220] On axis with the amphitheater's south portal, a flagstaff was dedicated in 1924 to the memory of a father and son who had served in the Civil War: Maxwell Woodhull, a Navy commander who was killed in 1863, and his son, Maxwell Van Zandt Woodhull, a U.S. Army officer. The Woodhull Memorial Flagstaff may have replaced a short flagstaff on the reception building that was most likely a temporary feature since Thomas Hastings had argued against a flag on Memorial

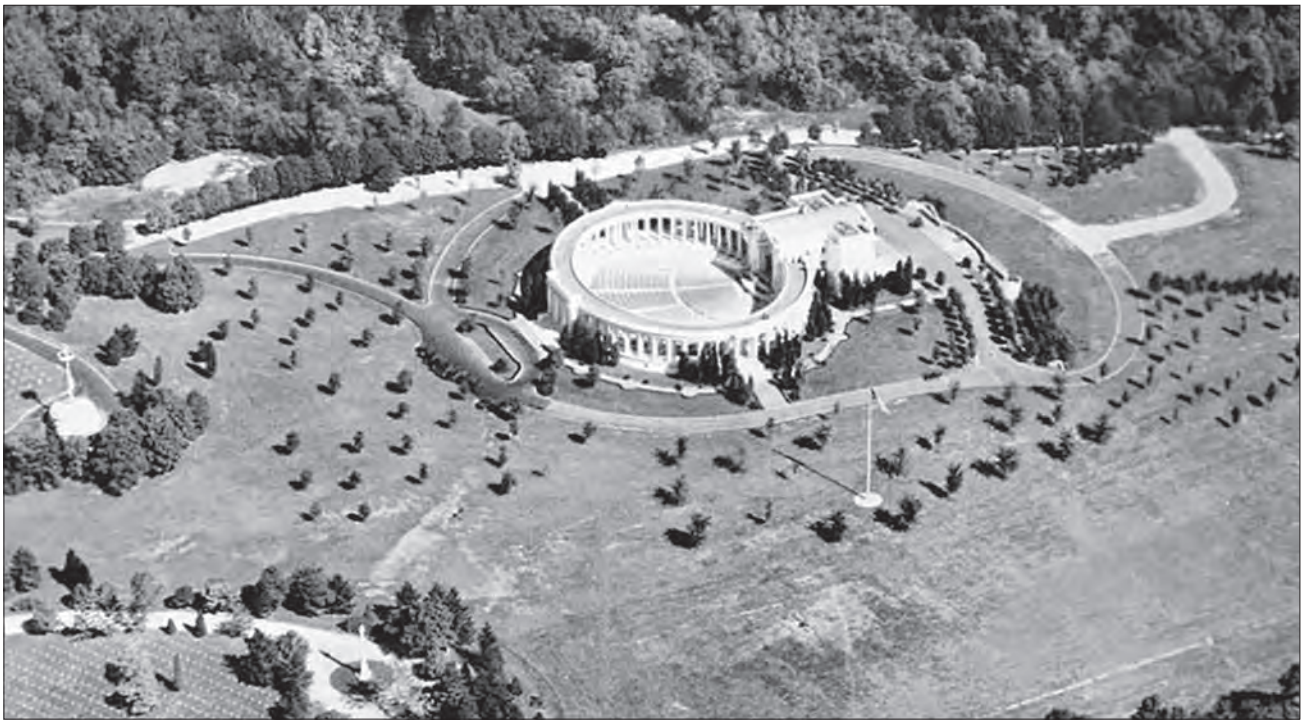


Figure 1.107. Aerial looking northeast across the Memorial Amphitheater grounds showing the Woodhull Memorial Flagstaff shortly after its construction, ca. 1924. (Hamilton Maxwell, Inc. photograph, "The White Marble Amphitheater From The Air," clipping from unidentified 1928 publication, Cultural Resources Program Office, Arlington National Cemetery)



Figure 1.108. The grounds around the reception building on the east terrace showing growth of plantings, ca. 1928. At left is a linden tree that was at the end of the approach road allee, to either side of the steps are yew shrubs, sheared boxwood hedges, and Eastern redcedars. (Library of Congress, npcc-33300-33362u)

Amphitheater. He had studied sites for a flagstaff away from the building as early as December 1916, and reengaged the issue by spring 1922 in response to the Secretary of War's approval of the Woodhull Memorial. The Commission of Fine Arts approved the site south of the amphitheater just inside the 250-foot grave and memorial exclusion area, but it was not until December 1923 that Thomas Hastings had completed the plans and met with a builder. Hastings reported on February 15, 1924, that "we have inspected the marble plinth for the Arlington flagpole, which is completed with all the letters and ready to be put in place." The Woodhull Memorial Flagstaff was set apart from Memorial Amphitheater, without a connecting walk (fig. 1.107). A rectangular hedge, which provided a backdrop to the flagstaff as viewed from the south portal, was added around the pole by the early 1930s.[221]

Despite the rebounding post-war economy during the 1920s, the Quartermaster did not implement the many landscape features that had been omitted from the original Carrère and Hastings site plan. These unrealized features included marble benches along the inner walk; the granite wall, balustrade, and steps at the west portal; an outer walk parallel to the south approach road; and the curving southwest approach road to the Spanish-American War section (see fig. 1.67). Realignment of the south approach road, as proposed by the CFA on its 1921 general plan of Arlington to create greater symmetry to the grounds around the amphitheater, was also never implemented (see fig. 1.89).[222]

Figure 1.109. The western side of Memorial Amphitheater looking west showing maturation of trees, shrubs, and hedges, ca. 1925. (Library of Congress, master-pnp-thc-5a35876u)



The most noticeable changes to the Memorial Amphitheater grounds through the 1920s resulted from the growth of the plantings made in 1919 and 1920 (figs. 1.108, 1.109). These included the European linden allées along the approach road to the east terrace in front of the reception building, and the Eastern redcedars, yew shrubs, and sheared boxwood border hedges along the perimeter walk and south, west, and north portal entrances. In the outer grounds, the pin oaks, sugar maples, Norway maples, American elms, and European lindens were beginning to create shade, although overall the outer grounds remained open. The hemlocks and Douglas spruce along the base

of the east terrace retaining wall and to either side of the east approach road were beginning to form a continuous massing (see fig. 1.107).[223]

COMPLETION OF THE TOMB AND REDESIGN OF ITS APPROACHES

Completion of the Tomb of the Unknown Soldier—the addition of the commemorative feature above the marble base and actual tomb dedicated on November 11, 1921—remained an important issue for Congress, the Arlington Cemetery Commission, and the Commission of Fine Arts, but agreement on its design took years to resolve. In 1926, the Washington *Evening Star* conveyed a prevailing opinion that the Tomb was lacking: "In no other way [referring to the Tomb Guards], it is claimed, does the casual visitor to Arlington Cemetery know that the plain stone sepulcher at the entrance to the Arlington Memorial Amphitheater marks the resting place of the body that represents the nation's war dead."[224]

Initial Design Proposals

At the time of the Tomb's dedication in 1921, the general form of its completion—Thomas Hastings' proposed "monumental shaft"—had already been approved in concept by the Arlington Cemetery Commission, based on the understanding that Hastings could modify it slightly based on further study. By May 1922, he had refined the design and submitted plans and a model to the Arlington Cemetery Commission.[225] Despite the prior approval, Hastings' updated design received mixed reviews. Quartermaster General H. L. Rogers, who was responsible for the management of Arlington National Cemetery, argued, "The height of this monument, so near the Amphitheater, would, it is believed, detract from the magnificence of this structure."[226] On July 20, 1922, the Commission of Fine Arts considered Hastings' plans and model, but did not approve the design due to questions about its relationship to the amphitheater. The CFA was supportive of Hastings' design but recommended that he prepare a full-size model for installation on the existing base for inspection by the Secretary of War and others.[227]

In late fall of 1922, the Secretary of War concurred with the CFA's recommendation to construct a full-size plaster model and agreed to request an appropriation of $2,500 from Congress to build it. Another year passed before Thomas Hastings developed the detailed plans and specifications needed to build the model and final monument. These called for Vermont white marble and a sculpture by Paul Bartlett (1865–1925), best known for his work on the pediment of the House of Representatives completed in 1916. Hastings advertised for bids, presumably intended for project planning rather than actual construction since the design had not yet been authorized or funded. On November 20, 1923, the low bid came in at $42,560: $7,660 to build the plaster model; $31,790 for the stone monument; and $3,110 for a post-and-chain barrier.[228]



Figure 1.110. The full-size solar-print and cardboard model of the Tomb of the Unknown Soldier monument designed by Thomas Hastings, looking north, December 1923. (Records of the Commission of Fine Arts, RG 66, Series 17, box 22, research courtesy of Benjamin Brands)

With the plaster model costing more than three times the projected amount, Thomas Hastings was given permission to erect a full-size model using a solar print of the plans assembled on cardboard. On December 14, 1923, Secretary of War John W. Weeks, the Commission of Fine Arts, and Thomas Hastings inspected the model, which rose 28 feet, 1 inch above the existing five-foot-high Tomb (fig. 1.110). The model depicted a shaft inscribed with the words from President Harding's address at the interment of the Unknown Soldier, and a highly sculpted top that included an ornamental sarcophagus (coffin). Although not conveyed through the solar print, Hastings intended the monument to be "rich and full of color."[229]

The Commission of Fine Arts was pleased with the model and unanimously approved its proportions and massing, while recognizing that the sculptural details needed refinement. It felt the design was "somewhat similar" to the Cenotaph in London, but smaller and shorter. [230] In contrast, Secretary of War Weeks remained unpleased with the form of the model and thought it gave too much honor to one soldier. The CFA explained that the monument was meant to symbolize all unidentified casualties of the war, just as in the French and British monuments, and that Hastings' design fulfilled its vision for the monument:

> It should be distinguished, original, filled with imagination, to indicate the spirit of its high purpose. It should be looked up to and not down upon when approached from the steps of the Amphitheater. It should rise to dominate the uninterrupted flat and distant view of the Potomac, which strongly demands a first plane, or foreground, to this picture. The design admirably fulfills this dual purpose in the solution of a very difficult and technical problem in art. The location is appropriate. The general form is correct. The architect has done his part of the work. All that remains is the handling of the sculpture by a sculptor competent to execute his part within the general architectural lines laid down.[231]

The Secretary of War was initially persuaded by the CFA's arguments that Hastings' design "gives assurance of being in every way a notable work of art" and agreed to request an appropriation of $50,000 for its construction. However, Secretary Weeks received many complaints about the solar print model following his initial viewing. On February 1, 1924, he wrote to the CFA that he and the Secretary of the Navy "have decided that we cannot approve it. Since the placing of the full-sized model on the Memorial at the Amphitheatre it has been viewed by many people, and the criticism which has come to us has been unanimously in disapproval. I understood from Mr. Hastings that he had in mind some modifications of the present proposal. I doubt, however, if any probable modification would meet our approval."[232]

The Arlington Cemetery Commission's primary concern remained the scale of the Tomb monument in relation to Memorial Amphitheater. In addition to receiving public criticism of the tall shaft, there was also concern about its ornate character.

The American Legion, chartered by Congress in 1919 as the foremost World War I veteran organization in the country, called for the Tomb to remain as it was, but be inscribed with the words, "The Unknown Soldier of the World War." According to the Washington *Evening Star,* many others supported the American Legion's proposal, which it reported was based "on the fear that to erect a monument would mar the present simplicity of the surroundings, which they think should be maintained." The paper reported that others wanted an "elaborate mausoleum" at the tomb.[233]

With the split in public opinion on completion of the Tomb, the Arlington Cemetery Commission pressed for a lower, simpler monument. By December 1925, two years after the solar print model had been installed, Thomas Hastings submitted a revised design that eliminated the tall shaft and placed the sarcophagus directly on the Tomb pedestal. The CFA was not pleased with this design. At its meeting on December 10–11, 1925, Commission of Fine Arts architect Milton Medary, Jr. concluded that "since it seems to be the desire of the War Department to erect only a low monument, the whole site should be restudied."[234] This was the first official acknowledgement that the east terrace might need to be redesigned to provide an appropriate setting for the Tomb of the Unknown Soldier. Over the next few months, the CFA supported a return to the monumental steps that Carrère and Hastings had originally proposed for the east terrace in its ca. 1915 site plans. William Adams Delano, another architect on the CFA and an alumnus of Carrère and Hastings, wrote to Thomas Hastings on February 24, 1926 that completion of the Tomb would require "much greater simplicity in the monument itself and a broader treatment of the steps leading up to the monument, doing away with the balustrade in front so that the steps themselves would form an additional base for the monument."[235] Delano followed up with Charles Moore, the chair of the CFA, that he felt Congress would appropriate additional funds for these changes to the setting of the Tomb, and that Congress would also "pay for some rather expensive material for the sarcophagus itself, which is to have no ornament."[236]

Thomas Hastings agreed to make yet another study, and by early March 1926, presented his new scheme, which Delano felt was consistent with the CFA's recommendations. [237] At its meeting on March 25, the minutes of the CFA recorded, "Mr. Delano offered a sketch prepared by Mr. Thomas Hastings for the consideration of the Commission showing a simple sarcophagus on a low pedestal, with an approach to it by steps leading up to it from the ground level, instead of the present parapet [balustrade] at the east side of the Amphitheater."[238] The CFA had shown the design to the American Legion, which supported the addition of the steps because they favored an approach that looked up to the Tomb, rather than one that looked down upon it.[239] The Arlington Cemetery Commission (Secretaries of War and the Navy) were also pleased with this concept, but conveyed to the CFA at its meeting on April 29, 1926 that it had

"decided to keep it at hand for further consideration at such time as it is definitely decided to complete the Tomb of the Unknown Soldier."[240]

On July 3, 1926, Congress passed legislation that authorized the Secretary of War "to secure competitive designs according to such regulations as he may adopt and to complete the Tomb of the Unknown Soldier in the Arlington National Cemetery, together with such inclosure [protective railing] as may be deemed necessary, and a sum not to exceed $50,000." The legislation required the approval of the Arlington Cemetery Commission (Secretaries of War and the Navy), The American Battle Monuments Commission (a federal agency founded in 1923 to commemorate U.S. armed forces of World War I, among other duties), and the Commission of Fine Arts. Congress provided no funding or authorization for changes to the surroundings of the Tomb.[241]

Thomas Hastings complained privately to his good friend Charles Moore, who remained chair of the CFA, that the decision to hold a design competition was "very unfair" to him. As architect of Memorial Amphitheater and of the existing Tomb, he felt the design of its completion should be his and wrote that he "would do the work without compensation rather than have the certain outcome of a deplorable competition to be part of the memorial amphitheater." He had also spent considerable time and money on the various designs, the solar print model, and full-size photographs, all without compensation.[242] Hastings also confided to Moore that he was not pleased with the CFA's decision to create a new approach to the Tomb from the east and wanted to retain the terrace with its views of Washington in the background (fig. 1.111):

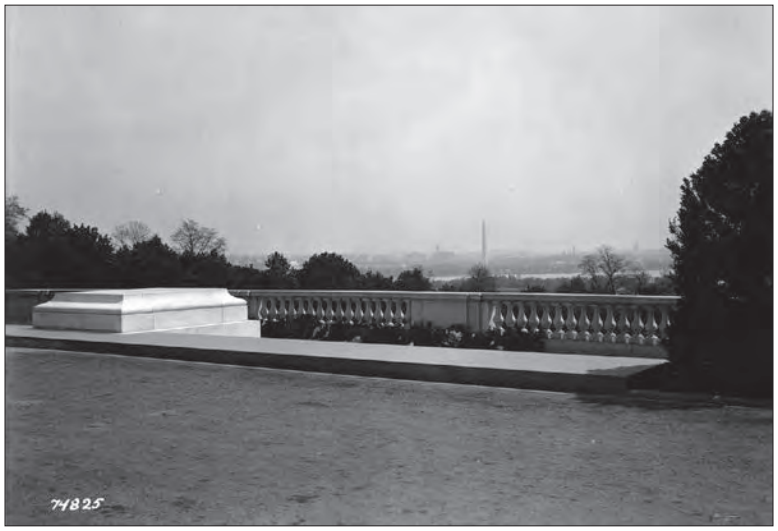


Figure 1.111. The Tomb of the Unknown Soldier looking from the gravel approach road showing views northeast beyond the terrace balustrade to the National Mall with the Washington Monument and U.S. Capitol, ca. 1925. (ANC Historical Research Collection, box 4 Memorial Amphitheater, folder 31)

> Confidentially, I never was quite happy about the idea of taking down the balustrade and making a wide staircase approach. I feel that such a staircase goes nowhere excepting into an open field and I also feel that the most important point of view in connection with the design is from the roadway on the upper level [east terrace, approach from the reception building] and the balustrade makes a foreground to the distant picture, including the river and other features. From the upper roadway, the staircase would never be seen and we would lose the foreground which separates the architectural from the natural landscape. [243]

The legislation authorizing a design competition marked the end of Thomas Hastings' official involvement in Memorial Amphitheater. His work on the Tomb, which spanned five years from 1921 to 1926, was one of his last major design projects. By 1926, Carrère and Hastings, had its last two major commissions under construction. On October 22, 1929, less than one year after the Secretary of War

announced the winning entry in the design competition for completion of the Tomb of the Unknown Soldier, Thomas Hastings died at the age of 69.[244]

1928 Design Competition

The competition for design of the completion of the Tomb of the Unknown Soldier was developed under the overall supervision of the Secretary of War and the direct administration of the Quartermaster General, with design guidance provided by the Commission of Fine Arts. Per the Act of July 3, 1926, the project as funded was limited to the completion of the monument above the extant 1921 Tomb. However, the CFA continued to press for the competition to address the larger setting, an issue that it had raised since the War Department had made clear its preference for a low monument following the outcry over the tall shaft designed by Thomas Hastings. In February 1927, CFA landscape architect James L. Greenleaf proposed two programmatic requirements be considered in the competition: that the terrace in front of the Amphitheater and adjacent to the Tomb "should have absolutely no driveway or passage for motors;" and "there should be at the foot of the terrace wall, and presumably stair case, a means of approach for alighting from motors."[245] Greenleaf was also advocating for the War Department to undertake a new master plan for Arlington that would better tie Memorial Amphitheater into the cemetery landscape and new approaches from Memorial Bridge than the proposal in the "Greater Arlington Plan" of 1925.

On December 22, 1927, Congress passed legislation that authorized $2,500 to be appropriated from the total $50,000 authorized for the project to secure competitive preliminary designs for completion of the Tomb. Soon after, the Quartermaster General opened the competition, inviting "Architects or Architects and Sculptors in collaboration, of standing and reputation who are citizens of the United States to submit designs for completion of the Tomb of the Unknown Soldier in the Arlington National Cemetery." [246]

The competition program limited construction costs to approximately $44,000 of the total $50,000 amount authorized by Congress and required that the actual tomb and monument base as completed in 1921 not be disturbed. The competition also required that the new monument "must be limited in height and of such a nature that while it fully emphasizes the dignity and importance of its mission, it will not present any conflicting or obtrusive feature when viewed against the Arlington Amphitheater, which will form its background." This requirement indicated that the intended primary approach was from the east, not from Memorial Amphitheater. For the setting and approaches, the competition program stated:

> Should any competitor desire to submit as a part of his design drawings showing a modification of the surrounding terraces at additional expense for the purpose of making the Tomb itself more easily seen from the adjacent driveway or to enhance its dignity by providing a monumental approach

> thereto, such suggestions will be received and given full weight in connection with the consideration of the design of the monument itself.[247]

The competition was organized into two phases. For the first phase, competitors were required to submit two elevations and a plan of the monument, plus a site plan if they desired. The deadline for submitting designs to the Quartermaster General was June 2, 1928. The program established a five-member jury that included representatives from the American Institute of Architects, the American Gold Star Mothers (an organization of mothers who had lost their sons in World War I), and the American Legion. These five members included architect Charles Coolidge, Chairman; architect D. H. Burnham; sculptor Paul P. Cret; Charlotta Rock; Lieutenant General Hanford MacNider; and Victor Mideleff, Architectural Adviser.[248]

The jury reviewed the seventy-four anonymous entries and selected five finalists: the team of architect Horace W. Peaslee, sculptor Carl Mose, and landscape architect Charles Eliot; the architectural firm of Schweinfurth, Ripley, and Le Boutillier; architect Lorimer Rich and sculptor Thomas Hudson Jones; architects Harry Stemfold and Boris Riaboff with sculptor Gaetana Cecere; and architect Egerton Swartwout and sculptor James Earl Fraser.[249] In submitting its report to the Quartermaster General, the jury noted,

> The majority of the competitors have availed themselves of the suggested inclusion of various accessory features that might enhance the unified effect of the entire design according to Section 6 of the Program [option to submit site design], and in the opinion of the Jury it is absolutely essential that an adequate appropriation should be made for the construction of a suitable, dignified and monumental approach from the east. . ..it [current $50,000 appropriation] manifestly is not sufficient for the desired changes in the terraces and approaches. The Jury feels that the approach from the east for a distance of several hundred feet must be treated in a monumental manner to insure [sic] a worthy setting for the tomb as seen from this direction.[250]

For the second phase of the competition, the five finalists were awarded $500 and were required to submit more detailed plans and a plaster model. A professional advisor appointed by the Secretary of War certified that each of the five designs met the requirements of the competition. On November 14, 1928, the jury gave its report to the Quartermaster General on the five anonymous submissions, and recommended "D," which was the work of Lorimer Rich and Thomas Hudson Jones. The Tomb was Rich's first major solo commission.[251]

Lorimer Rich (1891–1978) and Thomas Hudson Jones (1892–1969) were both veterans of World War I. Rich was born in Camden, New York and earned his Bachelor of Architecture degree from Syracuse University in 1914. After his service in the Army, he continued his architectural studies at the American Academy in Rome and moved to New York City in 1922 to work for McKim, Mead and White, where he may have gained experience in site design. In 1928,

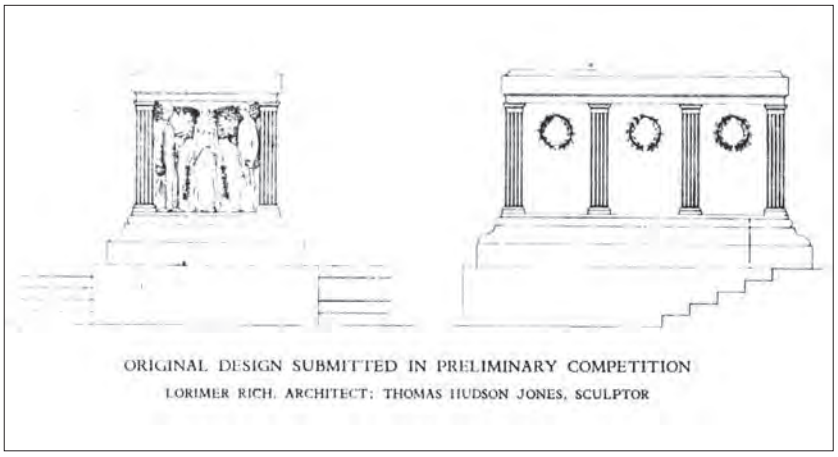


Figure 1.112. Winning design for completion of the Tomb of the Unknown Soldier by Lorimer Rich and Thomas Hudson Jones, 1928. (Published in "Award of Design for Tomb of Unknown Solider," *The American Architect*, January 5, 1929)

Rich began his own practice on East 41st Street and a year later opened an office at 101 Park Avenue. After the Tomb project, Rich worked on another War Department commission to design the administration building (Second Corps Area Headquarters) on Governor's Island in New York Harbor, which was built in 1934. He also designed numerous post offices and other federal buildings during the 1930s. Thomas Hudson Jones was born in Buffalo, New York where he attended the Albright Art School. He worked in the studio of Daniel Chester French while French was working on the Lincoln sculpture for the Lincoln Memorial. After World War I, Jones attended the American Academy in Rome during the same time as Lorimer Rich. In 1922, he returned to the U.S. where he taught at Columbia University and designed a bust of General U.S. Grant in New York's Hall of Fame, making him known, according to the War Department, as "one of the leading sculptors of the country." After the Tomb project, Jones worked for the Army's Institute of Heraldry, and had notable independent commissions including large bronze doors for the Brooklyn Public Library.[252]

Lorimer Rich's winning design was for a simple marble monument in the style of a sarcophagus designed for placement on the existing marble pedestal, measuring roughly eleven feet tall and eight feet wide at the base (fig. 1.112). Ornamentation was limited to Doric pilasters on the sides with sculpted wreathes between, the inscription on the side facing Memorial Amphitheater, and a bas-relief sculpture by Jones on the east side depicting three Greek figures of Victory, Valor, and Peace that were intended to convey the spirit of the Allies in World War I.[253]

Figure 1.113. Lorimer Rich's site plan for the setting and approaches to the Tomb as submitted for the design competition, 1928. Note lines of trees along the main approach, which would later be changed to hedges. ("Award of Design for Tomb of Unknown Solider," *The American Architect*, January 5, 1929)



For the setting and approaches, Rich created a paved plaza on the east terrace between the Tomb and Memorial Amphitheater, extending the north and south approach roads east to meet at a new lower terrace at the base of monumental steps leading up to the Tomb (fig. 1.113). East of this terrace, a tapered mall (or esplanade) lined by an allée of trees crossed a proposed cemetery road (Roosevelt Drive) that terminated in a semi-circular terrace enclosed with a balustrade and with a flagstaff at its center.[254] Rich wrote that his design for the approaches addressed the larger context and meaning of the site:

> With opening of the Arlington Memorial Bridge the main entrance to Arlington will be at the east side of the cemetery, and will enable the visitor to approach the Amphitheater and Tomb in such a manner and from such a distance as will give the formality and solemnity required.

> So far as possible the architect has endeavored to produce an atmosphere of quiet and repose suitable to the memories and emotions which are stimulated in the hearts of those who journey here to pay tribute to the men who have borne arms for the Nation. It is only proper that the roads and approaches leading to the memorial should have a degree of dignity and calm as a suitable preparation for entrance to the sacred precincts of the Tomb proper.[255]

The jury's comments certified that design "D" met the competition program requirements and conveyed several suggestions for improvements:

> 1. The author of the submission marked "D" has more successfully than any other competitor designed his monument in keeping with the scale and character of the Amphitheater, which serves as a background to the Tomb of the Unknown Soldier.



Figure 1.114. Secretary of War Davis and Quartermaster General Cheatham announcing Rich and Jones as the winners of the design competition, ca. 1928. They are holding a rendering of the proposed Tomb approach by architectural illustrator Schell Lewis, behind which is a plaster model of the Tomb. (Harris and Ewing photograph, Library of Congress, pnp hec 35205v)

> 2. The austerity and restraint of the monument proper is quite fitting, while it does not recall other monuments erected in other countries.
>
> 3. The design of the setting and approaches contemplates the elimination of vehicular traffic close to the Tomb. This traffic is at present one of the most objectionable features. The Jury feels that the curbs between the Tomb and the Amphitheater ought to be entirely eliminated. A broad stone pavement should be provided to connect the Tomb with the Amphitheater.
>
> 4. The design provides a single space for the inscription. This inscription, in the opinion of the Jury, should be as short and forceful as possible.[256]

On December 10, 1928, after submission "D" had been approved by the Arlington Cemetery Commission, the American Battle Monuments Commission, and the Commission of Fine Arts as required by the Act of July 3, 1926, Secretary of War Dwight F. Davis and Quartermaster General B. F. Cheatham announced the winning design. At the announcement, the two men displayed a rendering of Rich's design for the eastern approach to the Tomb and plaster model of the new monument (fig. 1.114).[257]

Authorization of Approaches and Construction Appropriations

The War Department considered the approaches to the Tomb to be a critical component of the overall project, despite that Congress had not yet authorized any site improvements. Following the announcement of the winning design on December 10, 1928, the Quartermaster General's office focused on obtaining an estimate for construction of the approaches so that the Secretary of War could ask Congress for an appropriation covering the entire project (to date, Congress had only appropriated $2,500 for the design competition). By December 22, 1928,

Assistant Quartermaster L. H. Bash, who oversaw the project for the Construction Service Office of the Quartermaster General, had developed a preliminary estimate of $570,000 for the Tomb monument and its approaches, which was about $220,000 higher than Rich's preliminary estimate. A complication in developing the estimate was that changes to the cemetery roads, notably the alignment of Roosevelt Drive that would lead from the Hemicycle at the end of the Memorial Bridge to the base of the approach, had not yet been finalized.[258]

Although the Quartermaster hoped to advance the Tomb monument and approaches together as one project, it was forced to develop them as separate projects based on different appropriations, much as the Memorial Amphitheater building and its approaches had been separated. On February 28, 1929, Congress passed legislation appropriating $47,500 (the original $50,000 authorized per the Act of July 3, 1926, minus $2,500 appropriated for the competition) for completion of the Tomb. In this same act, Congress authorized the Secretary of War to construct the approach, but did not appropriate the funds because the plans and cost had not yet been finalized:

> . . .when an appropriation shall have been made therefor, there may be constructed, in accordance with detailed plans and estimates to be prepared under the direction of the Secretary of War, approaches and surroundings, approximately four hundred and eighty feet by two hundred and twenty feet, together with the necessary adjacent roadways, to the Tomb of the Unknown Soldier. . .all to be in harmony with design for the Tomb of the Unknown Soldier accepted by the Secretary of War and approved by the Arlington Cemetery Commission, the American Battle Monuments Commission, and the Fine Arts Commission.[259]

It was not until February 1930 that the War Department submitted to Congress a detailed construction estimate of $416,686 for the approaches and surroundings to be considered in a larger War Department appropriations bill. Congress raised several concerns about the project including the use of a more expensive non-government architect, but the appropriations bill passed on March 26, 1930. To address Congress's concern about contracting with Lorimer Rich, the Quartermaster General argued, "it is mandatory that the successful architect who designed the tomb itself and submitted the sketches of the approach should be the one employed to complete all the detailed plans for the approach in order that the approach will harmonize and blend in with the tomb itself. . ."[260] To give the Secretary of War authority to enter a non-competitive contract with Rich, Congress passed a supplement to the Act of February 28, 1929 (authorization of approaches) that allowed the Secretary of War "to do all things necessary to accomplish" construction of the approaches and surroundings of the Tomb. This act gave the Secretary of War the same authority Congress granted for completion of the Tomb. In June 1930, the Secretary of War contracted with Lorimer Rich at a 5% commission to complete construction drawings and specifications for the Tomb approaches.[261]

Final Design of the Tomb

Following the appropriation made available on February 28, 1929, for completion of the Tomb of the Unknown Soldier, Lorimer Rich signed a contract for development of construction plans and specifications, which were finalized by December 30, 1929. Rich and the Quartermaster made several changes to address design details, reduce costs, and limit the time that the Tomb would have to be closed for construction. Rich had intended the center portion or die of the monument to be a single block of marble, but the Quartermaster recommended it be built of four slabs with the joints concealed by the pilasters to save costs, reduce the weight and ease transportation of the marble, and allow Jones to sculpt the marble in his studio rather than on site. Rich objected to this change because he felt it would make for a less permanent monument and be prone to chipping and breaking. As a compromise, the Quartermaster agreed to Rich's proposal to use a single block, but to hollow out a portion from the bottom to reduce its weight. The selected stone was Colorado Yule marble, an expensive and very white marble with little veining that had been used for the Lincoln Memorial and had been considered for Memorial Amphitheater. Aside from its visual properties, Colorado Yule was purportedly selected because the quarry in Marble, Colorado was the only one that could produce a single block of the required dimensions.[262]

To create visual continuity and ensure structural stability, the Quartermaster General agreed to rebuild the 1921 pedestal designed by Thomas Hastings, even though the design competition had called for it to remain. The pedestal had been built of multiple blocks of Vermont Danby marble, the same marble as Memorial Amphitheater, which was not a good visual match with Colorado Yule marble. In addition, Rich wanted the base or plinth below the die to be a single block, while the existing marble plinth had joints and a sealed opening on top. Eight years of weathering and touching by visitors had probably left its mark on the marble. Rich also wanted to tweak the proportions of the pedestal to better conform to the new work, and to make it stronger. The specifications as finalized by December 1929 called for protecting the subgrade concrete crypt with its steel plate cover that contained the remains of the unknown soldier, disassembling the adjacent bluestone steps and marble pedestal, and building new reinforced concrete footings.[263]

In spring 1930, after the construction contract had already been signed, Lorimer Rich was still working out the details of the Tomb. He built a plaster one-half size model for Thomas Hudson Jones to use in his New York studio to model the three Greek figures on the front and wreaths on the sides. Rich also used this model to make final adjustments to the moldings, pilaster, and cap. He wrote Assistant Quartermaster Bash on May 12, 1930, "At present we are just in this stage of changing here and there and debating the effects of this or that suggested revision."[264] Soon after, Rich completed plans of the final design (fig. 1.115).

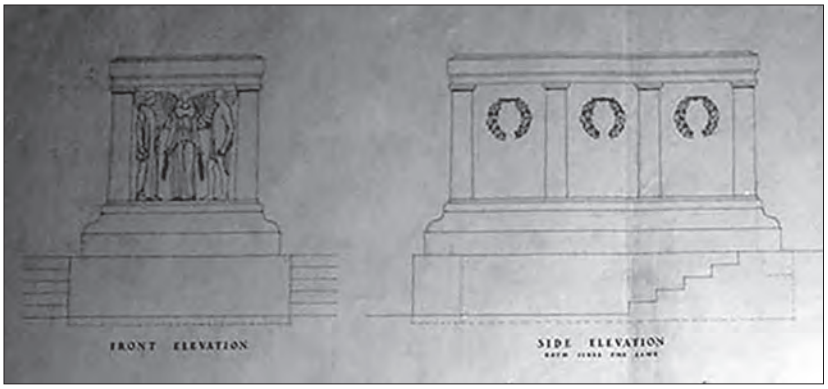


Figure 1.115. Lorimer Rich's final elevations of the Tomb of the Unknown Soldier, probably from autumn 1930. The back elevation with the inscription had not yet been finalized. (Detail, Lorimer Rich, "The Completion of the Tomb of the Unknown Soldier," 1930, Lorimer Rich Papers, roll 8, Syracuse University Libraries, Special Collections Research Center)

Thomas Hudson Jones continued to refine his design of the sculpture on the monument for another year. It was not until September 30, 1931 while construction was underway that the Commission of Fine Arts inspected the full-size model of the sculpture and gave its approval.[265]

The final detail of the new Tomb monument was the inscription on the back side of the die that faced Memorial Amphitheater. In winter 1932, after lengthy study and thousands of suggestions, the Secretary of War approved the same inscription used on headstones for unknown graves in World War I military cemeteries, as adopted by the American Battle Monuments Commission in 1925: "HERE RESTS IN HONORED GLORY AN AMERICAN SOLDIER KNOWN BUT TO GOD."[266]

Final Design of the Tomb Approaches

Finalizing the design of the Tomb approaches was a far larger task than the Tomb itself, as reflected in the cost that was nearly ten times as much. Lorimer Rich's plan for the approaches also presented several challenges related to the surrounding context of the national cemetery. Soon after Congress authorized construction of the approaches in February 1929, members of the Commission of Fine Arts were questioning aspects of Rich's plan. Echoing a recent suggestion by CFA landscape architect James Greenleaf in 1927, CFA Chair Charles Moore and CFA landscape architect Ferruccio Vitale called on the War Department to complete a new general plan for the national cemetery before finalizing the Tomb approaches. They were particularly concerned that the vista or axis from Memorial Amphitheater and the Tomb not terminate in a terrace as proposed by Rich, but be "carried through," similar to the Lincoln Memorial-Memorial Bridge-Arlington Mansion composition.[267] Vitale recommended that "a landscape architect be retained as soon as possible for the study of the Arlington Cemetery problem as a whole, and especially for the area surrounding the Tomb of the Unknown Soldier, this latter in collaboration with Mr. Rich and Mr. Jones, winners of the Monument Competition."[268] By July 1929, the Quartermaster General responded that there were no funds available to hire a landscape architect to develop such a plan, but that his office was designing a new road system in the cemetery, which would be completed as Rich was developing the final design for the Tomb approaches. The Quartermaster designed this new system to conform to Rich's plan for the approaches by aligning the proposed drive from the Hemicycle, named Roosevelt Drive, to intersect the east end of the front approach, while a new road, Wilson Drive, would be built to the north to replace Farragut Drive (see fig. 1.94).[269]

Lorimer Rich's site plan for the approaches was sufficiently detailed to allow the Quartermaster General to make an estimate by February 1930 that it used to request the $416,686 appropriation from Congress. Among the major cost items were 2,850 square feet of new granite for retaining walls; 3,500 linear feet of granite steps for the upper flight and another 1,460 linear feet for steps at the lower terrace; 9,586 square feet of granite pavement for the plaza on the east terrace; reinforced concrete backing for a curved retaining wall at the lower terrace along Roosevelt Drive; 25,000 yards of excavation; and "landscape work" that included trees, shrubs, and turf.[270]

Soon after it developed the estimate, the Quartermaster identified several changes it wanted Rich to make, most notably the addition of parking areas along Roosevelt Drive as CFA landscape architect James L. Greenleaf had recommended in 1927 to accompany the removal of vehicular access to the Tomb. According to Assistant Quartermaster General Bash, the parking areas were needed so that "everybody who wishes to see this wonderful architectural exhibit will get out of his automobile, come through these approaches and have a chance to walk up the slope." [271] Bash also called on Rich to omit the flagstaff on the lower terrace, but this change would not be addressed until late in the project.[272]



Figure 1.116. Model of Lorimer Rich's design for the approaches to the Tomb of the Unknown Soldier, looking west toward the Tomb and Memorial Amphitheater, circa June 1930. The shade threes around the Tomb approach were not included in the final plans. (Library of Congress, master-pnp-thc-5a44508u)

After Rich signed a contract with the Quartermaster for architectural services on June 7, 1930, he worked on the final drawings and specifications, and contracted with Parsons, Klapp, Brinckerhoff & Douglas Engineers of New York City to design the structural elements for the steps and retaining walls.[273] Rich began with making a model of the approaches "to help us visualize the parking and roadway problems" (fig. 1.116).[274] He also had a perspective made of the approach looking from the lower terrace at Roosevelt Drive west to the Tomb and Amphitheater (fig. 1.117). The model and rendering illustrated some shifts in Rich's original design, most notably the thirty-foot tall, sheared hedges that framed the approach instead of his earlier allées of trees (see fig. 1.113). His revised design also lowered the cheek walls along the monumental steps below the Tomb, terminated the north and south approach roads at the south and north portals, and converted into walks the lower portions of these drives that met at the base of the monumental steps. Rich described the experience visitors would have as they entered the approach along Roosevelt Drive:

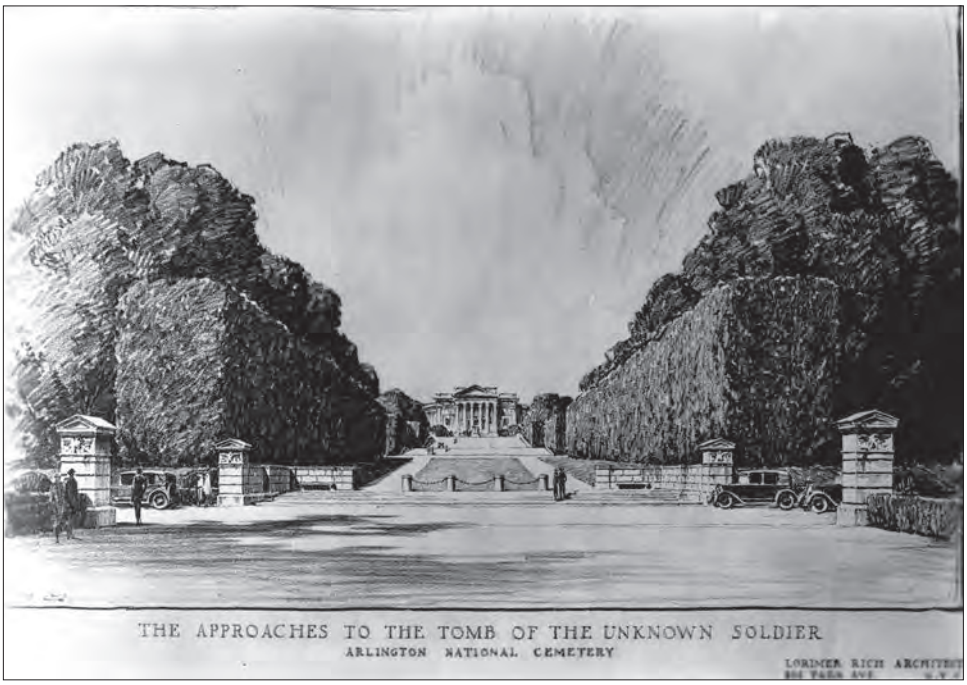


Figure 1.117. Rendering of Lorimer Rich's design for the main approach to the Tomb of the Unknown Soldier, looking west from the lower terrace across Roosevelt Drive, circa 1930. (Schell Lewis rendering, ANC Historical Research Collection, box 4-Memorial Amphitheater)

> The proximity of the Amphitheater itself is announced by granite posts embellished with symbols of various branches of the Service, and the road passing between these sentinels continues directly across the end of an impressive allée formed by a beech hedge 30 feet in height, which leads the eye directly up to the broad flight of granite steps beginning about 300 feet from the entrance to the approach area, and mounting gradually to the memorial itself…The easterly end of this inclosure [sic], close to the entrance road, terminates in a semicircular balustrade [lower terrace] which looks out over a gently rolling slope and then on to the Potomac, with Washington beyond.[275]

Rich's revised design kept the east end below the lower terrace open to maintain these views and probably also to convey the CFA's interest in carrying through the axis of Memorial Amphitheater. As part of the development of the roads and other features surrounding Memorial Amphitheater, the Quartermaster drew a plan showing a continuation of the Tomb approach axis east through an open area lined by allées of trees (fig. 1.118). Construction of this extension, which was not part of the Tomb approach project, would have required moving graves that had already been made below the site of the lower terrace. The Quartermaster did not propose continuing the axis west of the amphitheater to the U.S.S. Maine Memorial, as Carrère and Hastings had originally planned.[276]

The Commission of Fine Arts approved Rich's plan for the approaches, but as late as November 1930, was still arguing over certain details. Of particular concern to CFA landscape architect Ferruccio Vitale was the oval (middle) terrace at the foot of the monumental steps to the Tomb, which Rich had designed with pavement. Vitale recommended that this terrace be turf, except for the walk around the perimeter, and that single elm trees be added at either side of the terrace. Rich

disagreed with the recommended turf, arguing that visitors would walk across the grass instead of following the perimeter pavement. As a compromise, Rich agreed to turf, but wanted the two walks along the mall extended through the turf terrace to the base of the monumental steps. Vitale complained to CFA Charles Moore, "I think that nothing would be worse than this…I do hope that Mr. Rich, who is a hard, little fellow to convince, will ultimately agree to this [turf terrace], and I cannot conceive anything hotter, more glaring and disturbing than the huge paved plaza added as a hard, reflecting surface to the monumental staircase and the façade of the Arlington Amphitheatre."[277] The CFA ultimately convinced Rich to make the terrace turf without interior walks.[278]

By early November 1930, Lorimer Rich had completed the bid plans and specifications, and continued to make refinements until December 15, 1930, the date he assigned to the final drawings (fig. 1.119). The plan illustrated details that he had modified from his original scheme with input from the CFA and the Quartermaster, including the sheared beech hedge along the mall and hedges along Roosevelt Drive, turf for the middle terrace at the base of the monumental steps to the Tomb, gravel for outer walks, walls and piers at the entrance court along Roosevelt Drive, and a closed drainage system that consisted of catch basins tied to underground pipes that emptied below Roosevelt Drive. Rich drew sections and elevations that detailed the construction of the monumental granite steps to the Tomb that rested on concrete stepped beams, and the granite pavement for the plaza around the Tomb (fig. 1.120). The original bluestone steps immediately adjacent to the Tomb would be replaced with granite to match the new steps below. Other plans detailed the bow-shaped lower terrace, which was the same form as the section of the original terrace removed for the monumental steps.[279]

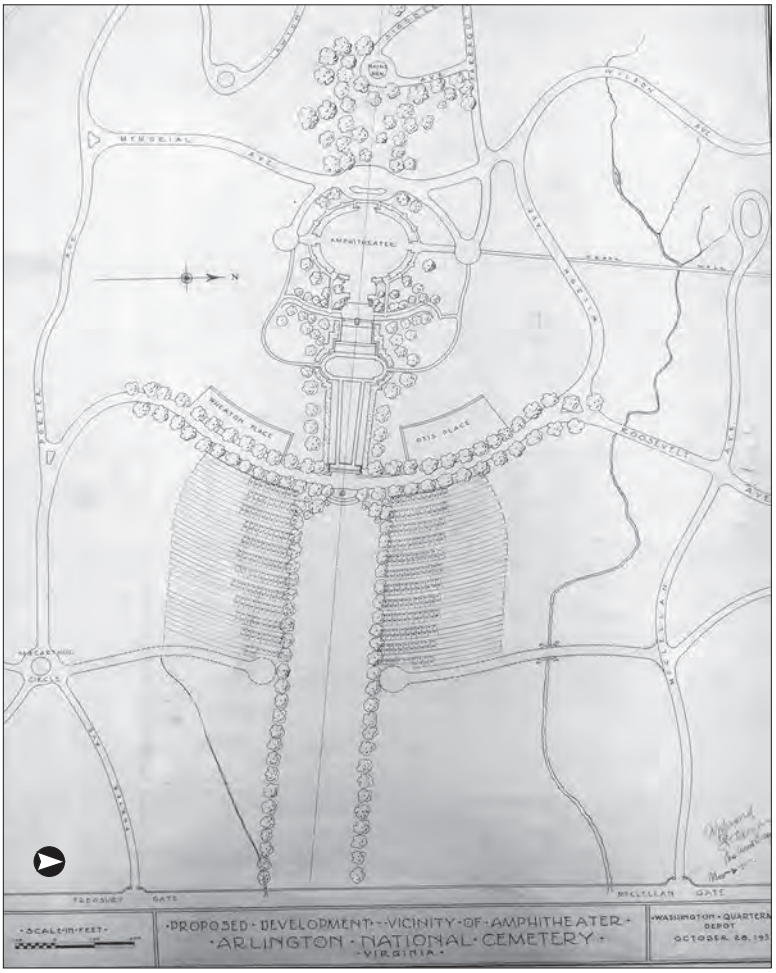


Figure 1.118. Unrealized Quartermaster plan of extension of the Tomb axis and changes to roads surrounding Memorial Amphitheater, 1931. (Washington Quartermaster Depot, "Proposed Development, Vicinity of Amphitheater," October 28, 1931, National Archives, RG 77, Records of the Army Office Chief of Engineers)

The twenty-four pages of specifications for the approaches called for removal of selected trees within the construction limits to a temporary nursery on site for replanting at completion of the project. There was no section in the specifications for new plantings, which were probably handled separately by the Quartermaster General given Rich's presumed lack of horticultural expertise. Demolition specifications covered the two flights of bluestone steps and granite ashlar arches and balustrade of the east

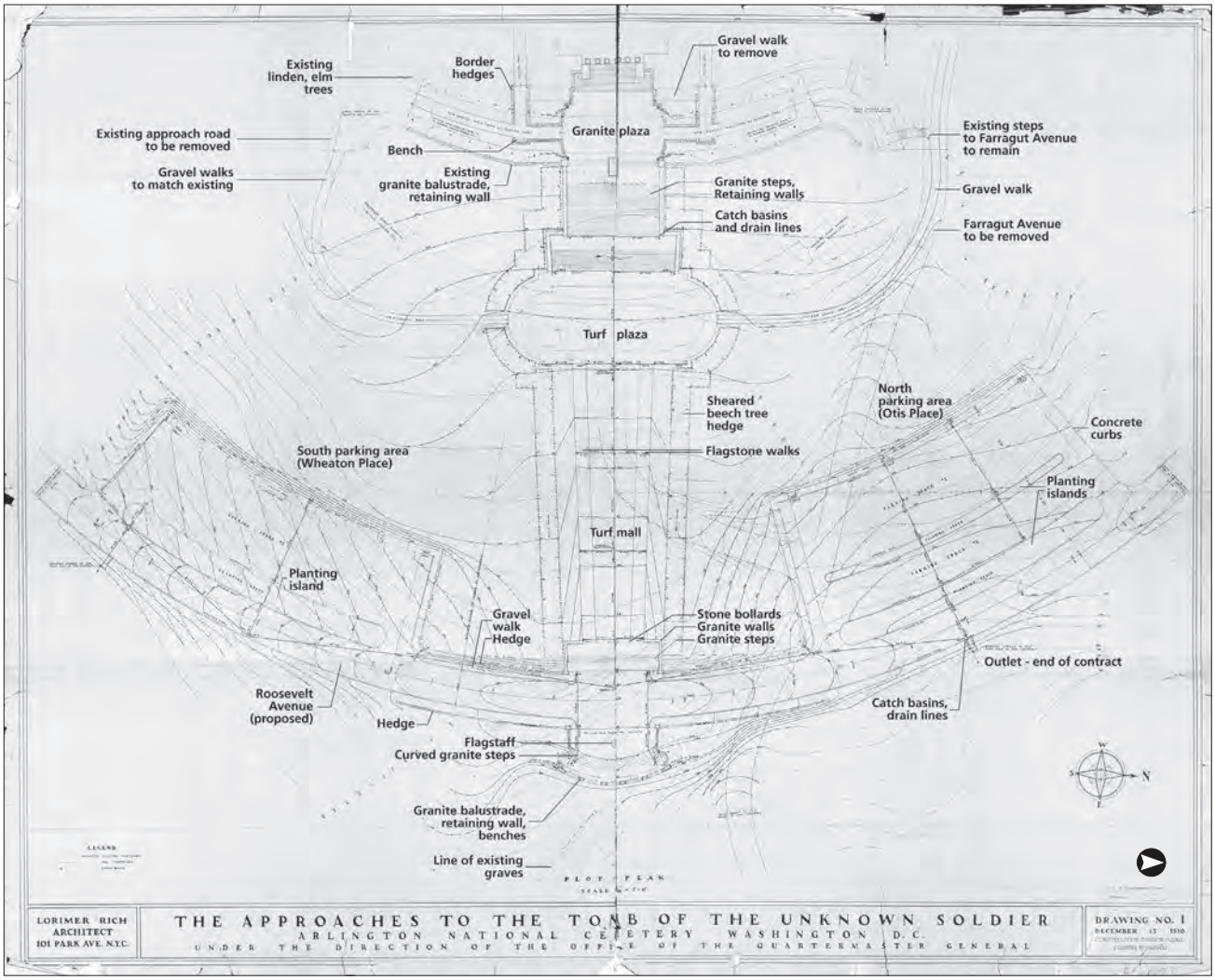


Figure 1.119. Lorimer Rich's final site plan for the approaches to the Tomb of the Unknown Soldier, December 15, 1930. The light dashed lines indicate changed contours and removal of Farragut Drive and the approach road to the Tomb. (Lorimer Rich, "The Approaches to the Tomb of the Unknown Soldier," Drawing No. 1, National Archives, RG 77, Records of the Army Office Chief of Engineers, Entry 391, Construction Completion Reports, annotated by SUNY ESF)

terrace retaining wall in preparation for constructing the monumental steps. The Fox Island granite balustrade and wall facing were retained for use on the lower terrace. Granite elsewhere was specified as Pink Milford (Massachusetts) or equivalent for vertical elements, and Stony Creek (also a pinkish granite, from Connecticut) for horizontal work, including steps. The chains between the stone bollards at the foot of the main approach were to be bronze. The flagstaff at the center of the lower terrace was specified as a steel pole with an ornamental cast bronze base and a ball finial, at an overall height of 82 feet. Rich and Jones were to provide full-size plaster models for all ornamental stonework, which was to be executed on site by skilled carvers. Construction of Roosevelt Drive and the two parking lots was omitted from the contract, except for rough grading. The War Department took responsibility for constructing these features.[280]

After completion of the plans and specifications in December 1930, the War Department followed through on its desire expressed by Assistant Quartermaster General Bash in February 1930 that the flagstaff on the lower terrace be removed. In its place, Rich designed a large granite fountain consisting of a shallow bowl with a bronze sprout set on a turned pedestal within a circular granite pool. This became known as Roosevelt Fountain.[281]

Construction of the Tomb and Approaches

Although the Tomb monument and the approaches had to be contracted separately, the Quartermaster planned to have construction occur together so that both could be opened to the public at the same time. Despite this, the contract for construction of the Tomb monument was signed nearly a year ahead of the contract for the approaches, but due to delays, the approaches were completed first, although only a few months ahead of when the final inscriptions were made on the Tomb.[282]

After he completed the specifications for the Tomb on October 31, 1929, Lorimer Rich was instructed to solicit bids from at least three contractors, as was standard practice. The successful bid came from Hegeman-Harris Co., Inc. of New York City, for $42,750, or $4,750 below that total appropriation. The George A. Fuller Company, which built the 1921 Tomb and Memorial Amphitheater, had also submitted a bid. On December 21, 1929, the War Department signed the contract with Hegeman-Harris Co. that specified construction begin on January

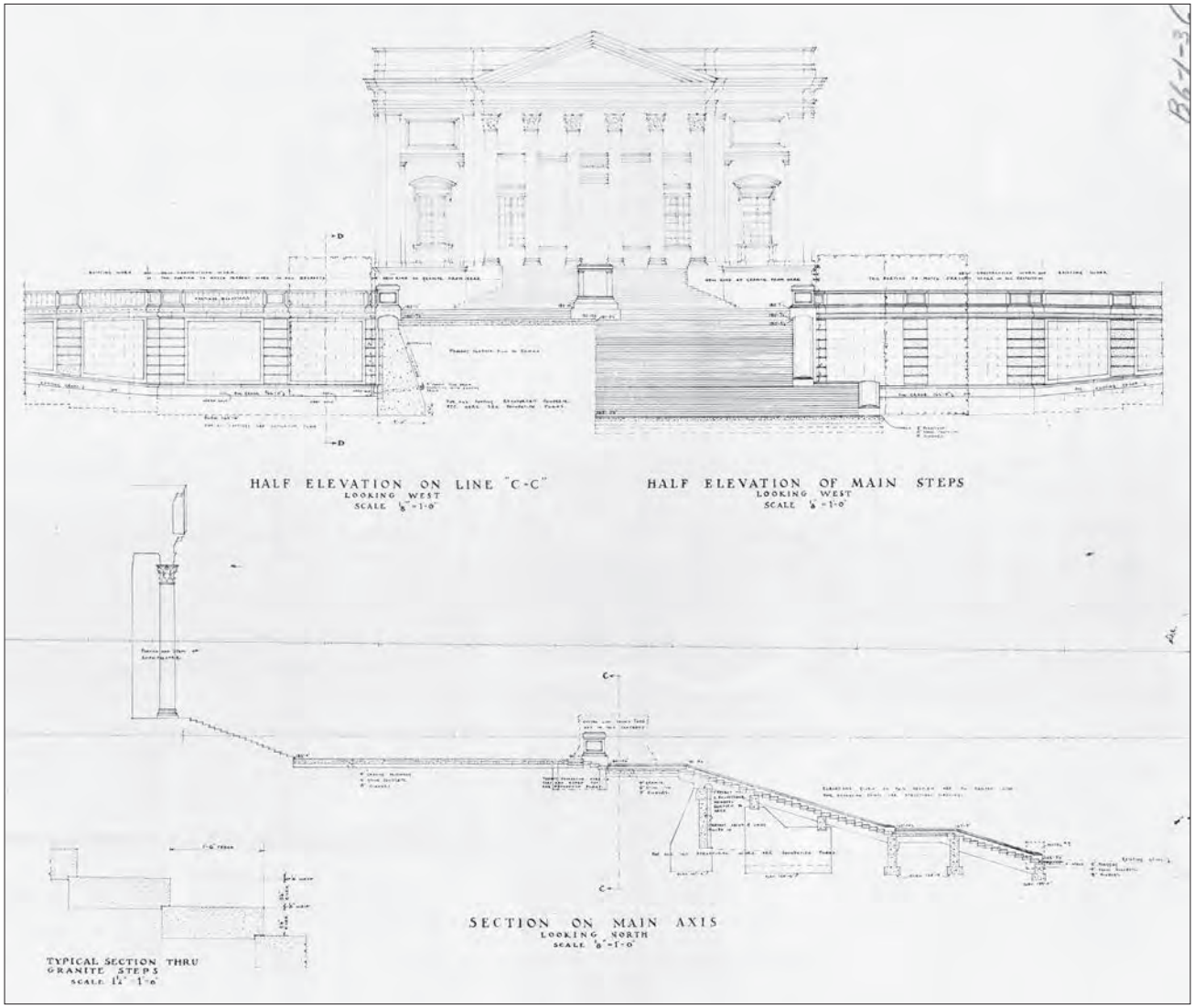


Figure 1.120. Lorimer Rich's final elevation and section of the monumental steps to the Tomb and the granite-paved plaza that replaced the approach road between the Tomb and Memorial Amphitheater, December 15, 1930. (Detail, Lorimer Rich, "The Approaches to the Tomb of the Unknown Soldier," Drawing No. 3, National Archives, RG 77, Records of the Army Office Chief of Engineers, Entry 391, Construction Completion Reports)



Figure 1.121. Ceremonial ground breaking for completion of the Tomb of the Unknown Soldier and construction of its approaches, looking west from near the site of Roosevelt Drive, December 9, 1930. The men in the foreground from left to right: Col. A. Woods, Chairman of the President's Emergency Committee for Unemployment; Secretary of War Patrick J. Hurley; Army Chief of Staff Douglas MacArthur; and General John L. DeWitt, Quartermaster General. (Arlington National Cemetery, photograph TUS001)

2, 1930, and be completed by March 8, 1931. The Vermont Marble Company, the same company that supplied the marble for Memorial Amphitheater, was subcontracted to supply the Colorado Yule marble. Piccirilli Brothers, prominent architectural modelers and carvers whose work included Daniel Chester French's *Abraham Lincoln,* were subcontracted for the minor sculpting and inscription on the Tomb; Thomas Hudson Jones was responsible for sculpting the Greek figures on the front and the wreaths on the sides.[283]

Although Lorimer Rich had finalized plans and specifications for the Tomb by the time the project was put out to bid in November 1929, including construction of new foundations and marble pedestal, he was still tweaking details of his design as late as May 12, 1930—five months after the start of construction as specified in Hegeman-Harris's contract—and continued to refine the plans and specifications for the approaches through fall 1930. [284]

After the plans and specifications for the approaches were sent out to bid in November 1930 but before the construction contract was signed, the War Department held a ceremonial ground breaking on December 9, 1930, near the spot where Roosevelt Drive and the entrance to the main approach were to be built (fig. 1.121). No work had yet begun on the Tomb, despite that the contracted completion date—March 8, 1931—was fast approaching. A week later, on December 15, 1930, the Quartermaster signed a contract with Hegeman-Harris Co., Inc. of New York—the firm contracted for the Tomb—for construction of the approaches. Work was to commence on or before December 17, 1930, and be completed on or before December 1, 1931. Plantings were done under separate contract.[285]

Hegeman-Harris began construction of the approaches on schedule, and by the end of December 1930 had brought in its big equipment and removed the old approach roads and trees within the construction area. Soon after the new year, demolition of the east terrace wall and steps was well underway (fig. 1.122). By February, crews had set up the forms for the reinforced concrete backing of the new retaining walls below the Tomb and were grading the hillside. By the end of March, work was underway on the concrete substructures for the monumental steps leading up to the Tomb (fig. 1.123). By April 21, 1931, the approach walks and steps from Roosevelt Drive were taking shape (fig. 1.124). By June, however, Hegeman-Harris was running into delays and requested a 30-day extension to





Figure 1.122 (left). Crews from Hegeman-Harris Company at work dismantling the center portion of the east terrace retaining wall looking northwest, January 1931. Some of the stonework was reused in the approaches. (Library of Congress, master-pnp-hec-36262u)

Figure 1.123 (right). Construction of the Tomb approaches looking east from Memorial Amphitheater showing concrete substructure of the monumental steps, March 24, 1931. ("Completion Report, Construction of the Approaches to the Tomb of the Unknown Soldier," ANC Historical Research Collection, box 4–Memorial Amphitheater)

the contracted completion date of December 1, 1931. This delay may have been related to construction of the Tomb, which had not yet begun.[286]

As construction was underway on the approaches, the Vermont Marble Company was searching for an acceptable block at the Marble, Colorado quarry. After rejecting two blocks, an acceptable block was quarried in early 1931. Representatives from Hegeman-Harris and the Quartermaster General's Office approved the 56-ton block, purportedly the largest single piece of marble ever taken from the quarry at 14'0" x 7'4" x 6'0", on February 26, 1931 (fig. 1.125).[287]

It took some time to ship and rough shape the block, along with the other massive single pieces for the plinth and cap. On August 27, 1931, construction finally began on the Tomb with removal of the 1921 marble base, and between September 1 and





Figure 1.124 (left). Construction of the Tomb approaches looking west from Roosevelt Drive, April 21, 1931. ("Completion Report, Construction of the Approaches to the Tomb of the Unknown Soldier," ANC Historical Research Collection, box 4–Memorial Amphitheater)

Figure 1.125 (right). The block of Colorado Yule marble for the Tomb photographed at the quarry in Marble, Colorado soon after its approval on February 26, 1931. (ANC Historical Research Collection, box 4–Memorial Amphitheater)

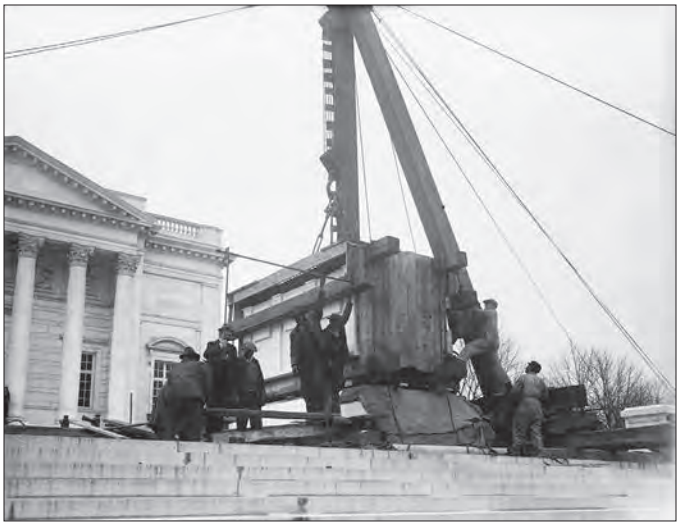




Figure 1.126 (left). The unfishined main part of the Tomb monument being lowered into place looking northwest, December 28, 1931. Note unsculpted wreaths and pilasters, and the granite steps built earlier in the year. (Library of Congress, hec 2013 066688)

Figure 1.127 (right). The completed Tomb of the Unknown Soldier monument looking northeast showing three-figure sculpture by Thomas Hudson Jones, photographed around April 1932. (ANC Historical Research Collection, box 4–Memorial Amphitheater)

2, the subbase or lowest part of the monument was completed. On September 11, the marble plinth (base supporting the die or main part of the monument) was set but was rejected by the Quartermaster due to a dark spot on the southwest corner. The caused a substantial delay, since the Marble, Colorado quarry had to quarry a new stone. It was not until December 19–20, 1931, that the defective plinth was removed and a new one set. On December 28, 1931, the large die block was installed (fig. 1.126). The final piece, the marble cap or cornice, was installed two days later. Piccirilli Brothers then began sculpting the pilasters and moldings within a protective shelter set up around the Tomb. Thomas Hudson Jones followed with his sculpting of the three Greek figures, which he completed prior to April 1932 (fig. 1.127).[288]

Figure 1.128. The main approach to the Tomb and lower terrace showing the completed monumental steps and bluestone walks, looking west from the lower terrace, 1932. (Harris & Ewing photograph, Library of Congress, master-pnp-hec-36835u)

In fall 1931, as work on the Tomb was underway, Hegeman-Harris requested several change orders that extended their deadline for completion to February 14, 1932, most likely to accommodate site work needed after completion of the Tomb. Hegeman-Harris completed most of the approaches in the fall, including the granite monumental steps to the Tomb, the approach walks of blue Pennsylvania flagging with bluestone curbs, and the lower terrace with balustrade, benches, and fountain, plus grading and sodding (figs. 1.128, 1.129).



As Hegeman-Harris was constructing the approaches in 1931, another contractor was working on the plantings. Rich had specified the location and form of most of the plantings on his December 15, 1930 plan for the approaches, but only indicated one species: European beech, *Fagus sylvatica*, that Rich had seen in English and European gardens sheared in a rectangular shape. He



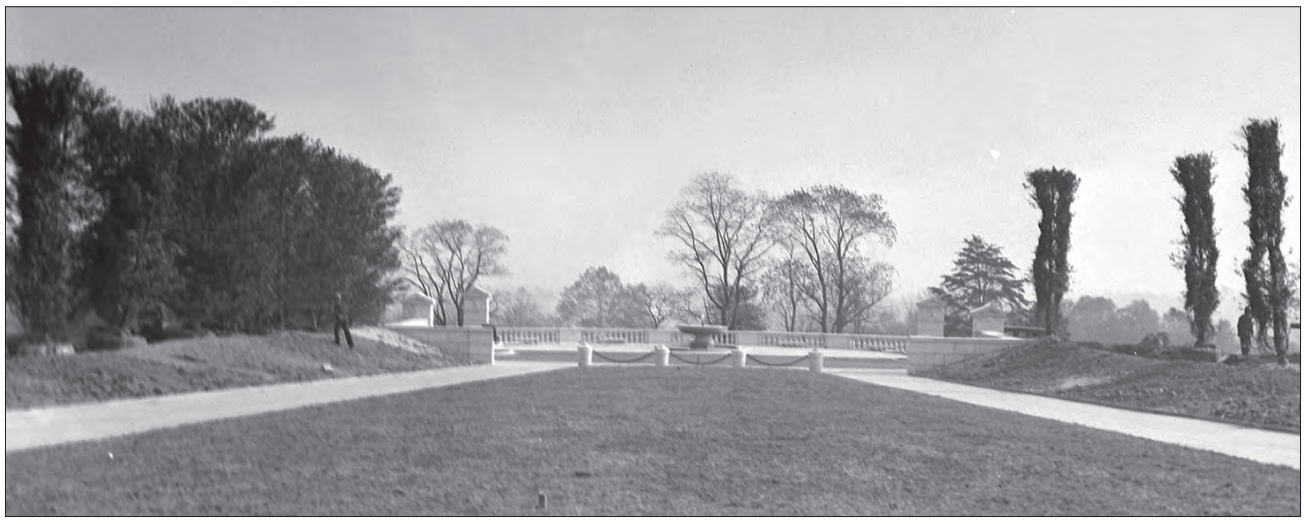
Figure 1.129. The completed lower terrace looking east across Roosevelt Drive soon after construction, ca. 1933. The vegetation in the fountain at and its base was added after April 1932. Note that the axial view to the east had not been cleared of trees as planned by the Quartermaster in October 1931. (National Archives, RG 66, Series 17, Records of the Commission of Fine Arts, box 22)

was reportedly told that such trees were not available in American nurseries, and that he should instead use holly, boxwood, privet, hornbeam, or hemlock. Rich was unwilling to use a substitute species, reportedly feeling that only beech trees could convey the dignity that he wanted. After searching many nurseries, Rich came upon one that had rows of over-established American and European beech trees. They were prepared during the winter of 1930 and transplanted to the approaches in the spring of 1931 in double rows on each side, extending from Roosevelt Drive and around the turf middle terrace to the monumental steps (fig. 1.130, see also fig. 1.128). According to a newspaper account, the hedge was the largest of its type in the United States, measuring 100 yards long, twenty-two feet tall and eighteen feet deep. Its cost alone must have far surpassed the $14,000 that the Quartermaster had initially estimated for all landscape work in the approaches.[289]

Other plantings in the approaches included hemlock hedges along Roosevelt Drive between the main approach, lower terrace, and the parking lots, and oaks in the parking lot islands (figs. 1.131, 1.132).[290] A portion of the original diagonal evergreen grove north of the main approach was removed to accommodate the larger footprint of the north parking lot. In keeping with Rich's design and Arlington National Cemetery regulations that stressed "dignity, simplicity, and uniformity of arrangements" as prevailing characteristics, no flowerbeds were established in the approaches to the Tomb or introduced to the foundation plantings around Memorial Amphitheater.[291]

The final built features to be completed were most likely the gravel walks, granite steps, and granite paving at the Tomb plaza (see figs. 1.131, 1.132). This area was

Figure 1.130. A The main tomb approach looking east showing beech trees being transplanted for the hedge, 1931. (Lorimer Rich Papers, Syracuse University Libraries, Special Collections Research Center)



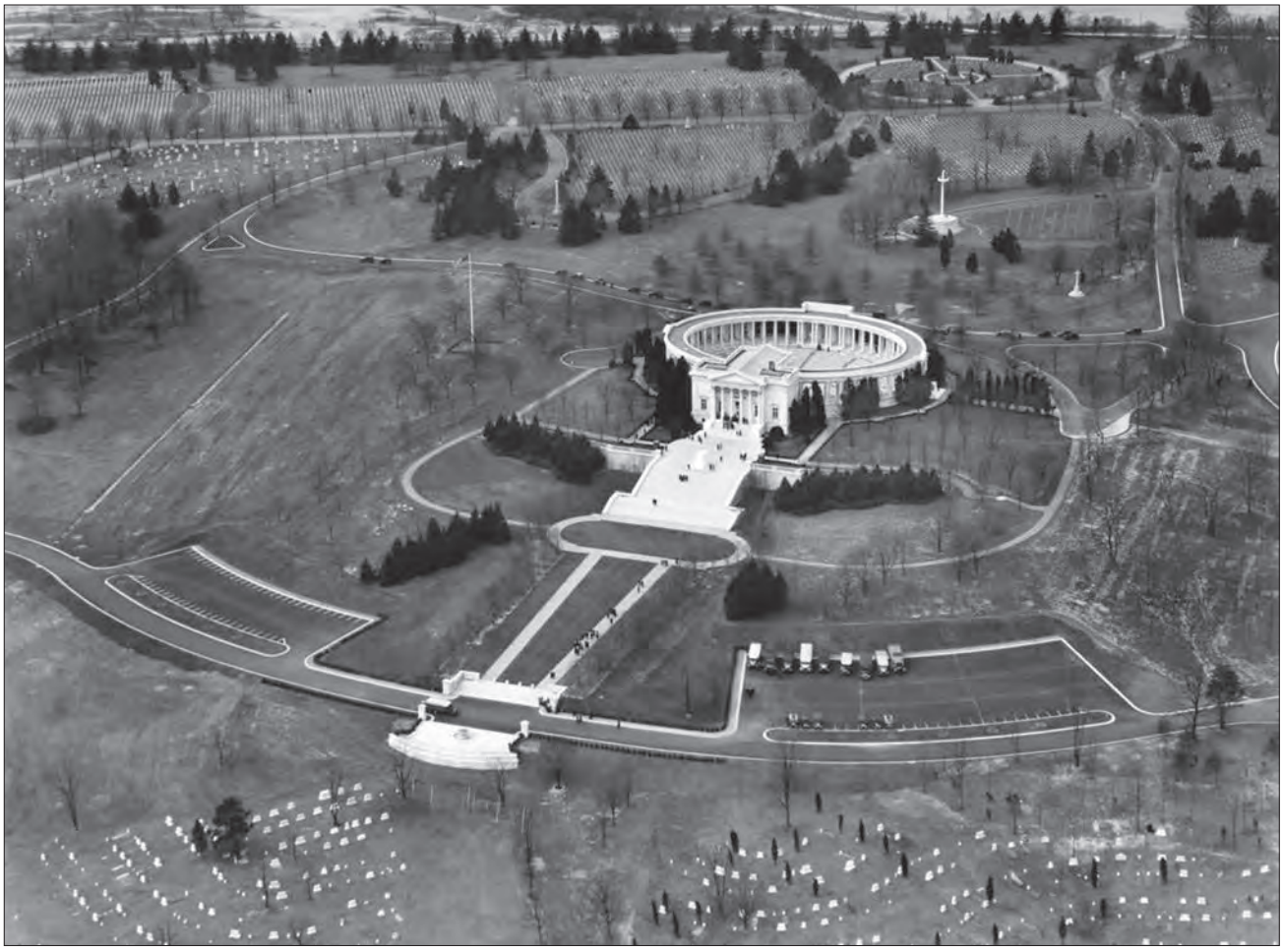


Figure 1.131. Memorial Amphitheater and the newly completed Tomb approaches showing the landscape as completed in 1931–1932, looking southwest, winter 1932–1933. This photograph also shows the completed road system including realignment of Memorial Drive on the west side of the amphitheater, and Roosevelt Drive with the two parking lots for the amphitheater (right one now gone). (The Society of the Honor Guard, Tomb of the Unknown Solider, https://tombguard.org/guards/larry-seaton)

completed after heavy equipment had delivered the marble die and cap between December 28 and 31, 1931. In January, Hegeman-Harris completed the project, and on January 30, 1932, the Constructing Quartermaster turned over the "Approaches and Surroundings to the Tomb of the Unknown Soldier" to Charles G. Mortimer, Superintendent of Arlington National Cemetery. This indicated that the built features and plantings on the approaches had been completed; however, final sculpting and inscriptions were still being made on the Tomb. On March 15, 1932, Lorimer Rich wrote to Assistant Quartermaster Rich that he and Thomas Hudson Jones were going to the Tomb to make a full-size mock-up of the inscription. Once this was finalized, Piccirilli Brothers completed the inscriptions by April 9, 1932, when the Tomb was reopened to the public. The dedication ceremony was scheduled for six weeks later, on Memorial Day, May 31, 1932. President Hoover formally presented the memorial to the nation with brief ceremonies attended by crowds gathered on the surrounding plaza and steps, and in the following weeks, many additional ceremonies were held (fig. 1.133).[292]

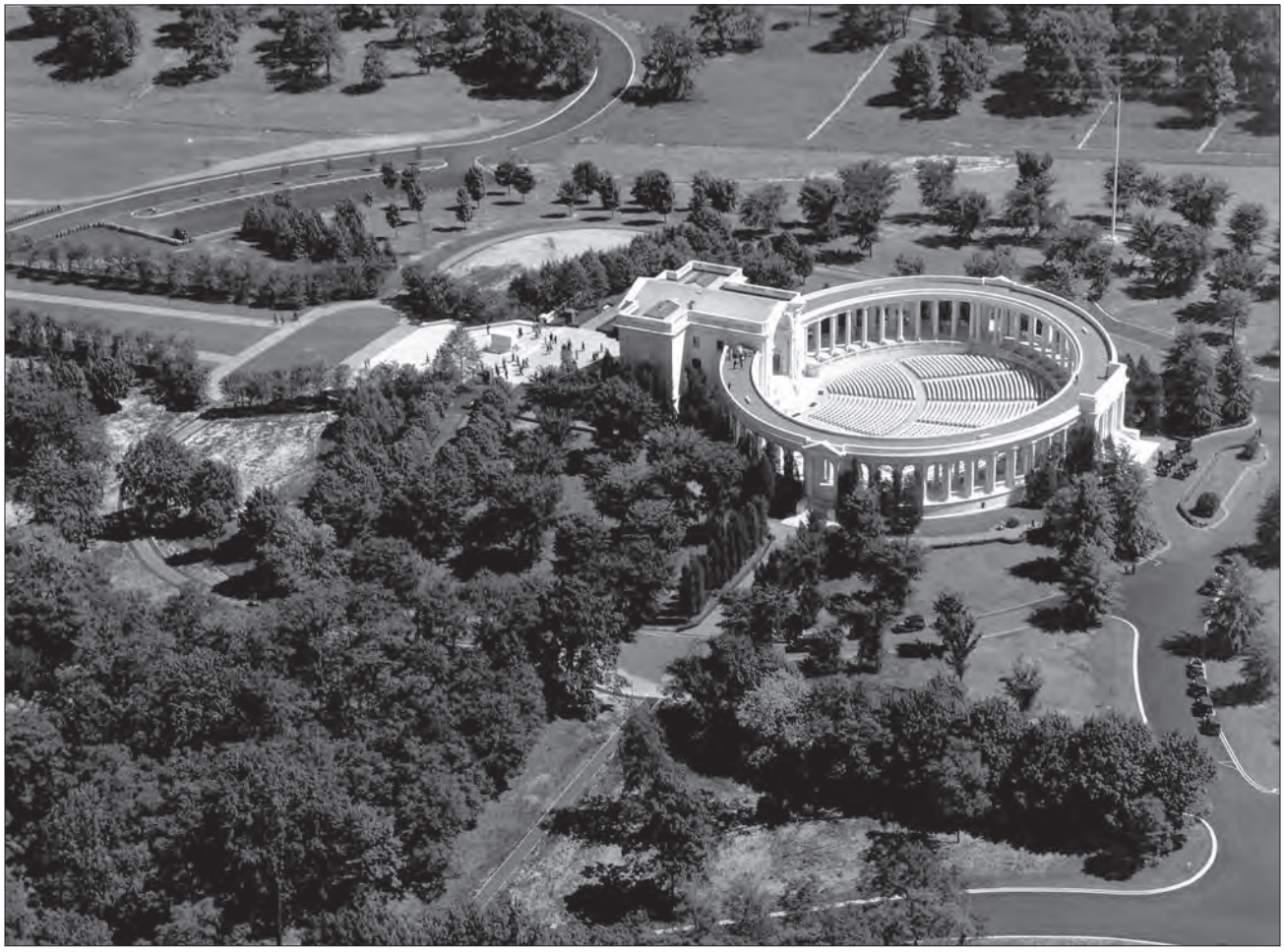


Figure 1.132. Memorial Amphitheater looking southeast showing completion of the approaches to the Tomb of the Unknown Soldier with the beech hedges in leaf, 1932. Also visible are hedges along Roosevelt Drive and oaks in the parking lot islands. The light ground is most likely where grass seed was used instead of sod. (Arlington National Cemetery archives, aerial 1932_0526)



Figure 1.133. Crowds at the recently completed Tomb of the Unknown Soldier, looking northeast, ca. 1932. This view shows the granite pavement of the new Tomb plaza, the open views to the National Mall and U.S. Capitol, and the sheared beech hedges that lined the main approach. Visible in the right distance are the entry piers and lower terrace the formed the Tomb approach entry court along Roosevelt Drive. (Harris & Ewing photograph, Library of Congress, master-pnp-hec-36824u)

THE MEMORIAL AMPHITHEATER GROUNDS, 1932 (DRAWINGS 1.4–1.6)

In April 1932 upon the completion of the Tomb of the Unknown Soldier and its approaches, the Memorial Amphitheater building remained little changed from its dedication in 1921, but the eastern part of its grounds had been transformed. These changes reflected not only the creation of a ceremonial setting for the Tomb, but also the desire of the Commission of Fine Arts and War Department to better integrate the formal grounds into the surrounding informal landscape of the national cemetery, to connect to the new cemetery entrance from the Arlington Memorial Bridge, and to accommodate automobiles. The addition of the Tomb and its approaches realized two features of the original Carrère and Hastings site plan that had been omitted: the monumental steps and a sculpture at the center of the steps in front of the reception building. The Tomb reinforced Carrère and Hastings' original intent that the east side with the reception building serve as the ceremonial main entrance to Memorial Amphitheater. On the west side, Carrère and Hastings' original design for a formal axis with the U.S.S. Maine Memorial and symmetrical approach roads to either side was not realized.

The addition of the Tomb and its approaches resulted in the loss of several features of the Memorial Amphitheater grounds completed just over a decade earlier, notably the blind arcade and flanking steps of the east terrace wall, the curving main approach road off Farragut Drive, and the open expanse of grounds to the east. Most of the original vegetation was retained, except for shrubs in front of the reception building. The original bluestone steps into which the Tomb was originally built were replaced in granite to match the stone of the new monumental steps below.

The spatial character of the Memorial Amphitheater grounds outside of the Tomb was still largely shaded lawn with axial corridors from the north and south portals. The outlying grounds contained no graves, except east of Roosevelt Drive where numerous private monuments and government headstones reflected the opening of two new burial sections (6 and 7). At the Tomb, the east terrace space defined by the balustrade was opened with the addition of the monumental steps, and the formerly open expanse below was transformed into a tapered mall defined by the tall beech hedges. The east terrace space was replicated by the new lower terrace off Roosevelt Drive but did not have any steps to the ground below. The Quartermaster's plan for an open corridor lined on the axis with the Tomb approach was not realized; several trees blocked the open views that this corridor would have created.

The only circulation feature that remained unaltered from the original development of Memorial Amphitheater was the perimeter around the building. The original approach road on the east terrace was removed, and the south and north approach roads were truncated at the walks from the north and south

portals. The approach road to the west portal was realigned and extended south to Porter Drive and north to Wilson Drive that led to Arlington House. Visitors were expected to park at the two large parking lots off Roosevelt Drive, which was designed as the main vehicular approach to Memorial Amphitheater from the new cemetery entrance at the Hemicycle (terminus of Memorial Avenue and the Memorial Bridge). The primacy of this entrance was reflected in the granite piers that Lorimer Rich designed to mark the entrance court to the Tomb approach. In a reaction against the intrusion of automobiles into the sacred space of the Tomb, the approaches were redesigned for pedestrian access only. From the two parking lots, gravel sidewalks extended along Roosevelt Drive to the main approach, which featured two bluestone-paved walks that intersected an oval turf terrace at base of the monumental steps. Two gravel walks extended out from this oval to the upper terrace on the approximate alignment of the original approach road and met at the granite-paved Tomb plaza.

The Tomb Guards walked their sentry duty in a north-south line to the rear of the Tomb from two small canvas shelters at either end off the edge of the granite plaza. Lorimer Rich did not include the Tomb Guard shelters on his plan, perhaps because they were intended to be moveable or temporary. Very soon after completion of the Tomb, the Quartermaster laid down a strip of light-colored matting for the Tomb Guard procession to protect the granite pavement from scuffing. [293]

Vegetation continued the mix of formal and informal trees, shrubs, and hedges that had characterized the grounds since their completion in 1920. The most conspicuous new plantings were the sheared twenty-two-foot-high beech hedge to either side of the main approach from Roosevelt Drive to the monumental steps, and hemlock hedges along Roosevelt Drive that defined a formal entry space and enclosed the side of the lower terrace. A paper birch tree along Memorial Drive north of Memorial Amphitheater's west portal was planted on May 8, 1932, to honor the mother of the Unknown Soldier—the first memorial tree in Arlington National Cemetery. It was identified by a small stone marker with a bronze plaque.[294]

Built features introduced during this period continued the use of gray and pink granite used on the original east terrace wall, with white marble reserved for the Tomb. Bluestone was abandoned for curbs and steps at the Tomb in favor of granite, while concrete was continued for the gutters and curbs along the main drives and parking lots. Granite was used for bollards, walls and piers at the approach entry court, the Roosevelt fountain, and benches located on the lower terrace, entry court, and on a landing on the monumental steps—the first outdoor seating in the Memorial Amphitheater grounds. The marble seats that Carrère and Hastings had originally specified for the perimeter walk, opposite circular niches, were not included in the Tomb project.

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Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1920–1932 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. Quartermaster, "Roadway Barriers," 1924
2. Quartermaster, "Map of Arlington National Cemetery," proposed road alignments, 1929
3. Rich, "Approaches to the Tomb of the Unknown Soldier," Dec. 1930
4. Aerial photographs, ca. 1928, 1933
5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2021

LEGEND

- Asphalt road with concrete gutter
- Stone walk
- Gravel walk
- Concrete gutter-curbs
- Bluestone curbs
- Monument
- Headstones
- Bench
- Bollard and Chain Barrier
- Contour lines 5' intervals
- Altered contour
- Mown turf
- Underground features
- Catch basins
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrubs, deciduous, evergreen
- Shrubs, sheared evergreen hedge
- Woods
- Stream
- Feature removed during period

NOTES

1. Drawing shows landscape in 1932 with features added (labeled with dates) and removed (dashed line, labeled in italics) since 1920. Features added prior to 1920 are not labeled with dates.
2. All features shown in approximate scale and location.
3. Headstone symbols are representative and do not correspond to individual markers; extent of burials shown is approximate.
4. Vegetation details outside the area surrounding the amphitheater are approximate.
5. All features of Tomb Approach built in 1931, except Tomb plaza on east terrace completed by January 1932.
6. Subsurface drainage pipes not shown.

0 100 200 Feet

Drawing 1.4

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1920–1932 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

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DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2021

LEGEND

- Asphalt road with concrete gutter
- Stone walk
- Gravel walk
- Concrete gutter-curbs
- Bluestone curbs
- Headstones
- Bench
- Post and chain barrier
- Contour lines 5' intervals
- Altered contour
- Monument
- Memorial tree
- Mown turf
- Underground features
- Catch basins
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrub, deciduous and evergreen
- Shrub, sheared evergreen hedge
- Feature removed during period

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4. Vegetation details outside the area surrounding the amphitheater are approximate.
5. All features of Tomb Approach built in 1931, except Tomb plaza on east terrace completed by January 1932.
6. Subsurface drainage pipes not shown.

0 25 50 75 Feet

Drawing 1.5

TREE AND SHRUB KEY

As	*Acer saccarum* - Sugar Maple
Ap	*Acer platanoides* - Norway Maple
Bp	*Betula papyrifera* - Paper Birch
Bx	*Buxus sempervirens* - American box
Fg	*Fagus grandifolia* - American beech
Fs	*Fagus sylvatica* - European beech
Jv	*Juniperus virginiana* - Eastern redcedar
Pm	*Pinus mugo* - Mountain Pine
Pmz	*Pseudotsuga menziesii* - Douglas Fir
Qpa	*Quercus palustris* - Pin Oak
Rn	*Rhododendron sp.* 'English Roseum'
Tca	*Tsuga canadensis* - Canadian Hemlock
Tcu	*Taxus cuspidata* - Japanese Yew
Te	*Tilia x europeaea* - European Linden
Tpe	*Tilia petiolaris* - European Linden
Tx	*Tsuga canadensis* - Hemlock
Ua	*Ulmus americana* - American Elm

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1920–1932 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
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DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2021

LEGEND

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- Stone walk
- Gravel walk
- Concrete gutter-curbs
- Bluestone curbs
- Monument
- Headstones
- Bench
- Post and chain barrier
- Contour lines 5' intervals
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- Mown turf
- Underground features
- Catch basin
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrub, deciduous and evergreen
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4. Vegetation details outside the area surrounding the amphitheater are approximate.
5. All features of Tomb Approach built in 1931, except Tomb plaza on east terrace completed by January 1932.
6. Subsurface drainage pipes not shown.

0 25 50 75 Feet

Drawing 1.6

TREE AND SHRUB KEY

As	*Acer saccarum* - Sugar Maple
Ap	*Acer platanoides* - Norway Maple
Bx	*Buxus sempervirens* - American box
Fg	*Fagus grandifolia* - American beech
Fs	*Fagus sylvatica* - European beech
Jv	*Juniperus virginiana* - Eastern redcedar
Pm	*Pinus mugo* - Mountain Pine
Pmz	*Pseudotsuga menziesii* - Douglas Fir
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Te	*Tilia x europeaea* - European Linden
Tpe	*Tilia petiolaris* - European Linden
Tx	*Tsuga canadensis* - Hemlock
Ua	*Ulmus americana* - American Elm

ADDITIONAL UNKNOWNS AND MID-CENTURY RENOVATIONS, 1932–1975

Carrère and Hastings' Memorial Amphitheater and Lorimer Rich's Tomb of the Unknown Soldier and its approaches remained the commemorative heart of Arlington National Cemetery through the upheavals of the Great Depression, World War II, and the Cold War (figure 1.134). This period witnessed major changes in the setting of Arlington National Cemetery, and tremendous growth in its interments and visitation.

While the Army maintained Memorial Amphitheater with few major architectural changes, the grounds changed in response to maintenance and capacity issues, growth and decline of vegetation, shifts in circulation, and changes in aesthetic preferences. Burial areas expanded into the original greensward and the Tomb plaza was enlarged as part of the internment of unknowns from World War II and the Korean War. The Tomb approaches, with the long walks and monumental steps, fell out of favor as a functional entrance. Except during major ceremonies, visitor arrival to Memorial Amphitheater during this period shifted away from the long walk up the Tomb approach.



Figure 1.134. Visit of Queen Elizabeth II of Great Britain to Memorial Amphitheater for a wreath laying ceremony at the Tomb of the Unknown Soldier, looking east along the Tomb approach with the Roosevelt Drive gateway in the background, October 17, 1957. (National Archives, RG 111-SCA Albums/Prints, box 26)

CEMETERY CONTEXT AND OUTER AMPHITHEATER GROUNDS

Over the four decades following completion of the Tomb of the Unknown Soldier and Memorial Bridge in 1932, the landscape of Arlington National Cemetery and its surroundings changed with growth of the federal government, expansion of highways, and acceleration of suburban development. Casualties from World War II and two undeclared Cold War conflicts in east Asia, along with the interment of President Kennedy, led to major expansion of burial areas and increases in visitation.

Suburban and Military Development

In 1932, the same year that Memorial Bridge and Memorial Avenue were completed, the limited-access Mount Vernon Memorial Highway was completed along the banks of the Potomac from Memorial Avenue south to Mount Vernon (fig. 1.135). It was subsequently incorporated into the George Washington Memorial Parkway that extended the highway north from Memorial Avenue in stages beginning in 1937. While used in part as a commuter road, the parkway

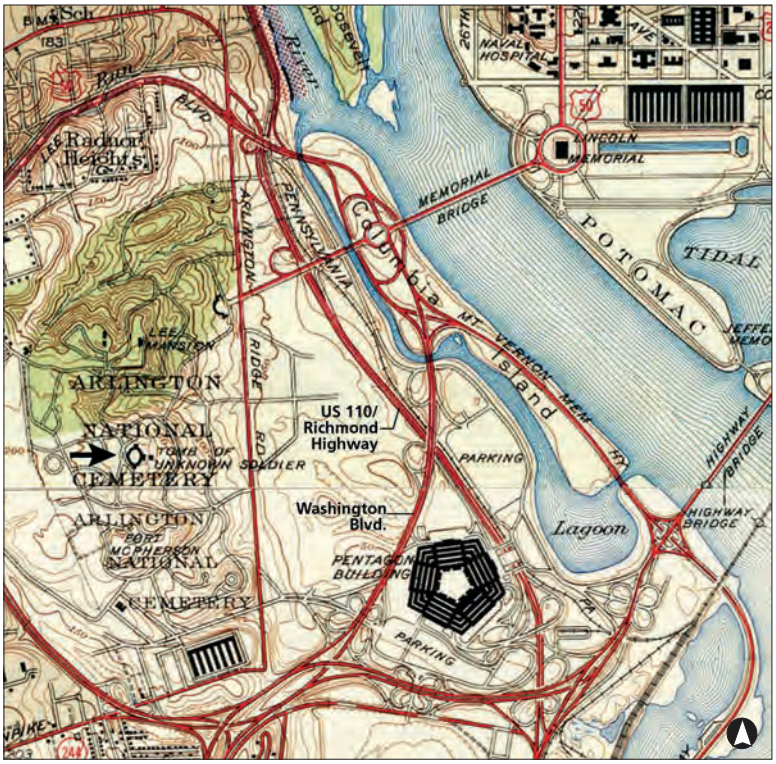


Figure 1.135. A 1945 topographic map showing addition of an extensive highway network and the Pentagon around Arlington National Cemetery. The black arrow points to Memorial Amphitheater. (Detail, USGS Washington West Quadrangle, 1945, and Alexandria Quadrangle, 1945 maps, annotated by SUNY ESF)

also was planned to connect parkland and conserve scenery along the Potomac. In 1941–1942, a second major north-south highway between Arlington Ridge Road (former Alexandria and Georgetown Road) and the parkway, part of the Jefferson Davis (now Richmond) Highway (VA 110), was built bordering the pre-existing Pennsylvania Railroad. An arterial highway loop around Arlington Ridge, including Washington Boulevard and Lee (now Arlington) Boulevard, were completed by 1945. In 1941, the region's main airport, National (now Reagan National) Airport was constructed 1.5 miles southeast of the national cemetery, south of the former Washington-Hoover Airport.[295]

The new highways facilitated motor vehicle commuting from the growing federal workforce in Washington, D.C. to suburbs in Arlington and Fairfax counties that by 1945 extended outward from Arlington National Cemetery to the north, west, and south. Thousands of new federal workers and military personnel came to the footsteps of the national cemetery following FDR's declaration of a National Emergency in 1939 and the massive new military development that followed. Between 1940 and 1950, the population of Arlington County more than doubled.[296]

In 1940, FDR signed legislation that began development of several new military facilities on the Arlington Experimental Farm across Arlington Ridge Road from the national cemetery. The largest development was the Pentagon, a new War Department headquarters built in 1941–1942 on 80 acres at the southern edge of the Experimental Farm, and on 147 acres of the former Washington-Hoover Airport. Construction included vast parking lots and numerous limited-access roads, along with changes to existing roads, forming a busy scene in the viewshed of Memorial Amphitheater (fig. 1.136).[297]

Directly in the viewshed from the Tomb was a new temporary war-time military base known as the Arlington Cantonment (see fig. 1.136). Built in 1941–1942, it consisted of a complex of standardized wood-frame barracks, dining halls, recreation halls, administration buildings, and other buildings that extended from Arlington Ridge Road east to the Richmond Highway, and north to the old tree-lined entrance road to the Experimental Farm. On twenty-eight acres north of this road toward Memorial Avenue, the federal government built Arlington Farms in 1942–1943, a complex of temporary dormitories and other

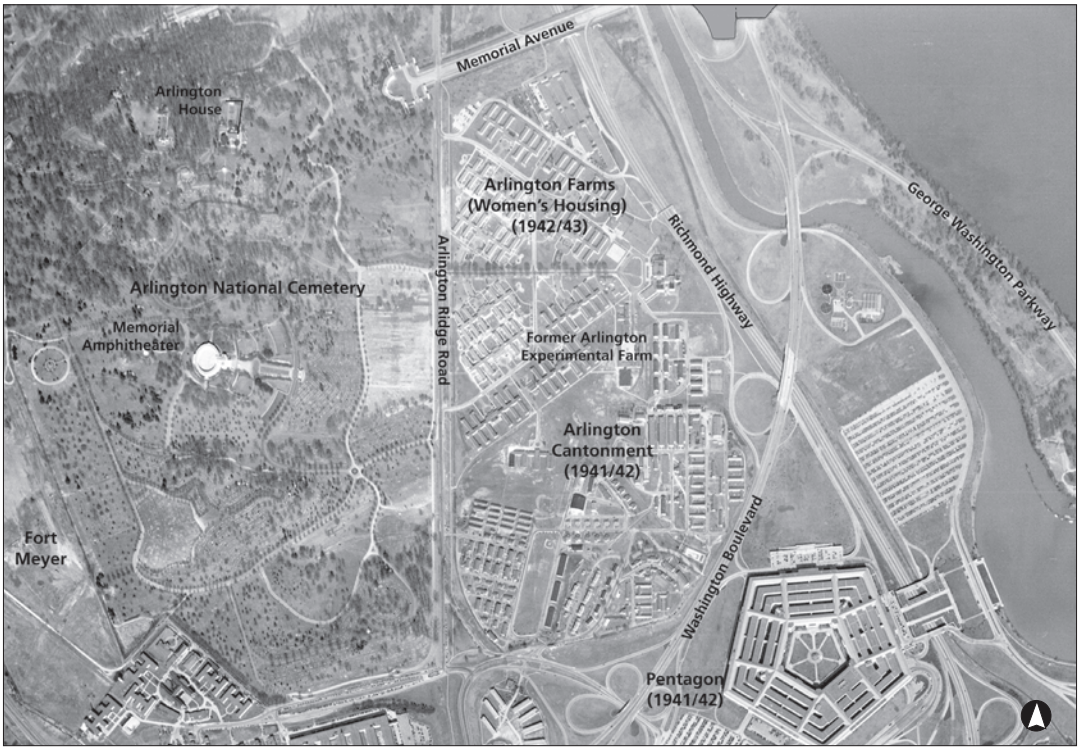


Figure 1.136. Aerial photograph taken in 1949 showing World War II-era military development east of the national cemetery, including the Pentagon, Arlington Cantonment, and Arlington Farms housing. (USGS Earth Explorer, detail of aerial photo GS-FX-1 33, annotated by SUNY ESF)

buildings to house over 7,000 unmarried female military and civilian employees.[298]

After World War II, the War Department, which was reorganized in 1947 along with the Department of the Navy into the Department of Defense, reclassified the Arlington Cantonment as the South Post of Fort Meyer. Arlington Farms remained in use as housing for federal female workers through the late 1940s, until the government transferred the buildings and land back to the military in 1950. The complex became a draft center for the new conflict in Korea. Despite their temporary design, most of the buildings in both the Arlington Cantonment and Arlington Farms complexes remained in use into the 1960s. By this time, little of the military development on the flats east of Arlington Ridge Road was visible from the Tomb of the Unknown Soldier due to growth of trees on the lower slopes of the cemetery (fig. 1.137).[299]

Figure 1.137. The Tomb of the Unknown Soldier looking east showing trees below the lower terrace that blocked views of the military development on the flats east of the cemetery, June 1970. This photograph, taken by Edgar J. Law while he was in the Navy and stationed in Washington, D.C., also shows the transformation of the approach beech hedge into trees. (Courtesy of Edgar J. Law, Flickr account edgarjlaw)



Cemetery Administration and Burials

While highways and military installations were being built around Arlington in the 1930s and 1940s, the War Department continued to operate the national cemetery much as it had for the prior eight decades, consistent with regulations for all units of the National Cemetery System. However, a major change occurred shortly after completion of the Tomb of the Unknown Soldier when Arlington House was transferred to

administration of the National Park Service, along with Memorial Bridge and eleven national cemeteries associated with battlefields and national military parks. The Army moved its administrative functions to a building west of Arlington House.[300]

Since its completion in 1920, Memorial Amphitheater had functioned as a physical counterpart to Arlington House, but of much different associations: one primarily honoring U.S. sacrifices in the Civil War, the other associated with the leader of the Rebellion, General Robert E. Lee. With transfer to the National Park Service, the association of the mansion with Lee and the romanticized South was reinforced through its interpretation as a historic house museum, largely detached from the historic context of the national cemetery. Instead of serving as the heart of the national cemetery and a poignant reminder of the Confederacy's defeat, the National Park Service used the house to interpret antebellum life, and actively removed or tried to screen national cemetery features in the surrounding grounds. In 1955, Congress designated Arlington House as the *Custis-Lee Mansion: The Robert E. Lee Memorial,* reflecting contested efforts at reconciliation in the years leading up to the Civil War centennial in 1961–1965, and posing difficult questions in the ongoing movement for civil rights.[301]

Outside of the Robert E. Lee Memorial, which encompassed 2.73 acres, the Army continued to develop burial sections in the national cemetery and follow its long-standing philosophy toward the cemetery landscape. In a set of guidelines for Arlington printed in 1933, the War Department alerted visitors,

> The indiscriminate distribution of markers, vases, plants, and other obstructions and ornamentations, according to fancy, is not in harmony with a military cemetery, where dignity, simplicity, and uniformity of arrangements should be the prevailing features.[302]

Despite this, the Army continued to develop the cemetery without a comprehensive plan, and continued to allowed the installation of private markers in sections near Memorial Amphitheater and other areas, which created a varied character not unlike civilian cemeteries. Architect Lorimer Rich publicly denounced the haphazard development in an article published in the New York *Herald Tribune* just a year after completion of the Tomb and its approaches. He called for the Army to undertake a comprehensive plan given Arlington's newfound connection with Memorial Bridge to the "great composition of the Washington plan" and to maintain the cemetery's "military character." Echoing long-standing critiques by the Commission of Fine Arts about the cemetery's development, Rich denounced the "disfiguration" of Arlington's natural beauty through the proliferation of private grave markers:

> This effect, which has been likened to the result of a hailstorm of marble and granite fragments, completely destroys the sense of natural beauty, the feeling of quiet repose, of sacredness and dignity, which should pervade the spot.[303]

The Commission of Fine Arts continued to press the Army to prohibit private markers and develop a comprehensive plan. In 1948, CFA chair Gilmore Clarke, a landscape architect, wrote Secretary of Defense James Forrestal:

> The most dignified section of the Arlington National Cemetery, in the judgement of this Commission, is that in which the soldiers of the Civil War are buried; it is marked by the low well-spaced headstones, by grass, and by a canopy of trees. This area alone compares favorably with the World War I Cemeteries in Europe which are notable for their serene beauty and the eminent dignity of their simplicity…[the Commissioners] have abhorred the practice in Arlington National Cemetery of permitting for officers bulky and undistinguished monuments in great variety, rather than to require uniformity for all ranks.[304]

Within the Memorial Amphitheater grounds, the Army apparently abided by the Commission's recommendations and developed new sections opened by the 1960s primarily with the standard General government headstones. These new sections included Section 48 north of the amphitheater and Section 35 to the south, along with Section 46 to the west across Memorial Drive near the U.S.S. Maine Memorial (fig. 1.138). Through the 1950s, the Army continued to abide by the 1921 legislation that prohibited burials and memorials within 250 feet of Memorial Amphitheater. In 1960, however, Congress revoked the 1921 law and did not include the exclusion area in the replacement law.[305] The Army continued to abide by the 250-foot exclusion on the north, south, and east sides of Memorial Amphitheater, but not to the west across Memorial Drive. By the late 1960s, graves extended to the edge of Memorial Avenue, well within 250 feet of Memorial Amphitheater.[306]



Figure 1.138. Aerial looking southeast across the Memorial Amphitheater grounds showing surrounding burial areas with uniform government headstones (white rows), ca. 1965. Note contrast with Sections 6 and 7 beyond the Tomb approach and Roosevelt Fountain with many private monuments. Visible beyond the eastern limits of the cemetery are the remains of the South Post of Fort Meyer (former Arlington Cantonment and Arlington Farms housing) that had been partly cleared by this time in anticipation of the cemetery's eastern expansion. (Arlington National Cemetery)



Figure 1.139. Memorial Amphitheater and the U.S.S. Maine Memorial looking east showing loss of the visual axis due construction of diagonal walks and grave rows in Section 46 after World War II, photographed June 6, 1955. Growth of shade trees planted during initial development of the Memorial Amphitheater grounds also obstructed the intended axis; these were removed in 1968. (National Archives, RG 111 - Signal Corps Albums, box 29)

The development of these new burial sections did not follow a comprehensive cemetery plan and were developed without apparent reference to the intent for the landscape surrounding Memorial Amphitheater and the Tomb approach. For example, the post-World War II development of Section 46 between Memorial Amphitheater and the U.S.S. Maine Memorial ignored the visual axis that had been a key component of the original site design by Carrère and Hastings and the Commission of Fine Arts. The alignment of the grave rows and a walk from Memorial Avenue to the U.S.S. Maine Memorial built around 1946 weakened the intended visual axis (fig. 1.139, see also fig. 1.138).[307]

The axis from the north portal of Memorial Amphitheater was likewise weakened when part of the Crook Walk to Arlington House, which was built around 1925, was realigned in 1975 off the axis to create burial space in Section 48. The planned axial extension of the Tomb approach east of Roosevelt Drive, which the Army had proposed in 1931, was not implemented as trees grew up and the corridor was filled with graves in Sections 6 and 7 through the 1970s (see fig. 1.137).[308]

Eastern Expansion

Concerns over Arlington's development voiced by Lorimer Rich and the Commission of Fine Arts in the years after 1932 stemmed from rapid growth of interments. During the 1930s, the average number of new burials each year was approaching 1,000, predominantly the veterans who had served in World War I and prior wars. Lorimer Rich feared that without adequate planning, accommodating the future burial of approximately 3,000,000 living veterans at Arlington would pose a serious threat to the character of the national cemetery. While Rich was concerned for the cemetery overall, he was especially concerned about a haphazard array of markers and monuments crowding Memorial Amphitheater and approach to the Tomb in Sections 6 and 7 below Roosevelt Fountain. [309]

The development of the Arlington Cantonment and Arlington Farms housing on the old Arlington Experimental Farm, reclassified as the South Post of Fort Meyer after World War II, delayed the eastern expansion plan for the national cemetery that had been approved in 1924. By 1960, with an ever rising number of annual interments, the Army reaffirmed the need for the expansion plan. More burial space was needed as space around the Memorial Amphitheater, as well as in the rest of the former 1890s southern cemetery expansion, was filling up.[310]



Figure 1.140. Aerial photograph taken in 1968 showing areas of the South Post of Fort Meyer (light ground) that had been developed for the eastern expansion of Arlington National Cemetery. Due to the elevation of Arlington Ridge, the expansion would have been partly visible from Memorial Amphitheater at this time, especially in winter when leaves were off the trees. Most of the remaining South Post buildings were demolished by 1975. (USGS Earth Explorer aerial, October 27, 1968, print 021, annotated by SUNY ESF)

The burial of President Kennedy at Arlington in November 1963 led to a large increase in visitation to the cemetery and requests for burials. Due to increasing crowding, the Army in 1964 began to limit private automobiles through the main gate, which would eventually have an effect on circulation within the Memorial Amphitheater grounds. The Army also began to implement the eastern expansion with demolition of portions of the South Post of Fort Meyer, and by 1968, had cleared a substantial area. It laid out new roads, including the replacement of Arlington Ridge Road with a curving, internal cemetery drive named First Drive East (present Eisenhower Drive) (fig. 1.140). The Army also built a temporary visitor center and parking lot south of Memorial Avenue. While the eastern expansion altered the historic front of the cemetery, it did not directly lead to physical changes to the Memorial Amphitheater grounds.[311]

MEMORIAL AMPHITHEATER GROUNDS OPERATIONS AND MAINTENANCE

Crowd control, access, and upkeep of buildings and vegetation became ongoing concerns with Memorial Amphitheater and its surrounding grounds in the years after completion of the Tomb of the Unknown Soldier in 1932. Already on April 21, 1932—just two weeks after the Tomb had been completed and reopened to the public—Assistant Quartermaster L. H. Bash wrote to architect Lorimer Rich to ask him to design "some sort of fence or guard rail" around the Tomb to keep people from damaging the stone. Bash had good reason to worry—roughly 35,000 people had crowded onto the Tomb plaza the prior Sunday. As a temporary measure, the Quartermaster installed a temporary wood post-and-rope barrier around the Tomb. In 1934, a metal railing, most likely designed by Rich, was installed about four feet out from the perimeter of the Tomb. It featured fluted posts set in footings in the granite slabs of the plaza that allowed it to be removed when necessary (fig. 1.141).[312]



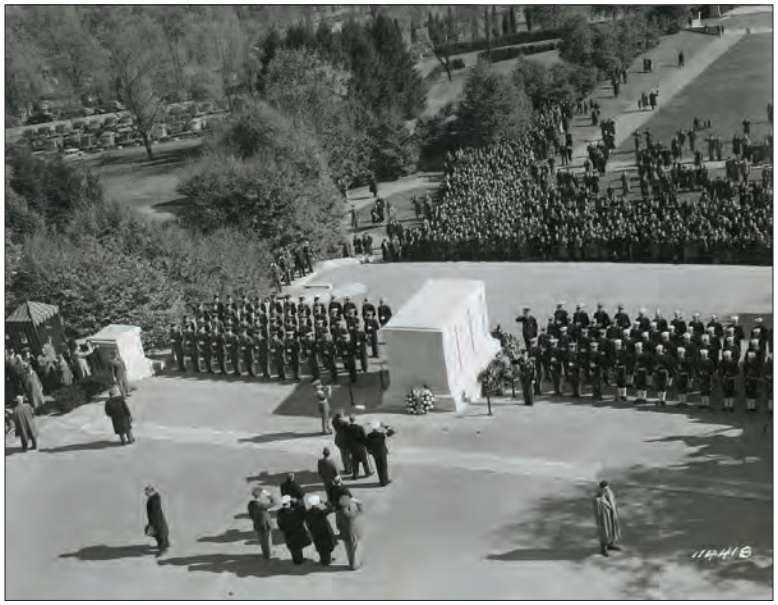
Figure 1.141. The removable post-and-chain barrier installed around the Tomb in 1934, looking north, 1934. The two center front posts had been temporarily removed for the wreath-laying ceremony. Also visible is one of the canvas Tomb guard shelters and a runner mat for the Tomb guard procession. (Harris & Ewing photograph, Library of Congress, LC-H2-B-6471)

During the first two years after completion of the Tomb, the Army sheared the 22-foot-tall beech hedge along the approach as Lorimer Rich intended (fig. 1.142). However, many of the trees began to fail—dry conditions and the transplanting in 1931 as over-established nursery trees may have been factors. In apparent response to this problem, the Army installed a sprinkler system for the hedge. It may have also decided that shearing placed unnecessary stress on the trees, or shearing may just have been too difficult a task. Within a short time, the Army ceased shearing and had removed the second row of trees. By the time President Franklin D. Roosevelt visited to place a wreath at the Tomb on Armistice Day, November 11, 1939, the hedge had taken on the appearance of an informal row of trees (fig. 1.143).[313]



Figure 1.142. The Tomb and approach looking southeast showing sheared beech hedge in winter conditions, 1934. The sod on the center mall of the approach was apparently being relaid. (Library of Congress, pnp-hec-37500-37580u)

The beech hedge was only one of the many sheared hedges and shrubs that were part of the Memorial Amphitheater grounds. There were the low boxwood hedges that bordered the inner walks and west portal entrance, along with yews in conical and







rounded shapes that had been part of the original grounds development completed in 1920. These, and the sheared yew hedges along Roosevelt Drive, did not pose the same maintenance challenges as the 22-foot-high beech hedge. However, by the early 1950s, the Army had allowed the boxwood border hedges along the inner walks and in the island in front of the west portal, to grow in a natural or loosely-sheared habit—possibly a legacy of deferred maintenance during World War II (figs. 1.144, 1.145).

Toward the end of World War II, between 1944 and 1946, the Army undertook some repairs and renovations to Memorial Amphitheater and the surrounding grounds, most likely to address war-time deferred maintenance. Changes made to plantings included removal of the tall Eastern redcedars clustered to either side of west, north, and south portals and to either side of the reception building. American hollies were planted in their place, along with spreading yew shrubs and deciduous shrubs

Figure 1.143 (top). The Tomb and approach showing the beech hedge in its unsheared form (including section along the monumental steps at left), November 11, 1939. Pictured standing before the Tomb is President Roosevelt. Note audience gathered on the middle terrace at the base of the monumental steps. (RG 111, Signal Corps Albums, box 25, National Archives)

Figure 1.144 (middle). Aerial photograph of Memorial Amphitheater looking northeast showing unsheared boxwood hedges and other shrubs along the inner walks and at the west portal, looking northeast, ca. 1950. (ANC Historical Research Collection, USC-F-2, box 807, folder "Memorial Amphitheater")

Figure 1.145 (bottom). The north portal of Memorial Amphitheater showing the boxwood border hedges along the approach walk, looking south, May 11, 1954. The hollies and deciduous shrubs to either side of the portal replaced the original Eastern redcedars around the end of World War II. (ANC Historical Research Collection, USC-F-2, box 807, folder "Memorial Amphitheater")

or small trees (see fig. 1.145). At the base of the east terrace wall to either side of the monumental steps, the borders of hemlock, Douglas fir, and mountain pine were removed—most likely because they had grown too tall—and were not replaced. In 1944, the steps to the north and south portals were replaced in granite because the original bluestone treads had spalled, and the granite slabs of the Tomb plaza were reset because many had settled, some up to an inch, which created a tripping hazard. The Army resurfaced the crushed bluestone gravel walks around Memorial Amphitheater's inner walks in flagstone, similar to the unrealized design of the walks proposed by Carrère and Hastings around 1915. This work was completed by 1946. Around this same time, a new flagstone walk was built from the northwest corner of the Otis Place (north) parking lot to the outer approach walk to the Tomb, along with a concrete walk to the U.S.S. Maine Memorial that was off the axis with the west portal of Memorial Amphitheater. [314]

After World War II, the Army continued to use the Tomb approach from Roosevelt Drive for major ceremonial events, such as the visit by Queen Elizabeth II of Great Britain on October 17, 1957 (see fig. 1.134). However, the divided walks and central grass median did not serve formal processions well. For Queen Elizabeth's visit, the Army laid a mat down the center of the turf mall and across the turf island of the middle terrace at the base of the monumental steps.[315]

EXPANSION OF THE TOMB PLAZA

In June 1946, after the repairs and improvements to Memorial Amphitheater were completed and less than a year after the end of World War II, Congress approved Public Law 429. It called for an unidentified soldier to be buried "near or beside the remains of the Unknown American Soldier of the First World War."[316] In 1948, the Army commissioned Lorimer Rich and Associates, the architects of the Tomb, to prepare plans for a second tomb to be considered by the Commission of Fine Arts.[317]

Initial Planning and Design

Since the time the Army asked Lorimer Rich to design a railing around the Tomb in 1933, he had been aware of the crowding issues on the Tomb plaza, where visitors were typically restricted to the steps to the reception building or had to gather on the middle terrace at the base of the monumental steps where there was limited visibility of ceremonies at the Tomb (fig. 1.146). Rich was also concerned about the temporary TV camera platform that had been erected on the edge of the monumental steps after World War II, and by how the Army had ceased to shear the beech hedge along the approach. In addition, as Rich later recalled, the conditions in which he originally designed the Tomb of the Unknown Soldier "were difficult and never entirely satisfactory." In particular, he felt that the reception building portico was too close to the Tomb, and when viewed along the approach, "the portico of the Amphitheater competes with the Tomb and destroys

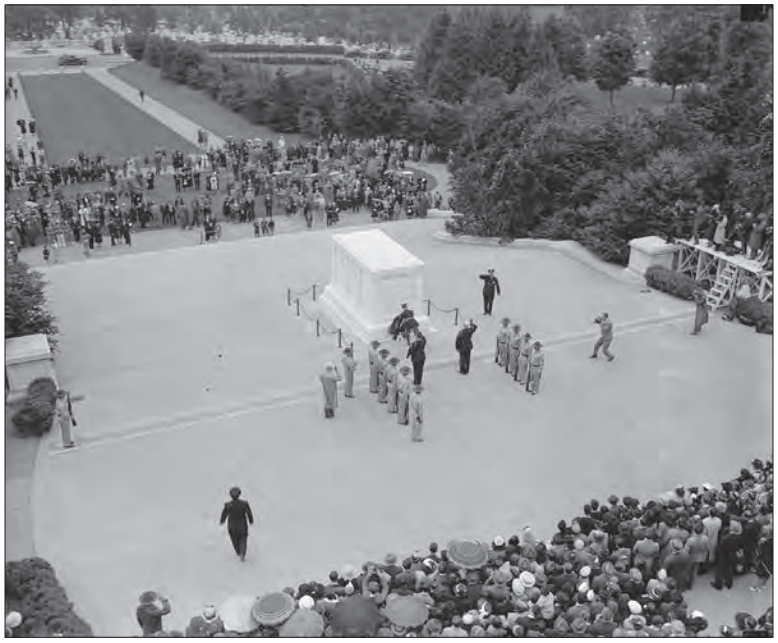
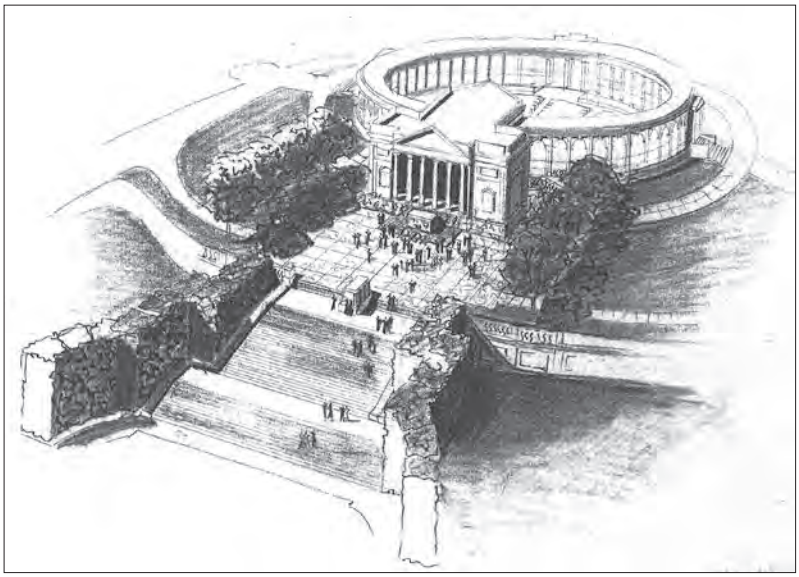


Figure 1.146. A Memorial Day ceremony at the Tomb showing crowds on the reception building steps in the foreground and on the middle terrace below the monumental steps, May 30, 1940. Note television stand at the left of the Tomb plaza, the unsheared beech hedge extending along the monumental steps, and loosely sheared border hedges around the Tomb plaza and along Roosevelt Drive. (Harris & Ewing photograph, Library of Congress, pnp-hec-28700-28749u)

Figure 1.147. Lorimer Rich's schematic design (ca. 1949) that replaced the steps to the reception building with a wall to frame the proposed World War II unknown tomb. (Lorimer Rich Papers, ARM photograph 07-0795, Syracuse University Libraries, Special Collections Research Center)



the simplicity of the accent, which is so necessary in a National Monument of this importance and character."[318]

When the Army commissioned Rich to design the addition of the World War II Unknown, he developed two alternative schematic designs that went beyond locating the new tomb and reflected his concerns with the reception building and surrounding grounds. In January 1949, the Commission of Fine Arts reviewed Rich's two schemes, and remained open to further review. Gilmore Clarke, Chair of the Commission, wrote to the Army on February 17, 1949, about their wish to see models of the two designs:

> It would be helpful to have the model prepared with a movable center section to show (a) existing conditions, (b) the scheme leaving the Museum [reception building] in place with the steps removed and the façade simplified, and (c) the so-called "open scheme" with the Museum removed and the Amphitheater revised to form an open lawn area in place of the rows of benches.[319]

Rich's scheme that retained the reception building replaced the steps with a long wall that formed a backdrop to a new tomb in the form of a sarcophagus; simplified the façade of the building by converting the sash windows to blind windows; expanded the Tomb plaza and edged it with new trees; and reestablished a sheared hedge along the Tomb approach (fig. 1.147). His second more sweeping scheme took out the reception building entirely and converted the interior of the amphitheater into green space to provide a background that Rich felt better harmonized with the existing and planned tombs (fig. 1.148).[320]

Despite the apparent openness to Rich's initial schemes, the Commission of Fine Arts wrote Quartermaster General H. Feldman on June 22, 1949, that it wanted to "limit any radical change to a removal of the steps at the east end of the Amphitheater [reception building]."[321] The Commission noted that their preferred scheme also included building a tomb similar to the World War I sarcophagus, on the same axis; building a continuous



Figure 1.148. A rendering made by Lorimer Rich in 1955 illustrating his plans from around 1949 for redesigning the Tomb plaza by removing the reception building and converting the interior of the amphitheater to greenspace. Rich added the slightly raised design of the World War II tomb behind the original Tomb after his initial ca. 1949 plans. (Lorimer Rich Papers, box 12, Syracuse University Libraries, Special Collections Research Center)

marble base under the columns of the portico and extending beyond to accommodate new steps at either end; closing of four windows on the front of the reception building; and enlarging the plaza.[322]

On July 6, 1949, the Commission of Fine Arts approved Lorimer Rich's plan that incorporated its design preferences (fig. 1.149). By January 1950, the Arlington Memorial Amphitheater Commission, which still held the authority to approve placement of commemorative works that included the new unknown, had also given its preliminary approval. One month later, the Army convened a meeting with veterans, who broke with the two commissions over preference for a one-tomb scheme—leaving the 1932 Tomb as the solitary memorial. By June 1950, the Commission, Army, and President Truman approved a revised scheme with the new World War II tomb in a flush crypt. Veterans or the Army apparently also wished to keep the steps to the reception building, and Rich's revised plan retained these, but still called for the windows on the front of the building to be blocked. This plan was further developed and as approved by the Army on September 26, 1950, added two specimen trees within the plaza (fig. 1.150). Other plantings included new shrubs and groundcover around the reception building and replanting of a border hedge around the expanded plaza.[323]

Tomb Plaza Expansion Final Design and Construction

When newspapers reported in January 1950 that President Truman was including a $1,000,000 budget item for interment of the World War II unknown and alterations to Memorial Amphitheater, they also reported that construction was to begin later that year, with burial set for Memorial Day, 1951. This schedule would be substantially delayed, in part because the Army wanted to include repairs to Memorial Amphitheater in the project and needed time to complete a study. Damage from roof leaks and other moisture issues in the colonnade and the reception building had been long-standing issues. Extensive roof repairs had been completed in 1947–1948, but an inspection in May 1951 determined that the problems were ongoing and that an engineering study was needed. The Army also wanted the study to address the possible effects of changes to the reception building as proposed by Lorimer Rich in his plans dated September 28, 1950. It was not until fiscal year 1954 that Congress appropriated funds to undertake the engineering study, which was completed on March 1, 1954. It took another seven months to approve the project scope and secure funding. In January 1955, the

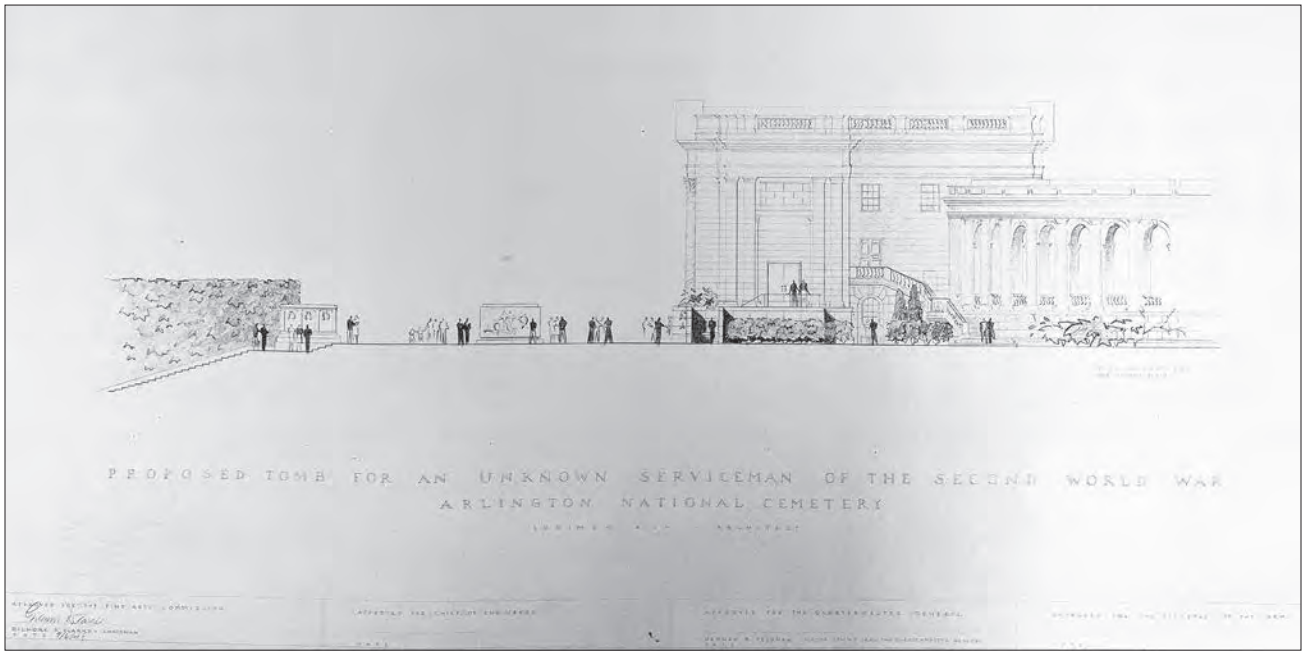


Figure 1.149 Section-elevation looking south of the proposed second tomb and expanded plaza designed by Lorimer Rich and approved by the Commission of Fine Arts (signed by Gilmore Clarke), July 7, 1949. The drawing and accompanying plan were prepared for, but not signed by, the Chief of Engineers, Quartermaster General, and Secretary of the Army. (Lorimer Rich, Architect, "Proposed Tomb for an Unknown Serviceman of the Second World War," Lorimer Rich Papers, box 37, Syracuse University Libraries, Special Collections Research Center)

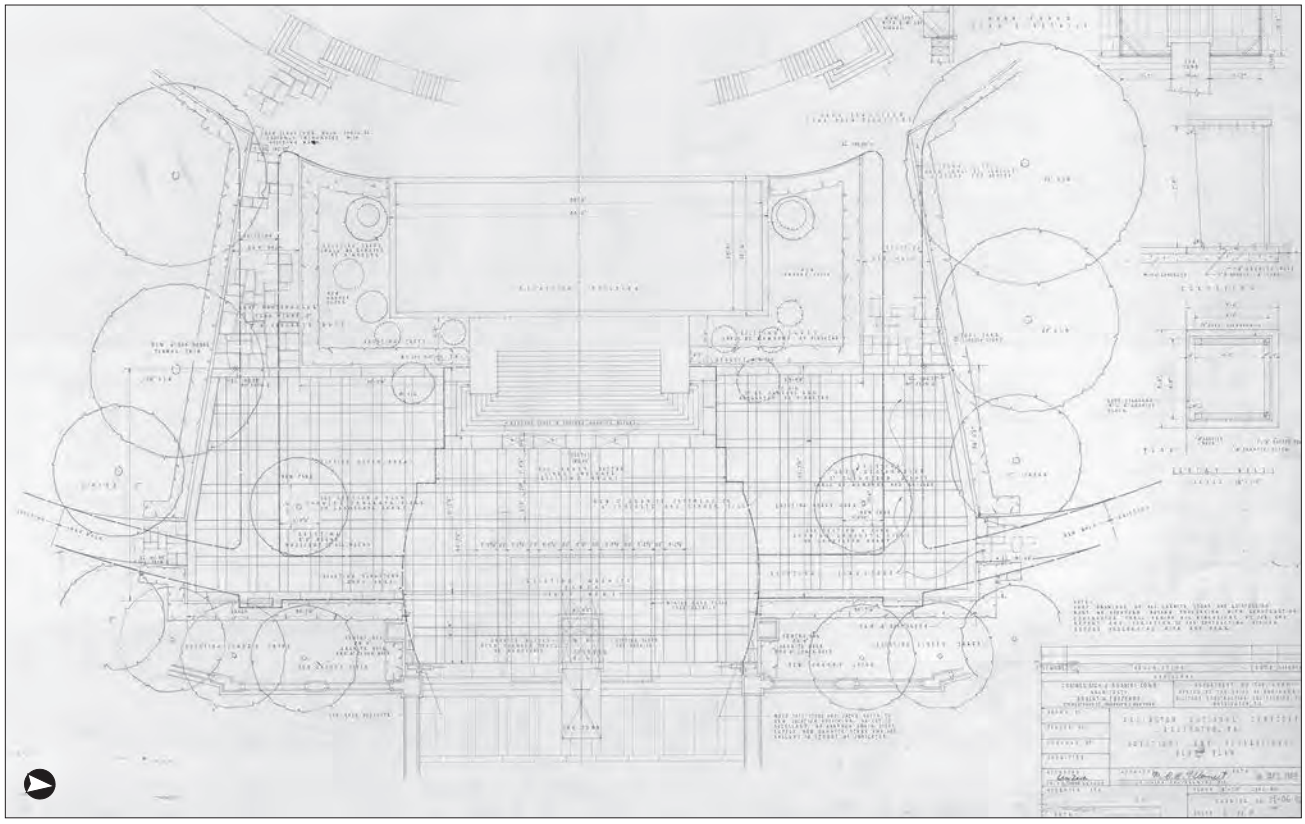


Figure 1.150. Site plan by Lorimer Rich of the proposed second tomb for an unknown World War II soldier and expansion of the Tomb plaza, approved September 26, 1950. This plan was not implemented as drawn. The new tomb is shown flush with the plaza above the original Tomb. The boundaries of the existing 1932 plaza, connecting walks, and plantings to be removed were indicated by the dark dashed lines. (Lorimer Rich and Robbins Conn Architects, "Arlington National Cemetery...Additions and Alterations Plot Plan," drawing 19500926_37, Arlington National Cemetery Engineering Division)

Army authorized the preparation of construction and bid documents for repairs to Memorial Amphitheater.[324]

The delays in the engineering study and the Tomb plaza expansion project were due to U.S. entry in the Korean War, an undeclared three-year conflict that began in June 1950 and was the first major U.S. military action of the Cold War. Selection of an unknown soldier from World War II had not yet been approved, and the Army recognized that it would need to commemorate an unknown soldier of this latest war and thus revise the Tomb plaza expansion plans that had been approved on September 26, 1950. While the Korean War ended in 1953, it was not until August 1956 that President Eisenhower approved the selection of unknowns from both World War II and Korea. By this time, the Army reaffirmed support for the one-tomb plan approved in 1950—that the 1932 Tomb (sarcophagus) would stand as a singular memorial to the dead of all American wars.[325]

Shortly before President Eisenhower's approval, the Army reengaged Lorimer Rich on the Tomb plaza expansion project and began a new process to review and approve the plans. Rich apparently took this opportunity to reintroduce his more radical scheme to remove the reception building and convert the interior of the amphitheater to greenspace—in 1955, he drew a new rendering (see fig. 1.148). On February 16, 1956, the Commission of Fine Arts met with Rich and sculptor Thomas Hudson Jones, along with Army engineers and other administrators, to review plans for the plaza expansion. The attendees agreed to leave the 1932 Tomb unchanged, that the new additions and changes would "embody simplicity," and that the interment of the additional unknowns would occur in crypts "on about the same horizontal plane as the WWI Unknown"—meaning they would not include an above-ground tomb (sarcophagus). [326] They did not entertain Rich's scheme to modify Memorial Amphitheater.[327]

The Quartermaster General did recommend the rest of Rich's plan to expand the Tomb plaza, as well as interest in restoring "the landscape along the approaches to the tomb"—specifically the beech hedge. The Commission of Fine Arts approved Rich's plan in principle but was still deciding on the type of marble for the covers of the new crypts, whether they should be raised or flush, and what should be included in the inscriptions.[328]

With the Army's support of restoring the Tomb approach landscape, Lorimer Rich began to look into how to bring the beech hedge back to his original intent. He and his wife had recently visited a beech hedge at the estate of Count Ahlefeldt-Laurvig-Bille in Egeskov, Denmark. On February 21, 1956, Rich wrote the Count to find out the variety of beech and the spacing of the trees in the hedge, and to ask whether the Count could recommend an expert gardener "for a consultation on how to remedy our [Tomb approach] hedge so that over the years it might have some of the magnificence of your splendid beech hedge." Rich

also wrote "Through the years this hedge has not done well, probably because of inexperience in handling such a hedge and lack of knowledge as to how and when to clip it."[329] By March 15, 1956, Rich wrote to the Office of the Quartermaster General that the "Beech hedge problem is quite difficult at the moment." He suggested the Army budget $20,000 for a new beech hedge.[330]

In addition to planning rehabilitation of the beech hedge, Rich was also working through the spring of 1956 on updating specifications for railings, vegetation, and the design of the new crypt covers (ledger stones), which were to be flush with the plaza, rather than slightly raised. New bronze chain and posts were needed because the location of the two new crypts required a larger area to be cordoned off from the public; the Quartermaster also wanted the Tomb Guard mat within this area. On June 13, 1957, the Army authorized the preparation of final plans and specifications, cost estimates and contract documents for the project. The authorization specified the two new crypts and plaza revisions including plantings according to "sketch plans" by Lorimer Rich and Associates, with a budgetary estimate of $192,000. The Army estimated that the "planting of the mall approach to the tomb" [beech hedge] would cost an additional $100,000, "and is not now included in the approved project."[331]

Lorimer Rich apparently persuaded the Army to add the beech hedge back into the project. By August 12, 1957, the Office of the Quartermaster General was recommending to the Division Engineer:

> In addition to landscaping the plaza area now included in the project as a part of the plaza development, OQMG requests that rehabilitation of planting along the mall approach to the tomb also be included. [asks for rescinding that part of the June 13, 1957 authorization] The mall planting will be included in contract documents as an additive item or items. Requirements for this planting are under study by OCE and OQMG and proposed alternate schemes will be discussed with the District Engineer and the Architect-Engineer during the next review conference.[332]

In September 1957, Rich was working with his neighbor, George C. Green, "Landscape Architect – Site Planner" of 101 Park Avenue in New York City on planting specifications. As finalized by late October, Green specified flowering dogwoods, boxwood, and American holly surrounded by groundcover of English ivy for the planting beds to either side of the reception building. The area beneath the existing linden allees along the terrace balustrade was to include Japanese holly and English ivy. Willow oak was chosen for the two specimens in the plaza flanking the Tomb, and a hedge of compact English boxwood for the borders of the plaza. For the beech hedge, which was included as an "additive alternate," 57 beech trees were to be removed, and 19 American beech, 5-6-inch caliper, were specified for the new hedge—the limited number of new trees suggests Rich was planning on filling in gaps in the existing hedge, or perhaps that he was planning single rows or allées of trees, rather than a hedge. [333]

On November 6, 1957, Lorimer Rich completed the final site plan for the Tomb plaza expansion and interment of additional unknowns. It included expanded connecting flagstone walkways to the inner walk around the amphitheater, and fixed bronze pipe railings around the outer boundaries of the expanded plaza. Specifications for the new pink granite paving to frame both new crypts, and the white marble for the crypt covers were finalized during the next four months. In March 1958, Rich traveled to the shops of the Vermont Marble Company in Proctor, Vermont to select the marble for the covers. He wrote to the Army District Engineer, "The two slabs that I selected are of Imperial Danby marble and the markings are very slight, and in my opinion, in every way acceptable. I approved them and told them to go ahead."[334]

By this time, the Army had signed a construction contract with McShain, Inc. of Washington, D.C., a firm that had constructed many notable buildings including the Pentagon, to expand the Tomb plaza and make repairs to Memorial Amphitheater. Work on the plaza was underway and completed by mid-May 1958, in time for Memorial Day ceremonies. The addition of the beech hedge rehabilitation was not included in the final project.[335]

The as-built site plan was a revision of Rich's site plan approved on September 26, 1950 (fig. 1.151, see also fig. 1.150), except for changes to the plantings and the crypts. Not shown on the plan was the new removable bronze post-and-chain barrier that encircled a heart-shaped area around the tombs and the Tomb

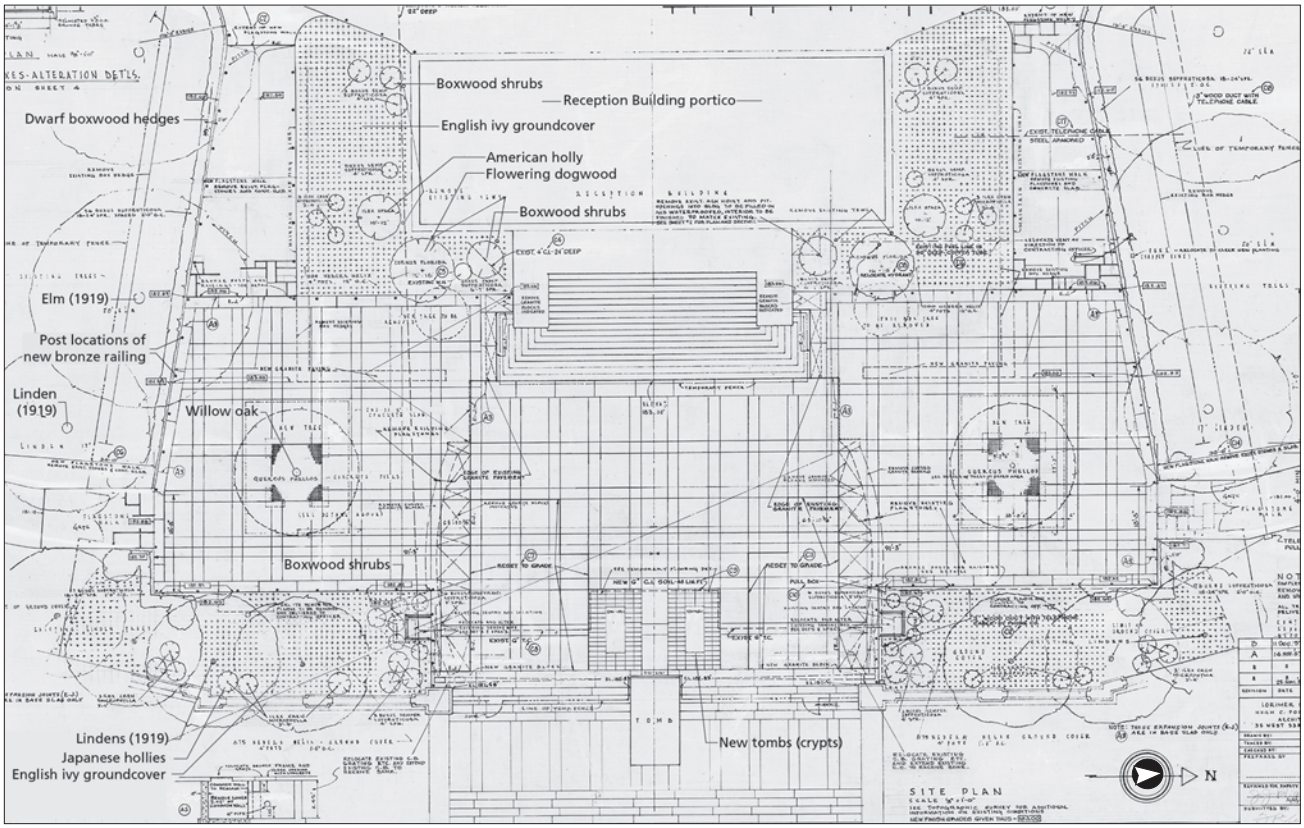


Figure 1.151. Final as-built site plan for the Tomb plaza expansion and additional unknown interments, 1958. The Tomb guard shelters were maintained in their same general location. (Detail, Lorimer Rich and Associates, "Additional Unknown Interments, Site Plan and Details," November 6, 1957 with updates through June 28, 1958, Arlington National Cemetery Engineering Division, drawing 19571106_40, annotated by SUNY ESF)

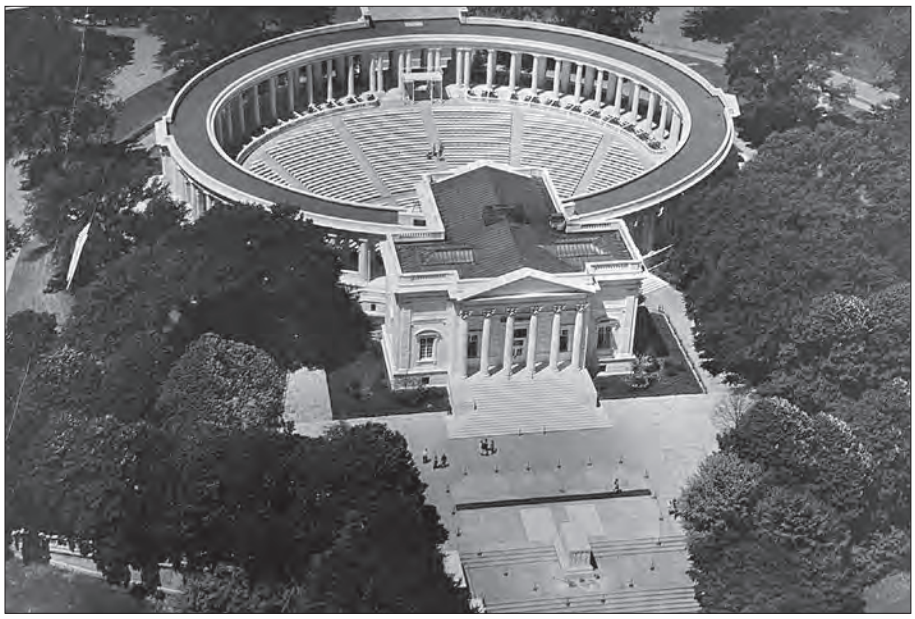


Figure 1.152. Aerial photograph of the newly expanded Tomb plaza and two new unknown tombs surrounded by a new moveable post-and-chain barrier, May 13, 1958. The black line is the Tomb guard procession mat. To the left of the Tomb below the first set of steps is the platform for TV crews. (USC-F-2, box 807, folder Memorial Amphitheater, ANC Historical Research Collection)

Figure 1.153. Memorial Day ceremony with interment of the unknowns of World War II and Korea, looking east with crowds along the Tomb approach, May 30, 1958. The crowds were not gathered on the central turf mall because it was reserved as the ceremonial approach route, as it had been during Queen Elizabeth's visit on the prior Veterans Day. (U.S. Navy photograph, National Museum of the U.S. Navy)



Guard procession mat (fig. 1.152). In addition, two new walks that connected the Otis Place (north) and Wheaton Place (south) parking lots to the outer approach walk loop were most likely built as part of the project.[336] Replacement granite blocks on the plaza as well as new pink cobblestone-like granite paving around the two new crypts were supplied by the John Swenson Granite Company of Concord, New Hampshire. The two new ledger stones supplied by the Vermont Marble Company were simply inscribed "1950–1953" and "1941–1945." The New York *Times* reflected on the meaning of the new unknowns, and on the context of the place with its views toward the National Mall:

> We may stand uncovered in front of the tomb at Arlington, as many thousands have done since 1921, and as increasing numbers of visitors will doubtless do. Across the great simplicity of this burial place, we may see the city of Washington, with its own monuments to the great and known dead, and with its grandiose architecture for the use of the living.[337]

On May 20, 1958, Lorimer Rich wrote Major General E. C. Itschner, Army Chief of Engineers, congratulating him on the completion of the project. "This work, from designs made in this office, has been carried out beautifully. The construction work, the materials and the planting are swell, and I am personally greatly pleased."[338] Ten days later, the Army held a solemn Memorial Day service for reinterment of the two unknowns. After lying in state in the Capitol rotunda for two days, the remains were carried in a full military procession across Memorial Bridge and along Roosevelt Drive, then along the center of the Tomb approach through crowds of spectators and up the monumental steps to the two new crypts (fig. 1.53).[339]

Over the next fifteen years, the Army maintained the expanded Tomb plaza and the rest of the Memorial Amphitheater grounds with few changes. During this time,

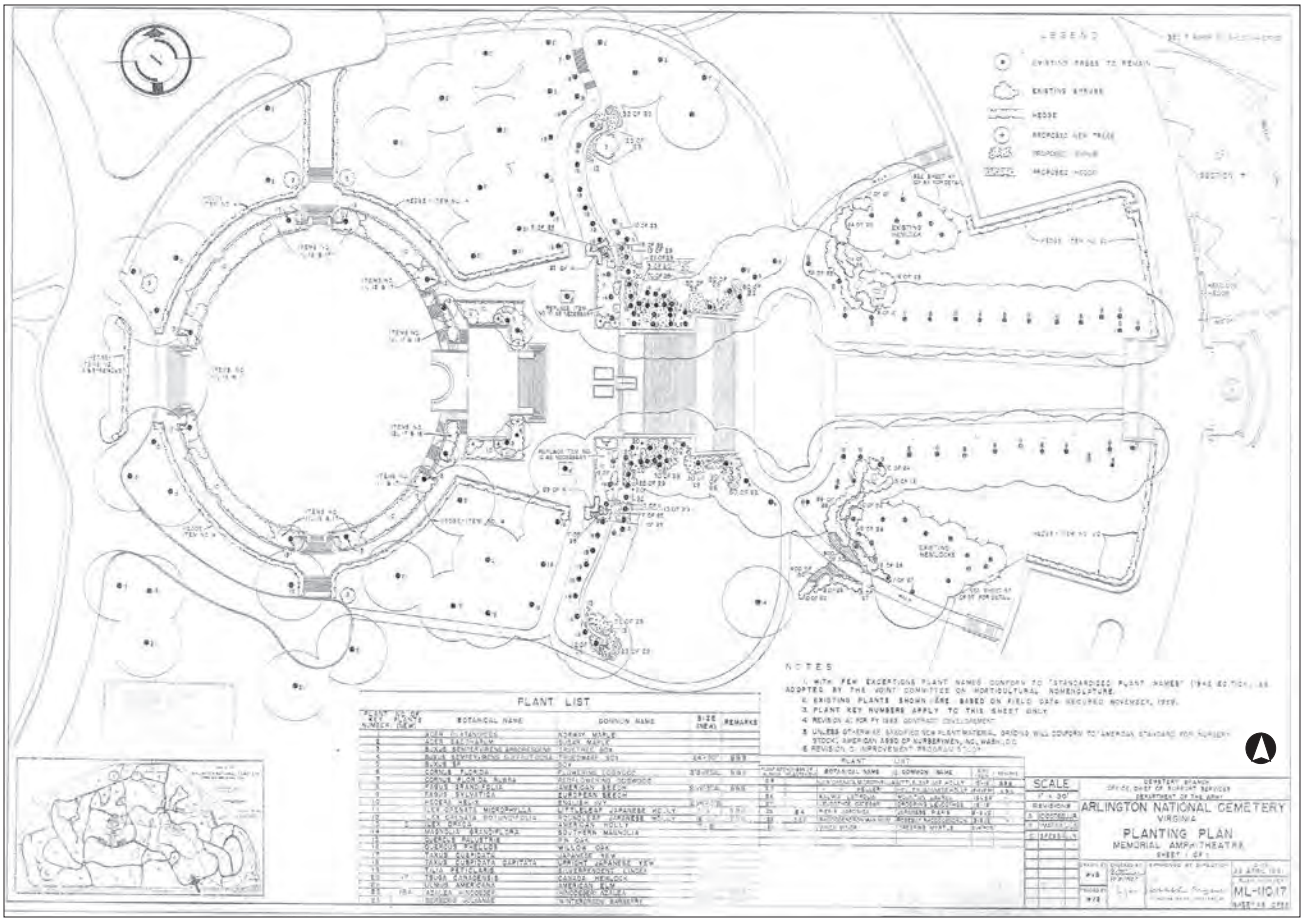


Figure 1.154. Planting plan of the Memorial Amphitheater grounds completed in 1961 showing extant distribution, species, and extent of canopies. (Arlington National Cemetery, "Planting Plan - Memorial Amphitheater," 1961, ANC Engineering Division, Horticulture Department)

Figure 1.155. Aerial photograph of Memorial Amphitheater looking east with the Pentagon in the distance, July 22, 1969. This shows the drives and inner walk boxwood hedges, removal of those in front of the west portal and the trees to the west, and addition of a diagonal walk to the U.S.S. Maine Memorial. (Detail, Photo by Billy McBride, U.S. Army Photo Agency, July 22, 1969, ANC Historical Research Collection)



many visitors arrived at the two parking lots along Roosevelt Drive, but rather than take the full length of the Tomb approach, used the shorter outer walks that had been added around 1946 to connect the parking lots with the middle terrace below the monumental steps. Vegetation through the late 1960s remained in character with the original plantings in 1919 and additions in 1931 (figs. 1.154, 1.155, 1.156). Massings of American holly, probably as part of the Tomb plaza improvements in 1958, extended out along the base of the terrace wall to either side of the monumental steps. Still remaining from the original 1919 and 1931 plantings were the boxwood hedges along the inner walks, which were left in a natural rather than sheared form, and sheared hemlock hedges along Roosevelt Drive at the Tomb approach. Most of the trees in the open lawn areas remained deciduous varieties, except for a Southern magnolia that had been planted along the outer southern approach walk to the Tomb. The tall, tightly-spaced linden trees remained in the allées along the approach walks to the Tomb plaza. The beech

hedge along the Tomb approach was not replaced and remained a line of mature American and European beech trees. By the late 1960s, however, most of the trees around the middle terrace had been removed, and there were large gaps in the main section along the mall (see fig. 1.156). This may have been due to Beech Bark Disease that by this time was affecting American beech in the mid-Atlantic region.[340]

Lorimer Rich's Campaign for Redesign of Memorial Amphitheater

Despite Lorimer Rich's written praise for the Tomb plaza expansion project, he continued to hold reservations he had expressed in his initial design development ten years earlier: the condition of the beech hedge, the intrusion of the TV platform, the visual competition of the reception building with the Tomb, and the limited visitor capacity of the Tomb plaza. Increasing crowding in the years after the 1958 plaza expansion most likely renewed his concerns (fig. 1.157). By the early 1960s, visitation to the Tomb increased beyond the Army's projections, reaching the second or third most-visited attraction among landmarks in and around Washington, D.C. Rich was blunt about the drawbacks of the Tomb's setting. In 1965, he wrote that it was not simply an issue of space, but also that the setting was "makeshift and somewhat pathetic" and that the missing trees and unsheared character of the beech hedge made the approach to the Tomb look "moth eaten and disgraceful."[341]



Figure 1.156. Aerial photograph of the Tomb approach and Memorial Amphitheater looking west, ca. 1968. This photograph shows the landscape as last modified in 1958 with expansion of the Tomb plaza. The beech hedge along the approach had thinned by this date, while the hemlock hedges along Roosevelt Drive retained much of their form as designed by Lorimer Rich. (United Press International photograph, ANC Historical Research Collection)



Figure 1.157. Visitors crowded on the reception building steps and expanded Tomb plaza to watch the Tomb guard procession, looking northwest from the raised TV platform, ca. 1960. The visitors are kept away from the Tomb by the post-and-chain barrier installed as part of the Tomb plaza expansion in 1958. (Lorimer Rich Papers, box 12, Syracuse University Libraries, Special Collections Research Center)

Rich continued to believe these problems could be solved by his scheme that removed the reception building and converted the interior of Memorial Amphitheater to greenspace. By the early 1960s and without formal input of Army officials or the Commission of Fine Arts, he had refined his scheme and expanded its scope. He proposed two new buildings in place of the reception building that would flank the Tomb plaza and serve as a museum and chapel—in place of the chapel below the reception building that Rich felt was "useless and has never been used for Chapel purposes."[342] He apparently never received confirmation that a beech hedge along the approach could thrive and now recommended the hedge should be replanted in holly. One his most audacious new proposals, perhaps made to gain support of the project in the upcoming centennial of the Civil War in 1964, was to move the Tomb of the Civil War Unknowns next to Arlington House to the center of his proposed greenspace within the amphitheater. He also redesigned the ends of the colonnade in a traditional classical style, in place of his earlier proposed Modernist blocks. [343]

Figure 1.158. Schell Lewis's 1962 rendering of Lorimer Rich's revised scheme for expansion of the Tomb plaza and redesign of Memorial Amphitheater. This rendering shows Rich's proposed new chapel and museum buildings to either side of the plaza, and the Tomb of the Civil War Unknowns relocated to the proposed greenspace within the amphitheater. (Lorimer Rich Papers, box 3, Syracuse University Libraries, Special Collections Research Center)



Lorimer Rich's passion about the problems at Memorial Amphitheater led him to launch a self-funded public relations campaign in 1962 to promote his proposed scheme. He hired architectural renderer Schell Lewis, who had also drawn Rich's original design for the Tomb approach, to produce an updated perspective of his vision, at a cost of $500 (fig. 1.158). Rich used this rendering in a brochure he had printed that called for the need to study changes to Memorial Amphitheater. He shared these brochures with numerous public officials, including members of Congress, Bruce Catton, the Vice Chairman of the President's Commission on the Civil War Centennial, and President John F. Kennedy. [344]

The White House forwarded the brochure to William Walton, Chair of the Commission of Fine Arts, who wrote Rich on February 20, 1964, to convey a lack of support among Commission members and Army officials:

> I have studied it carefully on the spot with several people from the Army and come to the conclusion that we could not justify the enormous expense involved in such big changes. I thought your approach was very creative and that it would have significantly improved the beauty of the area. However, I am afraid that we will have to stick with that large marble building that you originally put in the middle of the design [incorrect—reception building by Carrère and Hastings]. I have advised the President of my views on this matter.[345]

Despite this, Rich continued to advocate for his vision. In May 1964, he met with Colonel Hanger of the Quartermaster Corps, who told Rich that his office appreciated the design, but that there were no funds available for the additional study that it would require. In response, Rich turned to Congress to gain support. He received the backing of New York Representative Hugh Carey, who introduced a bill in 1965 to provide funding for studying improvements to the area surrounding the Tomb. Rich did his own lobbying for the bill, including writing to Roy S. Spicer, Vice-President of the Vermont Marble Company, to ask him to influence the Vermont delegation, since "in all probability there will be much Vermont marble on this project."[346] The bill gave Rich the publicity he was seeking. The Washington *Post* published a full-spread article on April 17, 1966 that reported on the bill and the details of Rich's proposal, with before-and-after renderings of Memorial Amphitheater. The *Post* wrote that Rich, now 75, "… ardently hopes that Congress will give him the opportunity to perfect the great monument he designed nearly half a century ago as the result of a competition. His improvements, he says, 'will create an atmosphere both thrilling and dignified.'"[347] Without support from the Army or the Commission of Fine Arts, the bill did not pass Congress. Rich by this time had turned to advocating that the Army at least undertake a master plan for the cemetery—something he had been calling for since the early 1930s.[348]

ADDITION OF VIEWING TERRACES AND GROUNDS RENOVATION

While Lorimer Rich's proposed plans for alterations to Memorial Amphitheater and the Tomb approach did not receive consideration after 1966, some of his ideas and concerns were taken up by the Army. In 1966, to address crowding and provide more room on the Tomb plaza, the Army studied making minor changes by extending the plaza pavement to the edge of the balustrade and terrace wall around the linden trees, but the project was not implemented. Two years later, the Army commissioned a plan that called for floodlighting the Tomb, the monumental steps, and the front of the reception building that Lorimer Rich had wanted to remove. The lighting, positioned on poles hidden within the beech trees along the approach, was installed through a gift from the American Legion and was turned on by President Nixon on the fiftieth anniversary of the American Legion, March 15, 1969.[349]

The most significant of Rich's recommendations to be implemented was the development of a master plan for the cemetery, although his advocacy was not a driving force. The major reason the Army undertook the plan was to address huge increases in visitation and burials since President Kennedy's interment in November 1963. At nearly 7,000 burials per year, it was estimated that the cemetery would close for interments by 1988, even with the eastern expansion on the South Post of Fort Myer that was under construction.

In April 1966, the Army contracted with the architects Keyes, Lethbridge & Condon and landscape architects Sasaki, Dawson and DeMay to develop the cemetery's first master (comprehensive) plan. The plan was approved by the National Capital Planning Commission and the Commission of Fine Arts in November 1967. The plan contained six major objectives for a thirty-year physical development program to extend the cemetery's capacity into the twenty-first century. These objectives included completing the cemetery expansion to the east on the former South Post of Fort Myer, with the north end dedicated to a new administration building, visitor center, and parking garage. The plan called for a new maintenance facility and a new interdenominational chapel to replace the little-used chapel in Memorial Amphitheater. One objective was dedicated to Memorial Amphitheater: "…to suggest modifications in the area of the Amphitheater and Tomb of the Unknowns that might enable the ceremonial functions which take place there to be conducted with safety and dignity despite the greatly increased number of onlookers."[350]

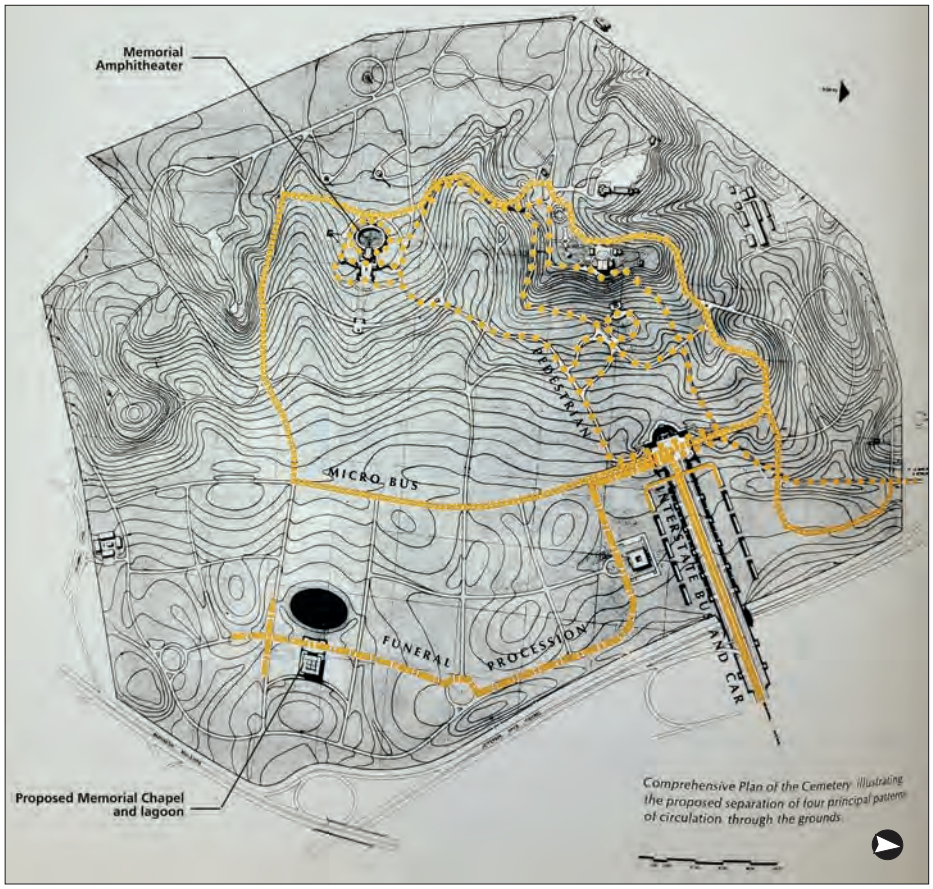


Figure 1.159. Plan for circulation within Arlington National Cemetery from the 1967 master plan, showing "Micro Bus" route to Memorial Amphitheater along Eisenhower (Arlington Ridge Road), Porter, and Memorial drives that circumvented Roosevelt Drive and the Tomb approach. Pedestrian circulation is shown by the dotted yellow line along Roosevelt Drive and a proposed new walk heading southwest across the Memorial Amphitheater grounds, through the site of the Otis Place parking lot. (Keyes, Lethbridge & Condon and Sasaki, Dawson and DeMay, "Master Plan for Arlington National Cemetery, 1967, "Circulation Plan of Cemetery," page 30, annotated by SUNY ESF).

To carry out this objective for Memorial Amphitheater, the master plan proposed expanding pedestrian access and restricting motor vehicles, which would be accommodated at a proposed central parking area. Remaining vehicular circulation, primarily "micro busses," would bring visitors from the new visitor center to the west portal, circumventing the arrival along Roosevelt Drive intended in the original development of the Tomb approach (fig. 1.159). For visitors arriving on foot, they would take a new path system extending along Roosevelt

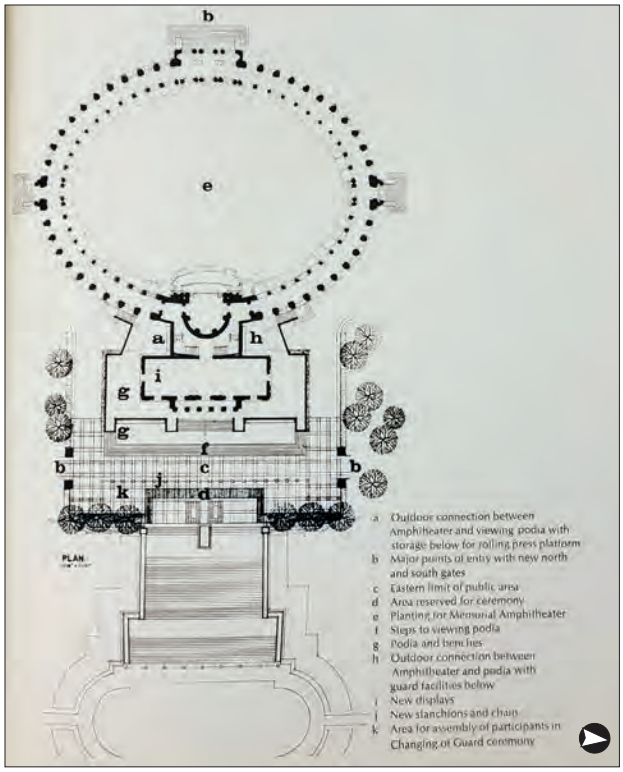


Figure 1.160. Plan for the Tomb plaza expansion from the 1967 master plan, showing the proposed "viewing podia" and steps (g), along with the connecting bridges to the amphitheater colonnade (a, h) and proposed plantings along the perimeter of the plaza. Although not itemized, the plan appears to indicate reestablishing a sheared hedge along the Tomb approach, including the monumental steps. (Keyes, Lethbridge & Condon and Sasaki, Dawson and DeMay, "Master Plan for Arlington National Cemetery, 1967, "Plan of Amphitheater Area," page 31).

Drive and on a new walk across the grounds northeast of the amphitheater to avoid the Tomb approach and visitor conflicts with the Tomb guard at the top of the monumental steps. To improve crowding at the Tomb plaza, the plan called for building a raised terrace ("viewing podia") and expanded steps at the reception building, from where the public could view the Tomb (fig. 1.160). The Tomb plaza and monumental steps were to be reserved for ceremonial functions. According to the plan, the viewing terrace and steps were "places from which the panorama of the Tomb and the formal landscape beyond is undisturbed by the bustle of tourist arrivals and departures from the two small existing car lots, which will be removed." [351] Members of the Commission of Fine Arts, in their review of the plan in November 1967, called it "closer in spirit to the original design"—perhaps a comparison to Rich's recent scheme to remove the reception building.[352]

The master plan also made recommendations that applied to the outer grounds around Memorial Amphitheater. It called for reinforcing the "park-like atmosphere" of burial sections, including the introduction of major plantings of small flowering trees—in contrast to the original design intent and guidance by the Commission of Fine Arts to avoid ostentatious displays. The plan also established a visual axis from the proposed Memorial Chapel to Memorial Amphitheater and the Tomb approach, made possible by the open space of a proposed oval lagoon and a meadow extending west to Eisenhower Drive that would allow visitors to see the amphitheater on top of the ridge (see fig. 1.159).[353]

1975 Expansion and Renovation Project

Several years after adoption of the 1967 master plan, the Army advanced plans implementing its recommendations for the Tomb plaza and grounds surrounding Memorial Amphitheater. The Army also identified the need for more space for the Tomb guards within Memorial Amphitheater, along with new public restrooms, storage rooms, and space for mechanicals. The Army did not engage architect Lorimer Rich, who had since retired from practice.[354]

By 1971, the Army contracted with The Mills & Petticord Partnership (earlier Mills, Petticord & Mills), Architects, Engineers and Planners of Washington to undertake design development and preparation of final plans. The firm was well known since the 1950s for many Modernist commercial and institutional buildings in the capital district, including Gelman Library at George Washington University (1971-73), the National Association of Broadcasters building on N Street (1968), and an addition to the Smithsonian National History Museum (1963). The landscape architect for the project was Meade Palmer of Warrenton, Virginia,

who had opened his firm after World War II, and prior to the war had worked in the Arlington County Department of Planning. He was known for detailed planting design, and around the time of the Memorial Amphitheater commission, was working on the Lyndon B. Johnson Memorial Grove in the nearby Lady Bird Johnson Park (Columbia Island), east of the national cemetery.[355]

The Army had Mills & Petticord and Meade Palmer develop plans according to two separate but related projects: "Renovation at Amphitheater East Front," including the Tomb plaza expansion; and "Walkways and Landscaping Amphitheater Area," for the larger grounds. In January 1972, the Commission of Fine Arts gave its approval to expand the underground facilities and add the viewing terrace in a style consistent with Memorial Amphitheater. The updated scope of the project called for construction of a third crypt on the Tomb plaza, to contain the possible remains of a yet-to-be selected unknown service member from the Vietnam War in which direct U.S. involvement began in 1965 and ended in 1973. According to an October 1973 statement from the Office of the Secretary of the Army, the crypt would be added for "the possibility that the remains of an unknown from the Vietnam War may be found. Whether this possibility will occur probably won't be known until search and recovery activities are completed in Southeast Asia." [356]

The architects and landscape architects completed project plans by October 1973, and construction was scheduled to begin later that year. The Army awarded construction to Edward M. Crough, Inc., of Rockville, Maryland, at a cost of $1,496,000. Construction took over a year and was completed in March 1975, in time for the national Bicentennial when the Army expected a large increase in visitation to Arlington National Cemetery. [357]

For the renovations at the east front of Memorial Amphitheater including the Tomb plaza, Mills & Petticord designed a new raised viewing terrace consistent with the concept of the 1967 master plan. Their plan included bridges that connected the new terrace to the colonnade at either side of the reception building, and expansive steps that led down to the plaza, with a large landing that served as a second viewing terrace (fig. 1.161). The steps and viewing terrace, designed in a neoclassical style to match Memorial Amphitheater, were made of Vermont Imperial Danby white marble (fig. 1.162). Moveable post-and-chain barriers were installed at the base of the new steps, supplementing the moveable railing around the tombs dating to the 1958 expansion. The project retained the overall extent of the Tomb plaza pavement but squared off the north and south sides. Along the sides of the new viewing terrace, Meade Palmer specified four flowering pink dogwood trees with periwinkle groundcover, and single cryptomeria in the two spaces between the bridges and reception building. Plans included no permanent facilities for TV cameras.[358]

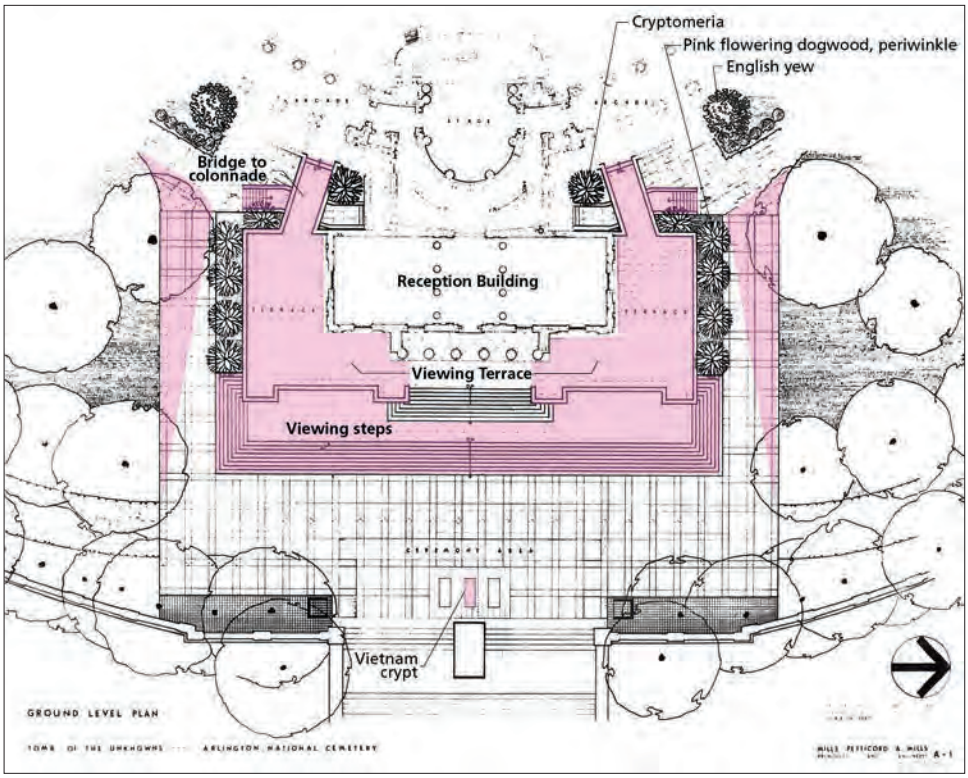


Figure 1.161. Plan of the proposed viewing terrace and related plantings and expansion of the Tomb plaza, ca. 1971. Planned built changes are annotated in pink. New trees and shrubs are indicated by dark fill/hatching. The planting species are from a plan dated August 8, 1973. (Mills, Petticord & Mills, "Ground Level Plan, Tomb of the Unknowns - Arlington National Cemetery," ANC Historic Research Collection, box 2 - MA, annotated by SUNY ESF)

The crypt for the Vietnam unknown was built between the World War II and Korean Unknowns and was initially finished with a matching white marble cover (ledger stone), without any inscription. However, this was quickly viewed as a symbol of shame, and in 1975 it was removed for storage within Memorial Amphitheater, and the space was finished in pink granite that filled in the gap between the two existing crypts.[359]

Figure 1.162. The recently completed marble viewing terrace and steps at the Tomb plaza, looking south, ca. 1975. (ANC Historical Research Collection, USC-F-2, box 807, folder "Memorial Amphitheater")



In keeping with the 1967 master plan, renovation of the Memorial Amphitheater grounds expanded pedestrian circulation. Plans called for removal or replacement of roads, walks, and plantings that remained from the original development of the grounds completed in 1920, and the alterations made as part of the Tomb plaza and approach completed in 1932 (fig. 1.163). As shown on the demolition plan dated October 15, 1973, the project removed the stubs of Farragut Drive and the approach roads to the north and portals, the short entrance drive and turf island in front of the west portal, and the north parking area (Otis Place) (fig. 1.164). The 1967 master

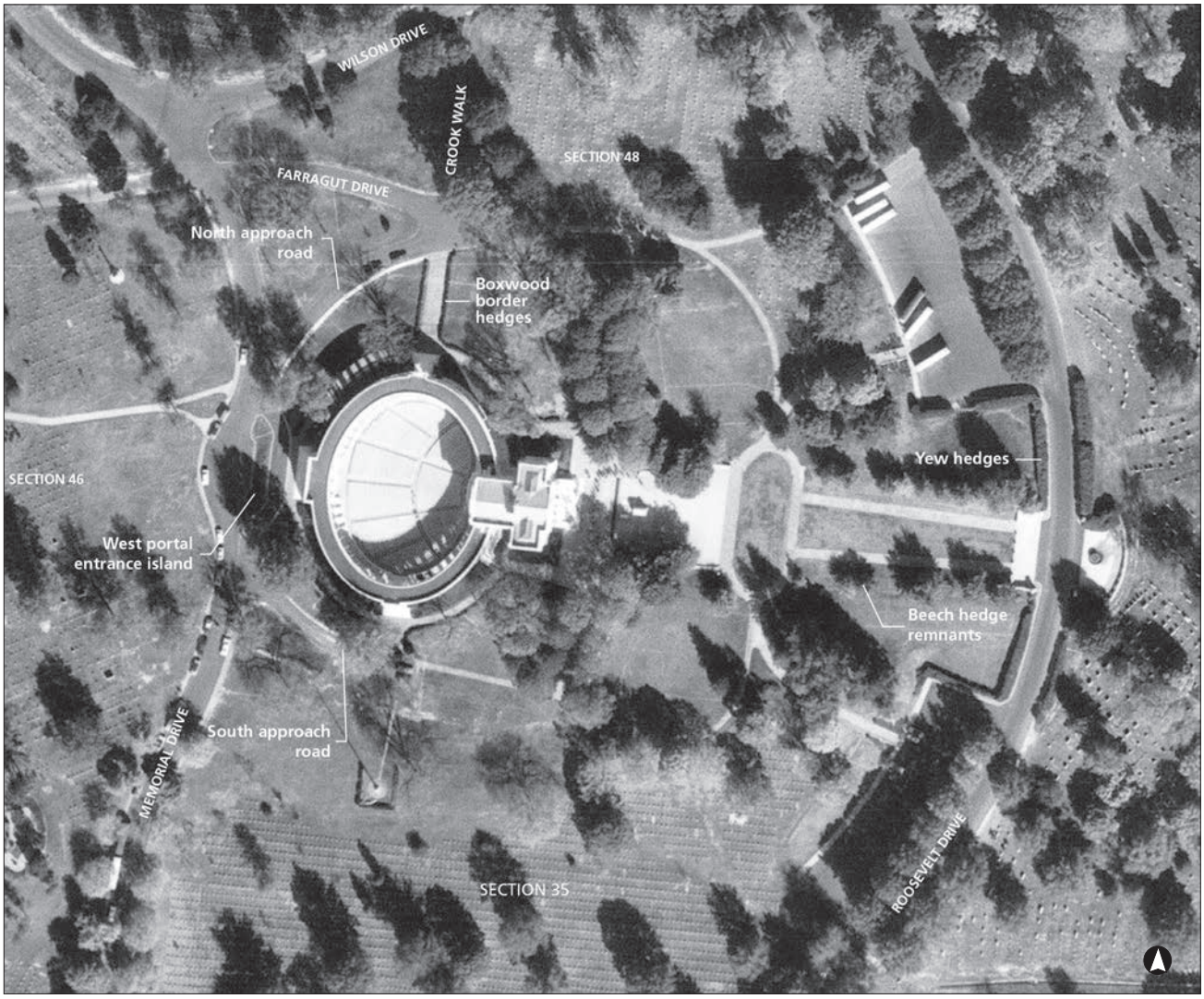


Figure 1.163. A 1968 aerial photograph showing landscape conditions prior to the grounds renovation project that began in 1973. (Detail, USGS Earth Explorer, file 27_1VCCO00010003 annotated by SUNY ESF)

plan recommended removing both parking areas, but the Army decided to keep the south one, Wheaton Place. All of the flagstone pavement on the walks, which was installed in ca. 1946 in place of the original crushed stone, was removed most likely due to condition issues and plans to realign some of the walks. The bluestone paving on the Tomb approach was not removed. The demolition plan also showed removal of the section of Crook Walk south of Wilson Drive, the beech trees along the lower section of the Tomb approach, the yew hedges along Roosevelt Drive, and the boxwood border hedges along the inner walks and approach walks to the north and south portals. By 1973, some of these boxwoods were in poor condition, perhaps due to increasing shade (fig. 1.165). The lindens planted in 1919 along the approach walks to the Tomb plaza were thinned.[360]

The plans for renovation of the walks by Mills & Petticord created a more symmetrical network surrounding Memorial Amphitheater, except to the northeast due to removal of the Otis Place parking lot (fig. 1.166, compare with

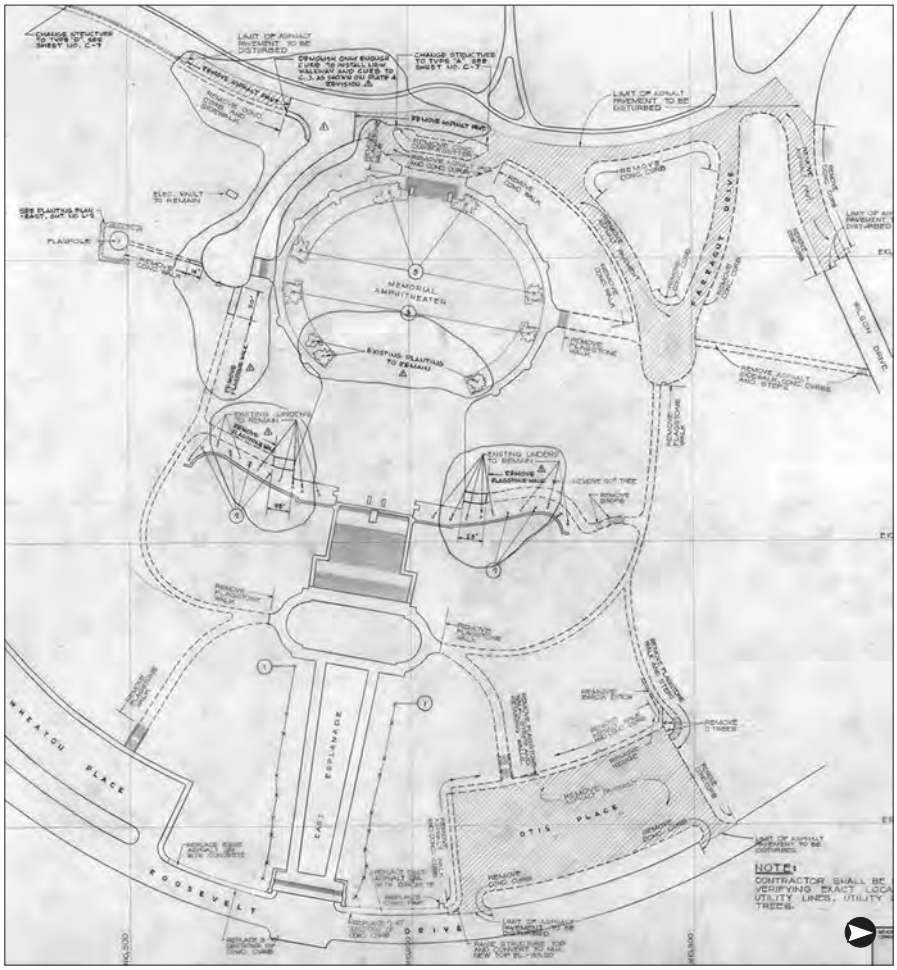


Figure 1.164. As-constructed demolition plan showing landscape features removed in the initial phase of work on the Memorial Amphitheater grounds renovation begun in late 1973. Removed features are indicated by hash, dashed line, or an 'x.' Although not indicted, the short drive to the south portal was removed, but it may have been retained for vehicular access in the initial phase of construction. (Detail, Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Demolition Plan," October 15, 1973 and marked as-constructed, December 1975, ANC Engineering Division, F1_C-1_19731015_163)



Figure 1.165. Photograph taken prior to the start of construction showing plantings along the inner walk at the southwest corner of the reception building, with the boxwood border hedge in the foreground, October 30, 1973. This area would be replaced by the new viewing terrace and connecting bridge. The bronze railing along the walk was added as part of the 1958 Tomb plaza expansion. (National Archives, RG 111, Signal Corps Albums, box 29)

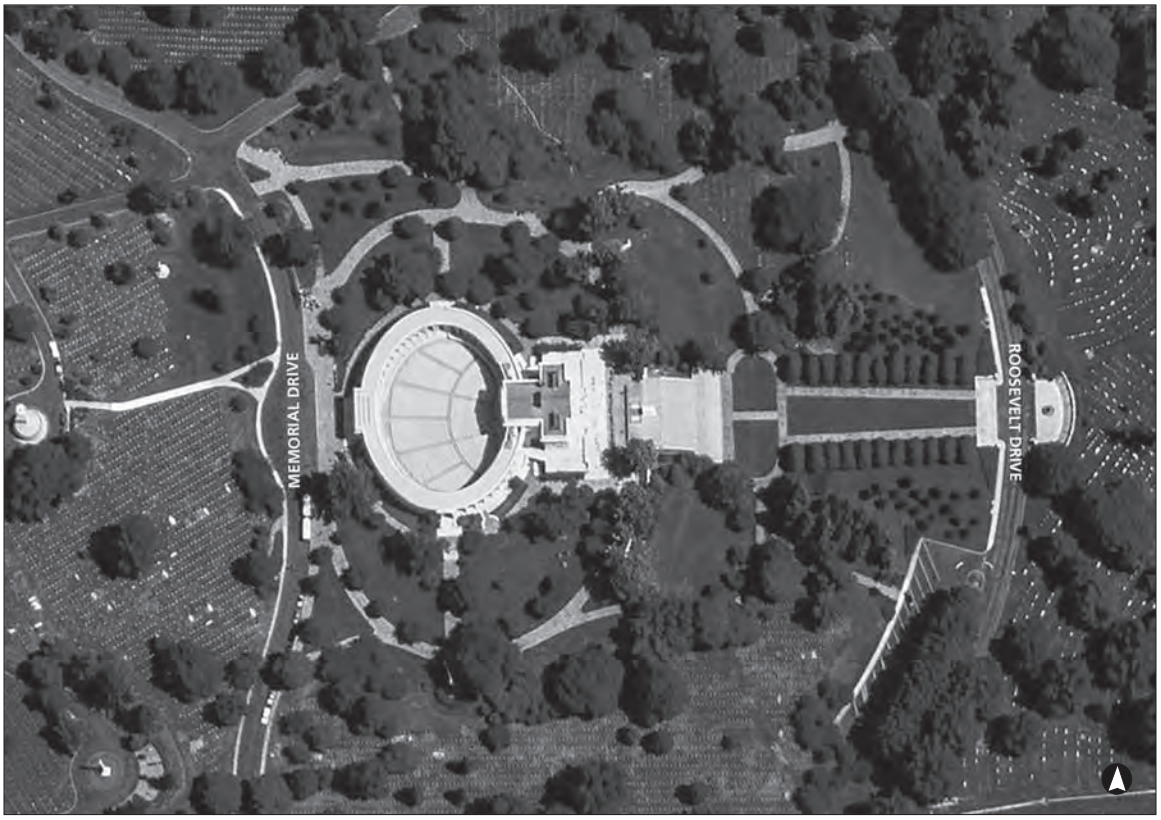


Figure 1.166. A 1983 aerial photograph showing renovated walks and plantings surrounding Memorial Amphitheater, eight years after completion of the project in 1975. (Detail, USGS Earth Explorer, file 06 08_L830280596508, annotated by SUNY ESF)

Figure 1.167. Newly completed multi-color flagstone walks looking north from the north portal to the walk that replaced Farragut Drive, ca. 1975. The axis formed by Crook Walk was abandoned. The flagstone on the inner perimeter walk in the foreground was subsequently replaced or reset. (ANC Historical Research Collection, undated Polaroid photograph)



1.162). All new walks featured a concrete base and were surfaced in multi-hued flagstone similar to the existing (fig. 1.67). The new walks included extensions across the former alignments of the drives, and extensions to Roosevelt Drive across the site of the Otis Place parking lot. This walk was built wider than the others since it was intended to be the primary pedestrian route from the visitor center as recommended in the 1967 master plan. The two approach walks to the Tomb plaza were realigned and widened. The entrance drive to the west portal and turf island off Memorial Drive were replaced with an expanded walk across the west side of the amphitheater. The outer walk south of the amphitheater was realigned farther out from the building, closer to the Woodhull Memorial Flagstaff. A new walk was not built to replace the removed section of Crook Walk that had formed an axis with the north portal of Memorial Amphitheater.[361]

At the Tomb approach, the project added a single flagstone walk through the center of the oval middle terrace to allow visitors to walk across the terrace rather than around it (1.168). Paved circulation across this terrace had been a point of disagreement between Lorimer Rich and landscape architect Ferruccio Vitale of the Commission of Fine Arts back in 1930, with Rich unsuccessfully arguing for two surfaced walks



Figure 1.168. The center walk in the middle terrace of the Tomb approach added as part of the grounds renovation completed in 1975, looking east, November 5, 1978. The event was a wreath-laying ceremony for the Military Order of the Cootie, a veterans service organization. Note that visitors were able to walk up the lower flight of the monumental steps. (ANC Historical Research Collection, USC-F-2, box 832, folder "Unknown")



Figure 1.170. The new gathering area with benches along the new walk from the visitor center on the site of the Otis Place parking area, looking south, November 11, 1974. (ANC Historical Research Collection, Polaroid photograph annotated "Amphitheater walks 11 November 74")

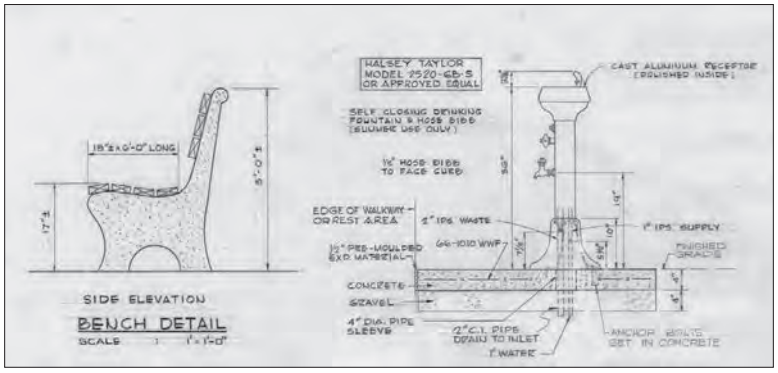


Figure 1.169. Style of benches and water fountains installed in the Memorial Amphitheater grounds renovation completed in 1975. (Detail, Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Details," October 15, 1973 and marked as-constructed, December 1975, ANC Engineering Division, C-6_19731015_182)

(extensions of the main approach walks) since he felt visitors would walk across the grass in any case.[362]

New furnishings were simple, utilitarian designs without reference to the classical style used by Lorimer Rich or originally proposed by Carrère and Hastings. Benches featured curved concrete sides and tan-painted wood slats for the seat and back (fig. 1.169). They were placed in new semi-circular groupings along the outer walks, the largest of which was on the site of the Otis Place parking area along the new main walk from the visitor center (fig. 1.170). Water fountains featured simple bell-shaped bases and bowls. No new railings or barriers were installed along the walks. The bronze pipe railings installed in 1958 were retained along the eastern edge of the Tomb plaza to keep visitors out of the beds beneath the linden trees.[363]

Within the inner grounds adjacent to Memorial Amphitheater, Meade Palmer's planting plans created overall informal massings of trees and shrubs that were a marked departure from the formal style of plantings that had bordered the building since its dedication in 1920 (figs. 1.171, 1.172). An exception was along the main Tomb approach, where the Army decided to finally reestablish a hedge or allée. Details of the new plantings included:[364]

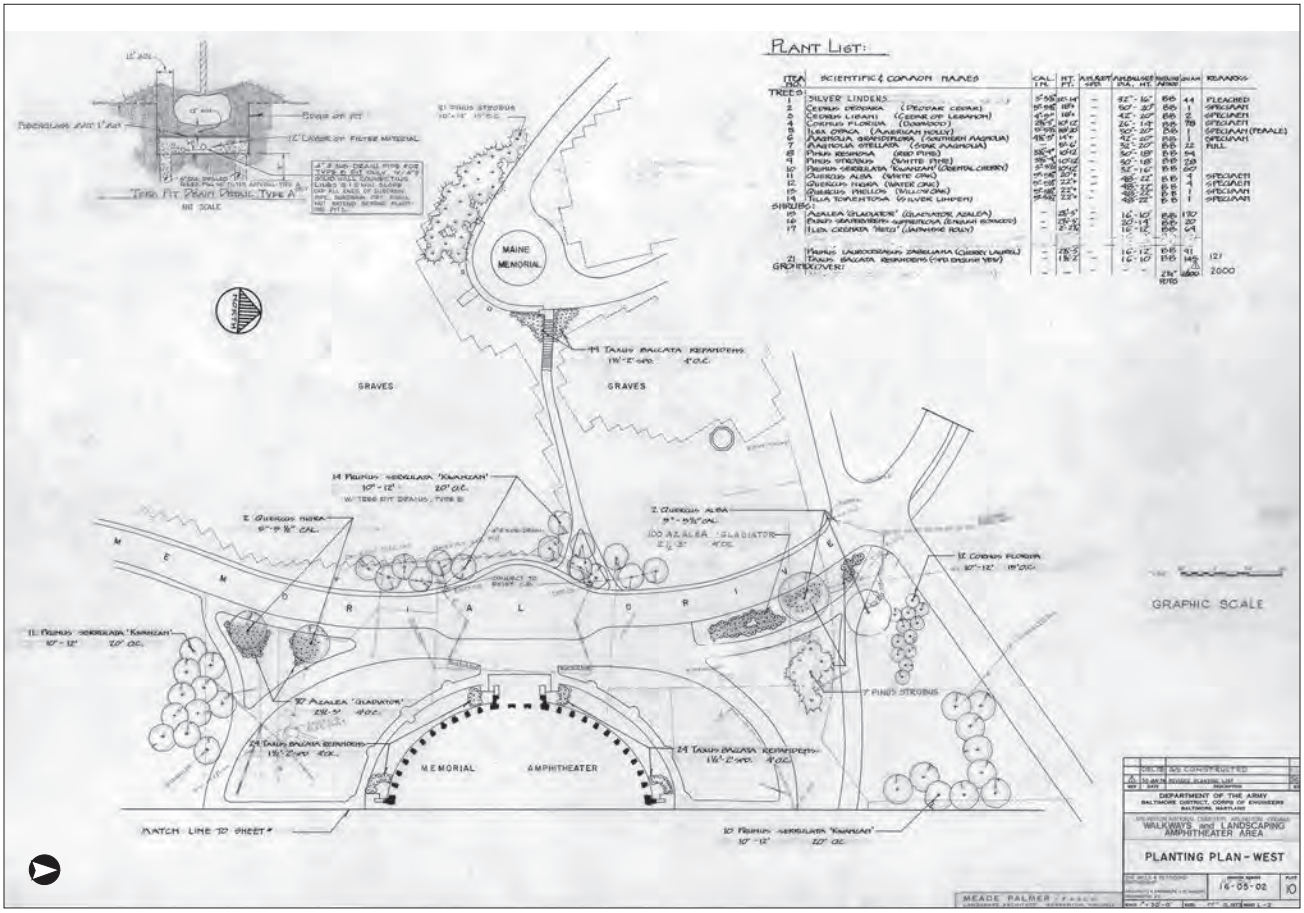


Figure 1.171. As-built planting plan for the western part of the Memorial Amphitheater grounds, October 15, 1973. The plan does not show existing trees and shrubs that were retained. It does show the extent of graves at the time, and the renovated walkways. Note opening in cherry trees along axis between the U.S. Maine Memorial and the west portal. (Detail, Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Planting Plan- West," October 15, 1973 and marked as-constructed, December 1975, ANC Engineering Division, L-2_19731015_192)

- Tomb approach hedge: A double row of silver lindens, 12–14 feet tall, along the lower part of the Tomb approach (mall) in place of the scattered beech trees that were remnants of the 1931 beech hedge. The new trees were intended to be sheared into a continuous rectangular hedge. Late in project planning, the Army agreed to substitute silver linden for European hornbeam that had been originally specified. The sections of beech hedge around the middle terrace and along the monumental steps were not replanted; a number of beech trees from the 1931 hedge here were retained there.
- Base of monumental steps: Groupings of common boxwood.
- Entrance to Tomb approach along Roosevelt Drive: Hemlock hedges replaced with informal groupings of star magnolia and cherry laurel to either side of the lower terrace (Roosevelt Fountain terrace), and groupings of Hetz's Japanese holly to either side of the entrance to the approach across Roosevelt Drive.
- Memorial Amphitheater foundation plantings (except at viewing terrace/ reception building): At the portals, informal groupings of English yew shrubs clustered around existing American hollies and/or yews that had replaced the original Eastern redcedar around 1946. Deciduous shrubs added since World War II were removed. The space around the amphitheater between the portals was converted from turf to English ivy groundcover.[365]
- Inner walk and axial walks from north and south portals: Boxwood border hedges removed and not replaced. The ground was converted to turf.[366]

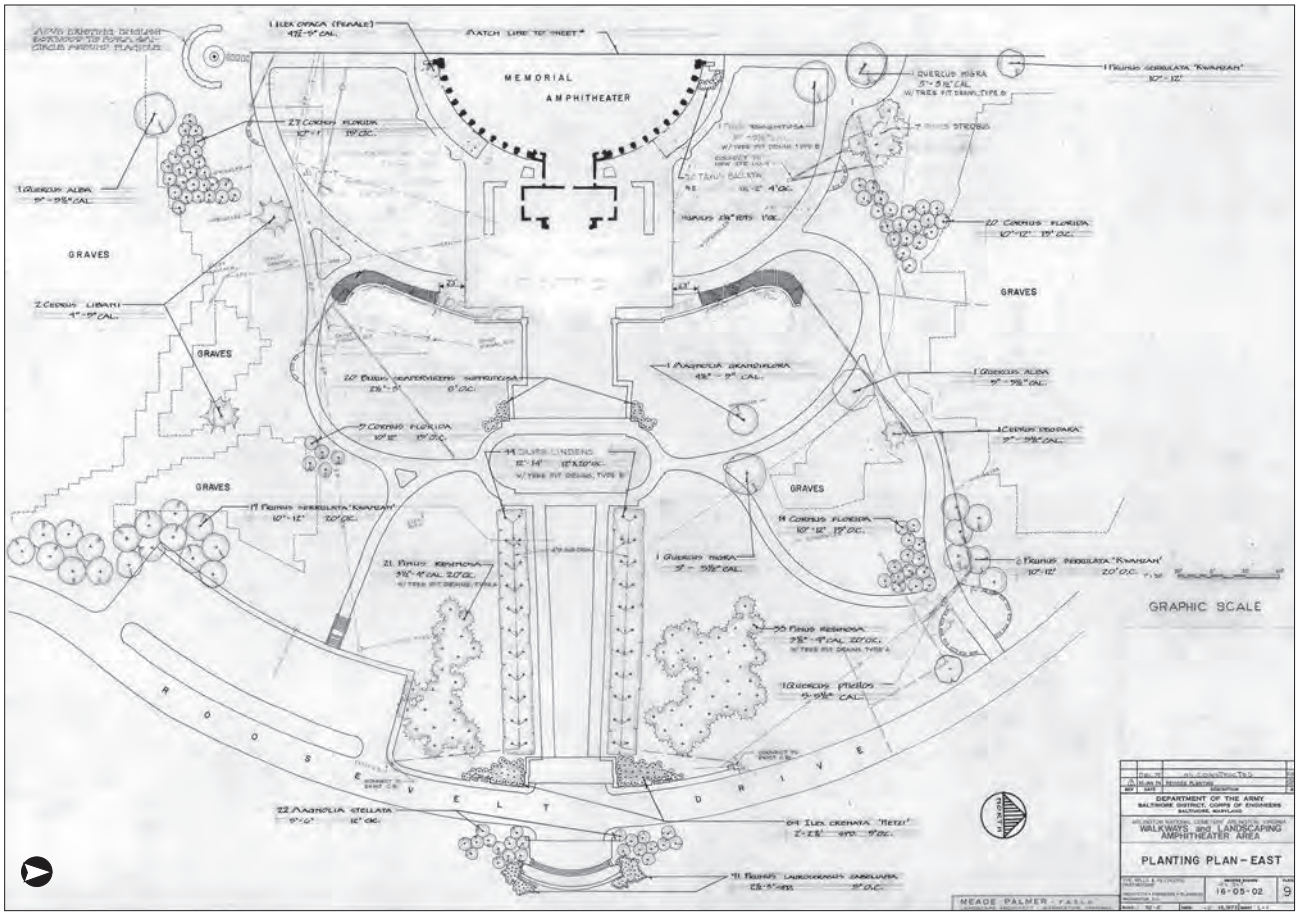


Figure 1.172. As-built planting plan in the eastern part of the Memorial Amphitheater grounds, October 15, 1973. The plan does not show existing trees and shrubs that were retained. (Detail, Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Planting Plan - West," October 15, 1973 and marked as-constructed, December 1975, ANC Engineering Division, L-2_19731015_190)

- Understory plantings: Azalea "Gladiator" planted in the beds beneath shade trees along Memorial Drive, and dwarf sweetbox (*Sarcococca)* beneath the linden allées on the Tomb plaza approach walks.
- Plantings at base of east terrace wall: Leucothoe and laurel shrubs not planted as specified. No plantings were maintained at the base of the wall; existing hollies along the wall and beech trees against the monumental steps were retained.[367]
- Woodhull Memorial Flagstaff: Existing boxwood shrubs that formed a rectangular hedge moved to form a semi-circle.
- Specimen trees, outer grounds: Twelve trees planted, possibly to replace American elms that had recently succumbed to Dutch elm disease in the grounds outside of the inner walk (several elms remained).[368] New trees plantings included Southern magnolia, cedar of Lebanon, Deodar cedar, black oak, pin oak, white oak, and silver linden.
- Tree Groves, Outer Grounds: Fifteen informal groves, each a single species of flowering dogwood, Kwanzan flowering cherry, white pine, or red pine, planted beyond the outer perimeter walk in keeping with the direction of the 1967 cemetery master plan and in contrast to the original planting scheme characterized by deciduous shade trees. The two groves of red pine were planted to either side of the Tomb approach hedge. Two groves of Kwanzan flowering cherry were planted along the west side of Memorial Drive across



Figure 1.173. The Memorial Amphitheater grounds showing near completion of the grounds renovations, looking east, ca. 1975. Note groves of Kwanzan flowering cherry along Memorial Drive, and widely spaced mature shade trees around the building. English ivy and shrubs along the amphitheater perimeter had not yet been planted. (ANC Historical Research Collection, USC-F-2, box 806 folder "Amphitheater")

from the west portal; a space between the two groves maintained a visual axis between the west portal and the U.S.S. Maine Memorial (fig. 1.173).

THE MEMORIAL AMPHITHEATER GROUNDS, 1975 (DRAWINGS 1.7–1.9)

With completion of the renovations to Memorial Amphitheater grounds in 1975, the landscape reflected a number of substantial changes since the completion of the Tomb of the Unknown Soldier in 1932. Most visible were the addition of the viewing terrace at the Tomb plaza and replacement of roads and parking with walkways. Overall, the character of the inner grounds surrounding Memorial Amphitheater became more informal due to loss of border hedges and introduction of groves of flowering trees, while the main section of the Tomb approach regained some of its original formal character through reestablishment of a hedge.

The spatial character of the Memorial Amphitheater grounds changed during this period due to removal of space-defining hedges along Roosevelt Drive and the inner walks, realignment of walks, and removal of the Otis Place parking area. Small, informal gathering areas with benches were created on semi-circular extensions to the walks as part of the 1975 renovations. In the outer grounds, land-use changed with the establishment of burial sections on former greensward beginning around 1955, including Sections 35 and 48 in the grounds north and south of Memorial Amphitheater, and Section 43 west of Memorial Drive. By 1975, these sections were largely filled, but respected the former grave and

memorial exclusion area, except in Section 46 west of Memorial Drive. Despite the extension of these grave sections, the landscape retained its overall open character with an overstory of shade trees, although many of the original trees, notably the elms, had been lost.

Changes in circulation since 1932 were driven by the 1967 master plan that called for removing most motor vehicle access to the Memorial Amphitheater grounds, reinforcing the west portal as the primary point of visitor entry, and de-emphasizing the Tomb approach as a primary entry point except for major ceremonies. Removal of the south and north approach roads and the stub of Farragut Drive erased the last remnants of the original vehicular circulation system within the Memorial Amphitheater grounds. All of the walks, including new sections, were surfaced in multi-hued flagstone that had been introduced toward the end of World War II. Major changes included relocation of the south outer walk farther away from Memorial Amphitheater, addition of walk from Roosevelt Drive to serve as the primary route from the visitor center, and removal of the south end of Crook Walk, which deleted the axis that connected the north portal with Arlington House.

Vegetation in the Memorial Amphitheater grounds by 1975 reflected overall a more informal and ornamental character than had existed in 1932.[369] Along the lower Tomb approach, there were newly planted double rows of silver lindens that were intended to be sheared, which replaced remnants of a beech hedge that had been allowed to naturalize from its original sheared form. Around Memorial Amphitheater, the portals were flanked by hollies and yews that had been introduced after World War II in place of original Eastern redcedar trees. English ivy groundcover extended around the amphitheater between the portals, in place of turf. New tree species, including exotic cedars, red pine, Southern magnolia, and white pine were added to the original palette of deciduous shade trees, along with numerous groves of flowering trees, in keeping with the recommendations of the 1967 master plan. A second memorial tree was added to the grounds during this period: a Korean pine planted north of the amphitheater on May 18, 1965, by the Republic of Korea in honor of U.S. Korean War veterans.[370]

Exterior built features introduced or substantially changed during this period were limited to the addition of the viewing terrace, bridges, and steps at Memorial Amphitheater, and addition of a rustic stone retaining wall along the new walk that extended from Roosevelt Drive across the site of the Otis Place parking lot. The design and materials of the new viewing terrace continued the Memorial Amphitheater's neoclassical style and use of marble. Only one Tomb guard shelter was maintained after the 1975 renovation, located north of the Tomb on the edge of the expanded plaza pavement.[371]

Small-scale features, including bronze pipe railings introduced in the 1958 renovation and benches and water fountains introduced in the 1975 renovation, maintained the simple character long recommended by the Commission of Fine Arts, although the benches were in a utilitarian style that contrasted with the formal, classical design of Memorial Amphitheater. Other barriers along walks and gathering areas were limited to short segments of ornamental iron fences on the top cheek walls of the monumental steps added around 1965, and moveable post-and-chain railings on the Tomb plaza.[372]

The primary view within the Memorial Amphitheater grounds, looking east from the Tomb to Washington, D.C., remained by 1975, but growth of trees to the northeast and bordering the monumental steps obscured the once expansive viewshed toward the National Mall and Capitol.[373] The visual axis between the proposed Memorial Chapel in the new eastern expansion of the cemetery and Memorial Amphitheater may have been enhanced around 1975 or shortly thereafter through removal of trees below the lower terrace.[374] The vista along the axis from the north portal was weakened through removal of the Crook Walk as part of the 1975 renovation. The view along the axis between the west portal and the U.S.S. Maine Memorial was weakened with expansion of Section 46 after World War II, but subsequent removal of shade trees in the 1960s and planting of cherry trees along Memorial Drive during the 1975 renovation respected this view.

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1932–1975 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. GIS data, Arlington National Cemetery
2. Meade Palmer, 1973 Demolition Plan
3. Meade Palmer, 1973 Planting Plans - East & West (updated 1975)
4. Aerial photographs, 1951, 1968, 1980, 1983
5. HABS, Memorial Amphitheater CAD drawings (2019)
6. 1961 Planting Plan for Memorial Amphitheater
7. 1957 Lorimer Rich & Associates As Built Site Plan

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete gutter
- Stone walk
- Concrete walk
- Concrete gutter-curbs
- Monument
- Headstones
- Bench
- Bronze pipe railing
- Post-and-chain barrier
- Iron picket fence
- Contour lines 5' intervals
- Altered contour
- Mown turf
- Groundcover bed
- Mulch bed
- Catch basins
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrubs, deciduous and evergreen
- Shrubs, evergreen hedge
- Feature removed during period

NOTES

1. Drawing shows landscape in 1975 with features added (labeled with dates) and removed (dashed line, labeled in italics) since 1932. Features added prior to 1932 are not labeled with dates.
2. All features shown in approximate scale and location.
3. Headstone symbols are representative and do not correspond to individual markers.
4. Extent of burials in 1932-1975 may not reflect actual conditions.
5. Vegetation details outside the area surrounding the amphitheater are approximate.
6. Subsurface drainage pipes not shown.
7. Road names changed from "avenues" to "drives" post-WWII.
8. Evergreen trees outside of the detailed areas may not be distinguished with evergreen symbol.

0 100 200 Feet

Drawing 1.7

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1932–1975 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

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MAJOR SOURCES

1. GIS data, courtesy Arlington National Cemetery
2. Meade Palmer, 1973 Demolition Plan
3. Meade Palmer, 1973 Planting Plans - East & West (updated 1975)
4. Aerial photographs, 1951, 1968, 1980, 1983
5. HABS, Memorial Amphitheater CAD drawings (2019)
6. 1961 Planting Plan for Memorial Amphitheater
7. 1957 Lorimer Rich & Associates As-built Site Plan

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Gravel or concrete walk
- Concrete gutter-curbs
- Headstones
- Bench
- Bronze pipe railing
- Post-and-chain barrier
- Iron picket fence
- Monument
- Memorial tree
- Contour lines 5' intervals
- Altered contour
- Mown turf
- Mulch bed
- Groundcover bed
- Catch basins
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrubs: deciduous and evergreen
- Shrubs: sheared evergreen hedge
- Feature removed during period

NOTES

1. Drawing shows landscape in 1975 with features added (labeled with dates) and removed (dashed line, labeled in italics) since 1932. Features added prior to 1932 are not labeled with dates.
2. All features shown in approximate scale and location.
3. Headstone symbols are representative and do not correspond to individual markers.
4. Extent of burials in 1932-1975 may not reflect actual conditions.
5. Vegetation details outside the area surrounding the amphitheater are approximate.
6. Subsurface drainage pipes not shown.
7. Road names changed from "avenues" to "drives" post-WWII.

0 25 50 75 Feet

Drawing 1.8

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1932–1975 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

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SUNY College of Environmental Science and Forestry
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MAJOR SOURCES

1. GIS data, courtesy Arlington National Cemetery
2. Meade Palmer, 1973 Demolition Plan
3. Meade Palmer, 1973 Planting Plans - East & West (updated 1975)
4. Aerial photographs, ca. 1951, 1968, 1980, 1983
5. HABS, Memorial Amphitheater CAD drawings (2019)
6. 1961 Planting Plan for Memorial Amphitheater
7. 1957 Lorimer Rich & Associates As Built Site Plan

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Headstones
- Bench
- Bronze pipe railing
- Post-and-chain barrier
- Iron picket fence
- Contour lines 5' intervals
- Altered contour
- Mown turf
- Mulch bed
- Groundcover bed
- Catch basins
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Shrubs: deciduous and evergreen
- Shrubs: evergreen sheared hedge
- Feature removed during period

NOTES

1. Drawing shows landscape in 1975 with features added (labeled with dates) and removed (dashed line, labeled in italics) since 1932. Features added prior to 1932 are not labeled with dates.
2. All features shown in approximate scale and location.
3. Headstone symbols are representative and do not correspond to individual markers.
4. Extent of burials in 1932-1975 may not reflect actual conditions.
5. Vegetation details outside the area surrounding the amphitheater are approximate.
6. Subsurface drainage pipes not shown.
7. Road names changed from "avenues" to "drives" post-WWII.

0 25 50 75 Feet

Drawing 1.9

TREE AND SHRUB KEY

As	*Acer saccarum* - Sugar Maple
Ap	*Acer platanoides* - Norway Maple
Bs	*Buxus sempervirens* - Common Boxwood
Cf	*Cornus florida* - Flowering Dogwood
Cj	*Cryptomeria japonica* - Japanese cedar
Cli	*Cedrus libani* - Lebonese Cedar
Cpe	*Cedrus peppara* - Pepper Cedar
Hh	*Hedera helix* - English Ivy
Ich	*Ilex crenata* "Hetzi" - Hetz's Japanese Holly
Io	*Ilex opaca* - American Holly
Mg	*Magnolia grandiflora* - Southern Magnolia
Mst	*Magnolia stellata* - Star Magnolia
Plz	*Prunus laurocerasus zabeliana* - Zabeliana Cherry Laurel
Pr	*Pinus resinosa* - Red Pine
Ps	*Prunus serrulata 'Kwanzan'* - Kwanzan Japanese Flowering Cherry
Pst	*Pinus strobus* - Eastern White Pine
Qa	*Quercus alba* - White Oak
Qn	*Quercus nigra* - Water Oak
Qpa	*Quercus palustris* - Pin Oak
Qp	*Quercus phellos* - Willow Oak
Rsa	*Rhododendron spp.* - Azalea spp.
Tb	*Taxus baccata* - English Yew
Tca	*Tsuga canadensis* - Canadian Hemlock
Te	*Tilia x europeaea* - Silverpendant Linden
Tpe	*Tilia petiolaris* - European Linden
Tt	*Tilia tomentosa* - Silver Linden
Ua	*Ulmus americana* - American Elm

THE VIETNAM UNKNOWN AND RECENT LANDSCAPE CHANGES, 1975–2022 [375]

In the decades after the Tomb plaza viewing terrace and grounds renovations were completed in 1975, the Army maintained the landscape around Memorial Amphitheater with little change in overall organization, function, and character (fig. 1.174). These decades did, however, see gradual changes and one grounds renovation completed in 1996, plus the addition of a new burial area, flowerbeds, many minor memorials, and crowd-control and accessibility enhancements. Overall, the plantings during this period, with the exception of the Tomb approach hedge, retained the less formal and more ornamental character that had been laid out in the 1967 master plan and implemented in the 1975 renovation.



Figure 1.174. A winter view looking east across the Memorial Amphitheater grounds and surroundings showing overall organization and character, 1999. The more open area in the background is the eastern expansion of Arlington National Cemetery developed since the 1970s. (National Archives, photograph DA-SD-05-00588)

Designation of Arlington National Cemetery as an arboretum, and adoption of design guides and new master plans for the cemetery, guided the Army's management of the landscape. During the 2010s, the historical significance of Arlington National Cemetery including Memorial Amphitheater was formally recognized in 2014 through listing in the National Register of Historic Places, at which time the Army executed a programmatic agreement to define its responsibilities under the National Historic Preservation Act of 1966. To further guide future preservation and treatment, a Historic Structure Report was completed for Memorial Amphitheater in 2020, and this Cultural Landscape Report was begun that same year to inform management of the grounds.

CEMETERY CONTEXT AND PLANNING

As plans were being prepared for renovation of the Memorial Amphitheater grounds completed in 1975, Congress passed the National Cemeteries Act of 1973, which transferred administration of most national cemeteries and other burial areas administered by the Army, Navy, and Air Force to the Veterans Administration, a federal agency established in 1930. Arlington National Cemetery, along with Soldiers' and Airmen's Home National Cemetery in Washington, D.C., remained under Army administration. The Army's retention of

Arlington reflected the cemetery's special status, but also a severing of its historic ties to the National Cemetery System.[376]

Arlington National Cemetery continued to expand in the decades after 1975 based on the direction of the 1967 Master Plan, which was updated in 1976. This update called for continued expansion of the cemetery to the east onto lands then still being cleared of the South Post of Fort Myer, and construction of a new maintenance facility along the southern boundary. In response to the continued growth of visitation, spurred in part by the opening of a Washington Metro station for the cemetery in 1976, the updated master plan called for a new visitors center and parking garage off Memorial Avenue that opened in 1989.[377]



Figure 1.175. Map of Arlington National Cemetery from the 1998 master plan showing areas where improvements were recommended, including a planned vista between the Tomb approach and the columbaria complex indicated by the lower dashed line with arrows. (Rhodeside and Harwell, "Arlington National Cemetery Master Plan," 1998, 77).

By the 1990s, the Army had realized most of the recommendations in the updated 1967 master plan and began work on a new master plan. Completed in 1998, the new plan focused on both preservation and renovations. It included technical documents that inventoried the cemetery's cultural, natural, building, and visual resources, and laid out plans to extend the cemetery's burial capacity, improve visitor access, circulation, and utilities, and preserve and protect resources. Because the Memorial Amphitheater grounds had recently undergone a major renovation completed in 1996, the master plan did not call for changes in the physical character or use of the landscape. It did, however, call for renovation of the Memorial Amphitheater crypts into offices and removal of the temporary press stands at the Tomb plaza, as well as realizing a visual axis between the Tomb approach and the columbaria complex (chapel site) in the eastern expansion that had been part of the 1967 master plan (fig. 1.175). The Army did not implement these recommendations.[378]

In 2013, a new plan entitled "Real Property Master Plan" was completed for Arlington and Soldiers' and Airmen's Home national cemeteries, with an update in 2018. This plan addressed new Army facilities requirements, explored the potential for additional burial capacity, explored ways to strengthen the visitor experience and provide anti-terrorism protection, and incorporated historic preservation considerations related to eligibility and pending listing of the cemetery in the National Register of Historic Places.[379] A "Cemetery Design Guide" was developed around the same time as the master plan to provide more

general guidance to ensure that Arlington's "image and function as the nation's premier military cemetery is maintained and improved for generations to come."[380]

The Design Guide identified the Memorial Amphitheater grounds as part of the "Informal Theme" or zone of the cemetery that included the landscape west of Eisenhower Drive. The Real Property Master Plan Update identified several needs related to the Memorial Amphitheater grounds, including improving accessibility and wayfinding, providing new guest amenities (toilets, water fountains, interpretive space), and encouraging visitors to explore surrounding areas of the cemetery.[381]

In 2012, as the new master planning was underway, the Horticulture Division Chief of Arlington National Cemetery presented a proposal to designate the cemetery as an arboretum in conjunction with the 150th anniversary of the cemetery in 2014. The Army endorsed the proposal, and in 2014, "The Memorial Arboretum at Arlington National Cemetery" was officially recognized and received a Level III arboretum accreditation, the second highest, the following year. In keeping with the requirements of the designation, the cemetery prepared a strategic plan for the arboretum around a mission of preserving and interpreting the cemetery's collection of trees and ornamental plants. This collection included many notable specimen trees, including a Virginia Co-Champion Pin Oak in Section 35—most likely one of the original shade trees planted around Memorial Amphitheater in 1919. [382]

THE VIETNAM UNKNOWN

The empty, hidden third crypt built in 1975 for future internment of an unknown service member from the Vietnam War conveyed, in the words of historian Micki McElya, "a lack of closure" and served as "an apt symbol for the moral and political ambiguities of the war and its outcomes."[383] To address discontent with the crypt, the Army made plans in 1978 to install a bronze plaque at Memorial Amphitheater to pay tribute to those who served in Vietnam. To many, it seemed increasingly unlikely that a service member could not be identified given advances in technology. Despite this, Secretary of Defense Casper Weinberger announced the Reagan administration's decision to proceed with interring an unidentified soldier of the Vietnam War at the Tomb on Memorial Day, 1984. The white marble tomb cover (ledger stone) initially installed and then removed to storage in Memorial Amphitheater was returned and inscribed "1958–1975." A horse-drawn caisson carried the unknown's coffin past the Vietnam Veterans Memorial in Washington completed five years earlier, across Memorial Bridge to Roosevelt Drive, and up the Tomb approach to the reception building. The casket was then interred within the center crypt built in 1975, amid crowds gathered on the



Figure 1.176. Interment ceremony for the Vietnam Unknown, looking east from the reception building, Memorial Day, May 28, 1984. (National Archives, digital file NAID_6384715)

viewing terrace steps and military personnel on the monumental steps (fig. 1.176).[384]

The Vietnam Unknown remained at the Tomb for fourteen years until May 14, 1998. After DNA testing confirmed his identity as First Lieutenant Michael J. Blassie, he was reinterred to Jefferson Barracks National Cemetery in Missouri. On September 17, 1999, the empty Arlington crypt was rededicated. The Army installed a new marble cover with the inscription "Honoring and keeping faith with America's missing servicemen."[385]

BURIAL SECTIONS AND MEMORIALS

The 1921 law that established a grave and memorial exclusion area within 250 feet of Memorial Amphitheater was in effect until 1960. After 1975, the Army continued to restrict burials within the area, except west of Memorial Drive where Section 46 had been extended into the zone beginning in the late 1960s. In the larger grounds surrounding Memorial Amphitheater, the years after 1975 saw continued expansion of burial areas as the cemetery struggled with dwindling space. In the area where the Otis Place parking lot had been removed as part of the 1975 grounds renovation, the Army created a new burial area designated Section 7A, which was an extension of the early twentieth-century officer burial area, Section 7, across Roosevelt Drive. While the other burial areas within the Memorial Amphitheater grounds—Sections 48 and 35 and the eastern part of Section 46—were characterized primarily by uniform government grave markers, burials in Section 7A were characterized mostly by private markers in a variety of styles and stone types that were contrary to the long-standing guidance of the Commission of Fine Arts (fig. 1.177).[386]

Figure 1.177. The recently developed Section 7a with its variety of private markers looking northeast with Roosevelt Drive and Section 7 in the background, 1996. The identity of the three people has not been determined. (ANC Historical Research Collection, USC-F-2, box 821 folder "1996")



Contrary to the original intent for the Memorial Amphitheater grounds, this period saw the addition of many minor memorials in the landscape. Prior to 1975 there had been just four: The Woodhull Memorial Flagstaff dedicated in 1924; the Mother of the Unknown Soldier tree along Memorial Drive dedicated in 1932; a Korean pine dedicated in 1965 (replaced in 1989 with a Korean mountain ash), located north of the amphitheater; and a tree planted in memory of the 3rd U.S. Infantry Regiment, "The Old Guard," located near the Woodhull Memorial Flagstaff. After 1975, the planting of memorial trees, with small memorial plaques and markers, became very popular and they proliferated across the cemetery in the 1980s and



Figure 1.178. A typical memorial tree and marker: The Battle of the Bulge memorial tree along the west side of Memorial Drive, memorial tree #79, a Japanese flowering cherry dedicated on December 16, 1986, photographed 2021. (SUNY ESF)

1990s, with many near Memorial Amphitheater. Between 1980 and 2009, thirty-one memorial trees and other plantings were dedicated within the Memorial Amphitheater grounds to civilian and military events, people, and organizations. Fourteen were within the former grave and memorial exclusion area. The trees were typically planted near a walk or drive, with a small stone marker with a bronze inscription plaque positioned to be read from the walk or drive (fig. 1.178). Many were ornamental species such as Colorado blue spruce, Korean mountain ash, and Kwanzan flowering cherry that contrasted with the historic palette of large deciduous shade trees. The Korean mountain ash was added along with a memorial granite bench along the outer perimeter walk north of Memorial Amphitheater (fig. 1.179). The bench was dedicated in 1987 by the Korean War Veterans Association and the veterans' services organization No Greater Love. [387]

In addition to memorial trees, four small stone memorials were added beginning in the 1980s within the former memorial and grave exclusion area west of Memorial Drive. The first, dedicated in 1983, was a granite slab monument with a bronze plaque commemorating the Iran Rescue Mission north of the walk to the U.S.S. Maine Memorial. This was joined by two memorials of the same design: the Space Shuttle Challenger dedicated in 1986, and the Space Shuttle Columbia dedicated in 2004. Closer to Memorial Drive, a memorial to the Third Infantry Division, consisting of a short, gray granite obelisk, was dedicated in 1990; an associated marker was installed nearby at the same time.[388]

Figure 1.179. Korean War Veterans at the Korean War bench and Korean mountain ash north of Memorial Amphitheater dedicated in 1987, looking northeast, July 27, 1988. (ANC Historical Research Collection, USC-F-2, box 809, folder "Korean War Veterans and Secretary of Defense 1988")



By the mid-1990s, the Commission of Fine Arts had recommended that Arlington National Cemetery was not an appropriate place for a large number of monuments and memorials. It specifically requested that memorials not be located near Memorial Amphitheater—the most frequently requested location for memorials. After this time, memorial trees were planted mostly along the outer perimeter along Roosevelt Drive, and those planted closer to Memorial Amphitheater did not include memorial markers and plaques. This was the case for a sycamore tree planted in 2005 along the outer north approach walk to the Tomb in memory of Apollo 14 astronaut Stuart A. Roosa and other deceased astronauts. The tree was identified as a Moon Tree—one of the last among many planted across the country beginning in 1975—because it was grown from seed carried around the moon by Apollo 14. The cemetery identified this as a "Tree of Unique Provenance" instead of a memorial tree.[389]

1980s BUILDING RENOVATION, PLANTINGS, AND CROWD CONTROL

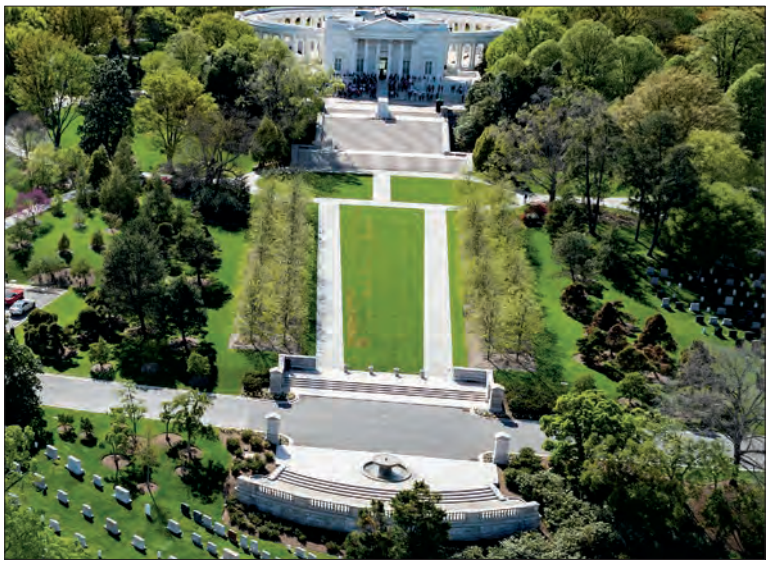
Despite numerous repair projects over the years, Memorial Amphitheater by the late 1970s was still suffering from deterioration and the reception building had no air conditioning. Other deficiencies included a lack of accessibility to persons with disabilities, and no permanent television or press facilities. In 1980, Congress appropriated $3,000,000 to correct these deficiencies. The project, as completed in 1981 according to plans by McLeod Ferrara Ensign Chartered Architects, added a TV/press stand above the west portal portico, and air conditioning units on the colonnade that were screened by new marble walls. Changes to the grounds were limited to addition of a ramp off the inner perimeter walk near the south portal that led to a new elevator that provided access to the colonnade. The elevator required operation by an attendant.[390]



Figure 1.180. A wreath-laying ceremony at the Tomb showing young zelkova trees in the background (short trees with deep-green leaves), looking northwest,1988. In the right background are declining linden trees along the north approach walk that were part of allées planted in 1919. (ANC Historical Research Collection, USC-F-2, box 819, folder "1988")

The plantings around Memorial Amphitheater underwent numerous changes during this period, but overall retained an informal character. Notable changes included planting of approximately thirty Japanese zelkova trees in the early 1980s within the outer perimeter walk around Memorial Amphitheater (fig. 1.180). Zelkovas, a member of the elm family, had become a popular substitute species for diseased American elm due to a similar, but shorter, vase-shaped habit. These trees became the dominant species around Memorial Amphitheater and filled in places where the original shade trees—elms, oaks, linden, and maples—had been lost. The allées of linden trees along the approach walks north and south of the Tomb approach plaza were in significant decline by the 1980s. Around 1990, the Army replaced them with silver linden trees.[391]

Figure 1.181. Sheared and unsheared Japanese black pine and Austrian pine to either side of the Tomb approach that replaced red pine at some point after 1980, looking west, 2022. This aerial also shows the double rows of linden trees along the lower Tomb approach replanted in 2019. (Detail of Arlington National Cemetery photograph by Elizabeth Fraser)



Another change was in the evergreen plantings to either side of the Tomb approach, where Lorimer Rich had originally called for shade trees. The two groves of red pine trees planted to either side of the Tomb approach as part of the 1975 grounds renovation



Figure 1.182. Railings along walkways and at the base of the monumental steps looking northeast from the Tomb plaza, 1995. The middle terrace of the Tomb approach had been paved by this time. (ANC Historical Research Collection, USC-F-2, box 820, folder "1995")

most likely did not grow well since the trees were out of their natural range. They were eventually replaced with a more ornamental collection of evergreens that included Japanese black pine sheared into rounded shapes, and Austrian pine in their natural habit (fig. 1.181). [392]

As visitation to Memorial Amphitheater remained high after 1975, the impact of foot traffic on turf and plantings adjacent to the walks became a concern. To reduce this impact, the Army began to install barriers along the walks by the 1990s. These were mostly simple, gray-painted metal post-and-chain barriers (fig. 1.182). The Army also paved over the turf in the middle terrace of the Tomb approach—the middle walk added in 1975 had apparently not solved the problem of people walking across the turf. In addition, the Army installed a moveable pipe railing at the base of the monumental steps leading up to the Tomb around this same time, which prevented visitor conflicts with the Tomb guard procession. These railings could be removed for formal processions.[393]

1996 BUILDING REPAIRS AND GROUNDS RENOVATION

In the early 1990s, the Army began planning for another major repair project to Memorial Amphitheater and the Tomb along with a comprehensive renovation of the grounds. The planning began with a report completed in 1990 that documented continued waterproofing and marble deterioration at Memorial Amphitheater, and another study that outlined repair options for the Tomb, which had developed cracks. Renovation of the grounds was driven by need to repair flagstone walks, upgrade furnishings to reflect a more formal style than had been used in the prior 1975 grounds renovation and subsequent additions, and to add plantings to beautify the landscape.[394]

Work on the repairs to Memorial Amphitheater and renovation of the grounds began in November 1994 and was completed with a ribbon-cutting ceremony on May 22, 1996. Repair of the Tomb was postponed for a future project. The repairs to Memorial Amphitheater resulted in no outward change in appearance.[395]

Renovation of the grounds was largely limited to the area within the outer perimeter walk and the outer approach walks to the Tomb plaza. The Army contracted for design work with Einhorn Yafee Prescott, Architecture & Engineering, P.C., with Stephenson & Good, Landscape Architecture, Planning, and Design. Major components of the grounds renovation included (fig. 1.183):[396]

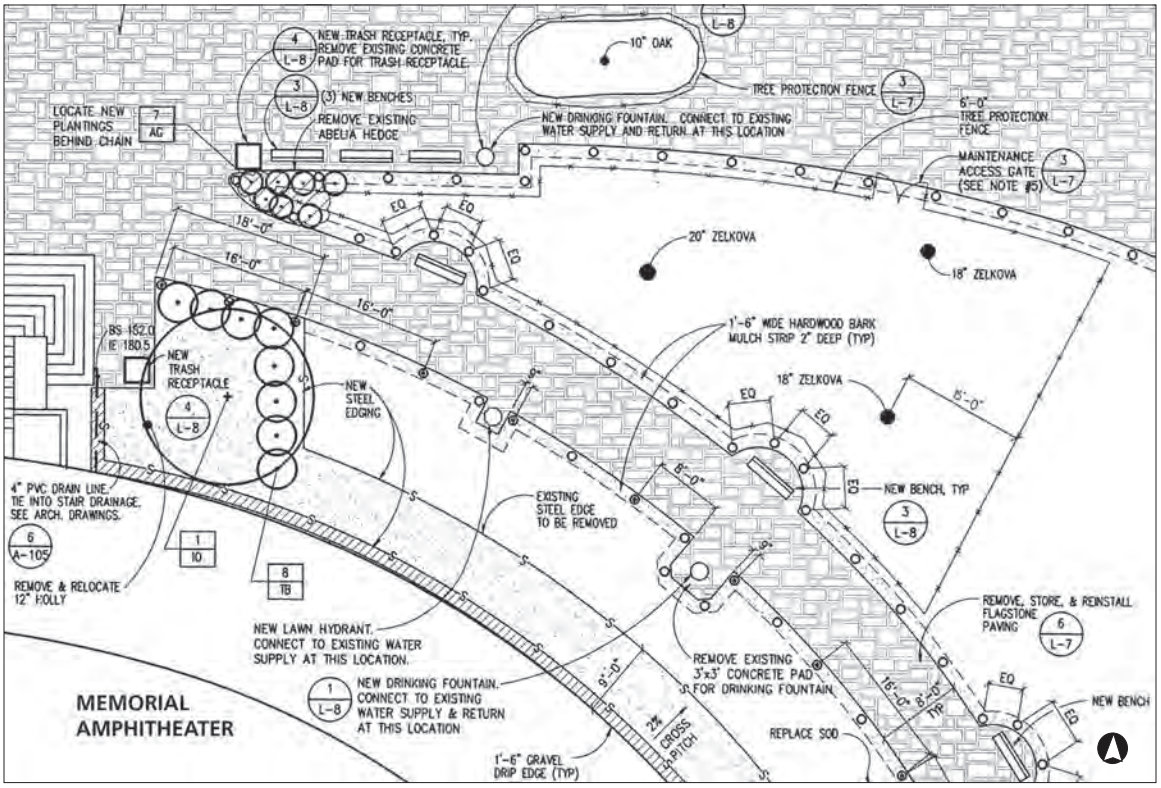
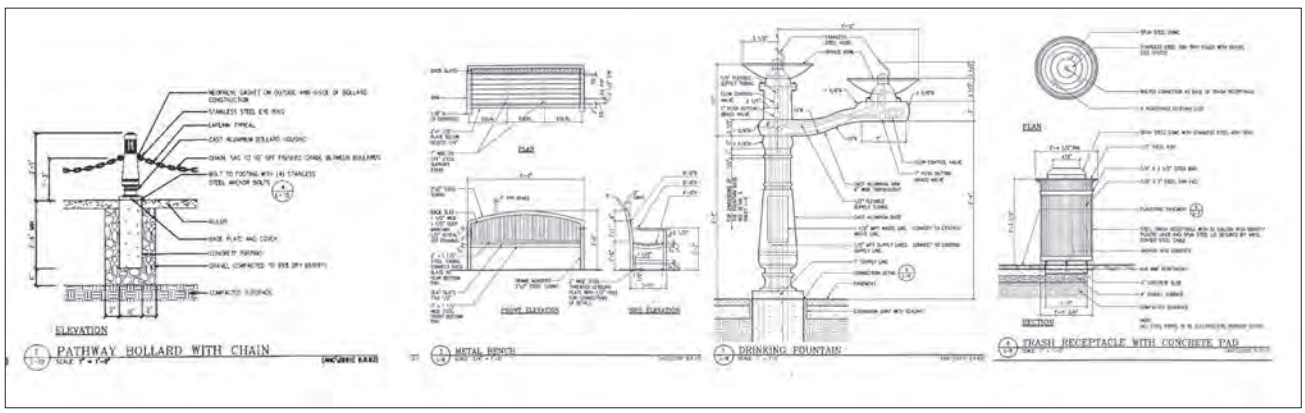


Figure 1.183. As-built grounds renovation plan showing typical work at the northwest quadrant completed in 1996. The "Landscape Planting Area" adjacent to the building was for flowering annual plantings in place of English ivy planted in ca. 1975. (Einhorn Yafee Prescott and Stephenson & Good, "Renovation of Arlington Amphitheater, Landscape Protection & Renov Plan - NW," plate 160, June 14, 1993, marked revised as-built, December 2, 1996, ANC Engineering Division)



Figure 1.184 (left). New beds of multi-colored flowering annuals (impatiens) and hornbeam trees added as part of the 1996 renovations, looking west along the north side of the Tomb viewing terrace, 1996. The identity of the people was not documented on the photograph. (ANC Historical Research Collection, USC-F-2, box 821, folder "1996")

Figure 1.185 (below). As-built drawings of small-scale features in the 1996 renovation of the Memorial Amphitheater grounds, from left to right: Bollard-and-chain barriers along walks, metal benches, water fountains, and metal receptacles. (Einhorn Yafee Prescott and Stephenson & Good, "Renovation of Arlington Amphitheater, Landscape Protection & Renov Plan," plates 165, 167, June 14, 1993, marked revised as-built, December 2, 1996, ANC Engineering Division)



- Walks and steps: In-kind repair and replacement. The existing multi-hued flagstone pavement dating to the 1975 and earlier renovations was removed and reinstalled.
- Shrubs: The holly and spreading yew shrubs flanking the portals were replaced in-kind; pyramidal European hornbeam trees were planted along the sides of the viewing terrace in place of cherry that had replaced dogwood planted in 1975. Glossy abelia hedges and shrubs were added at walk intersections and at the Tomb plaza.
- Specimen trees: Four additional Japanese zelkova trees were planted, and single Leyland cypress trees replaced Japanese cryptomeria in the space behind the bridges to the viewing terrace.
- Flowerbeds: The English ivy groundcover around the foundation of Memorial Amphitheater that had been added in 1975 was replaced with flowering annuals and bulbs—the first flowerbeds to be maintained around Memorial Amphitheater. Additional flowerbeds were established along the east terrace balustrade flanking the Tomb, and beneath the hornbeam trees along the sides of the viewing terrace (fig. 1.184).[397]
- Barriers: To keep crowds on the walks, the project added ornamental bollard-and-chain barriers with foot lighting in the bollards (figs. 1.185 and 1.86, see also 1.183). These barriers were installed along both sides of the inner perimeter walks, western parts of the outer perimeter walks, and along walks parallel to Memorial Drive. Hardwood mulch strips were added below these barriers to reduce mowing and trimming. Simple steel post-and-chain railings along outer walks were either retained and repainted black instead of gray, or new ones were installed. Bronze pipe railing from the 1958 renovation was retained along the Tomb plaza and approach walks.
- Benches, Trash Receptacles, and Water Fountains: The project replaced the 1975 wood-and-concrete benches and some of the water fountains with more formally-styled features. Benches and trash receptacles featured curved lines and metal straps, while water fountains featured fluting and scrolls (see figs. 1.185, 1.86). Single benches were installed at the circular extensions along the inner perimeter walks, and in pairs along the outer perimeter walks. Additional benches were placed near Memorial Drive and along the walk from the visitor center.

THE MEMORIAL AMPHITHEATER GROUNDS, 2022 (DRAWINGS 1.10–1.12)

After completion of the renovations to the Memorial Amphitheater grounds in 1996, the landscape underwent few major changes in character aside from growth and decline of vegetation. Some of the plants material from the 1996 renovation was replaced, such as the European hornbeam along the sides of the viewing terrace that were replaced with Foster's holly. The sheared linden hedge along the main part of the Tomb approach declined in the decades after 1996 and was replaced with silver lindens in 2019. The flowerbeds around Memorial

Amphitheater became less symmetrical through loss of the bed in the northeast quadrant, which was replanted with dogwood trees most likely due to increasing shade from the adjacent zelkova trees, and removal of the southwest quadrant bed in 2020 to allow for construction of a new accessible ramp. This utilitarian-style steel and concrete structure, designed to minimize physical alterations to Memorial Amphitheater, was completed in 2022.

Since 1975, the landscape's spatial character remained largely open, with enclosure limited to the center mall of the Tomb approach. The ramp added in 2022 on the southwest side of the amphitheater created a new point of access from the grounds, supplementing the ground ramp to the basement added in the adjacent southeast side in 1980.

Vegetation reflected the more informal, naturalistic style of the 1975 renovation, with added ornament provided by beds of flowering annuals and bulbs, and sheared pine trees to either side of the Tomb approach hedge. The only formal plantings introduced during this period were sheared hedges and rounded balls of glossy abelia along walks and at the Tomb plaza and near the west portal. Over thirty Japanese zelkova trees planted after 1980 in the inner grounds introduced dense shade and replaced the original, taller shade trees, of which only a few elms and oaks remained. The twenty-eight memorial trees added after 1975 included ornamental Colorado blue spruce, Deodar cedar, and flowering trees that contrasted with the original shade-tree palette. Naturalistic beds of lirope, leucothoe, Japanese pieris, and azaleas were introduced in areas of heavy shade.

Small-scale features underwent substantial change during this period through increasing use of barriers along the walks and on the Tomb plaza, an increase in benches, and the addition of memorial tree markers along with four monuments.

Due to growth of trees, views during this period continued to become more restricted, especially the view toward the National Mall from the Tomb plaza, and the view of the U.S.S. Maine Memorial from the west portal of Memorial Amphitheater.

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

1975–2022 Period Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. GIS data, Arlington National Cemetery
2. Field notes by Arlington National Cemetery Staff
3. Aerial photograph (2018)
4. Arlington National Cemetery Visitor Map
5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

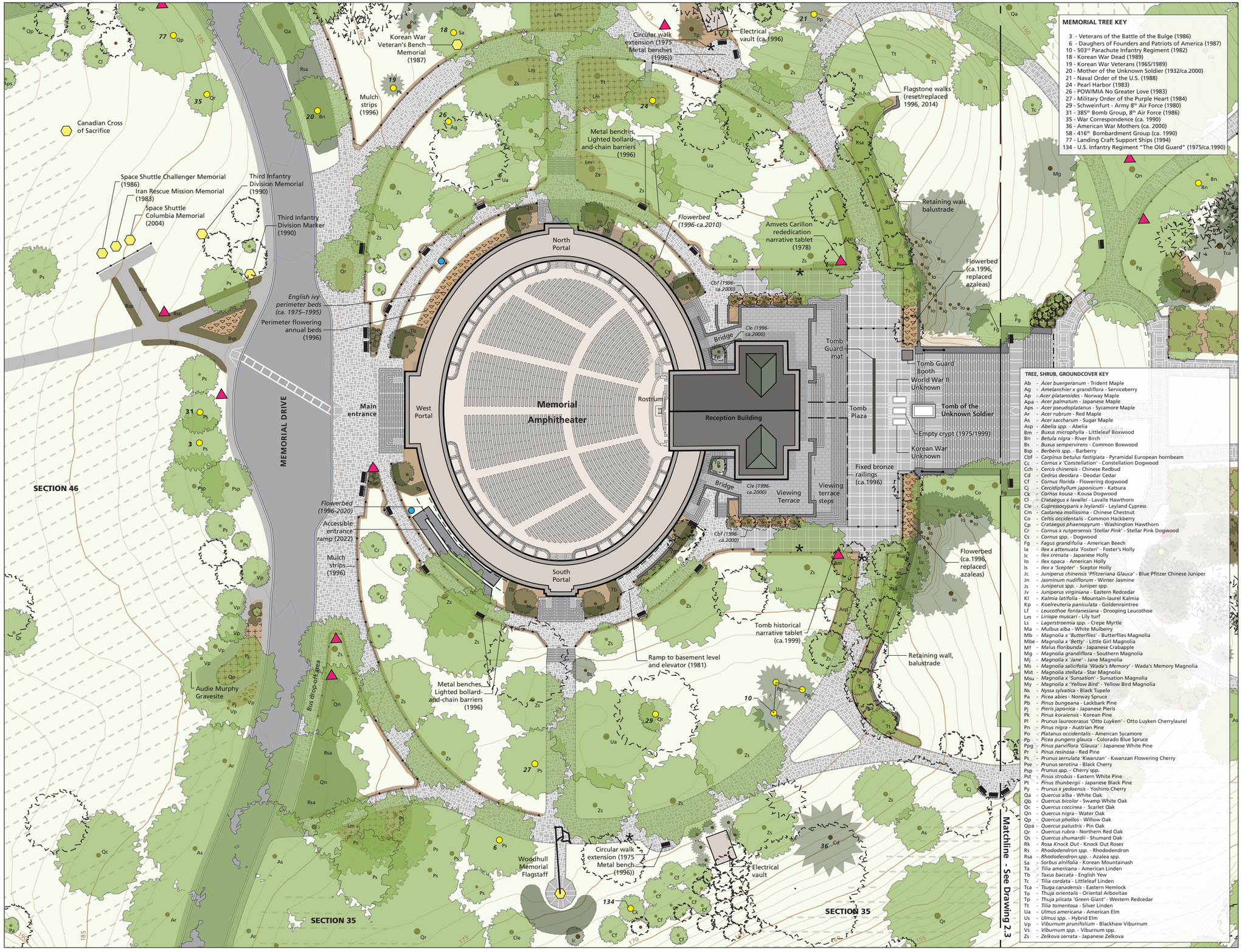
- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Traffic bollard
- Post-and-chain barrier
- Iron picket fence
- Bronze pipe railing
- Temporary barrier
- Wall
- Headstones
- Sign
- Bench
- Monument
- Contour lines 1' intervals
- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, evergreen: coniferous and broadleaf
- Tree, vacant site
- Shrubs: deciduous and evergreen
- Mixed shrub - perennial bed
- Groundcover or perennial bed
- Flowering annual bed
- Feature removed during period

NOTES

1. Drawing shows landscape in 2021 with features added (labeled with dates) and removed (dashed line, labeled in italics) since 1975. Features added prior to 1975 are not labeled with dates.
2. All features shown in approximate scale and location.
3. Grave markers are representative and may not correspond to individual stones.
4. Catch basins and underground utilities are not shown.
5. Markers for memorial trees are not shown.
6. Evergreen trees outside of the project area are not distinguished with evergreen symbol.

0 100 200 Feet

Drawing 1.10



MEMORIAL TREE KEY

3 - Veterans of the Battle of the Bulge (1986)
6 - Daughters of Founders and Patriots of America (1987)
10 - 503rd Parachute Infantry Regiment (1982)
18 - Korean War Dead (1989)
19 - Korean War Veterans (1965/1989)
20 - Mother of the Unknown Soldier (1932/ca.2000)
21 - Naval Order of the U.S. (1988)
24 - Pearl Harbor (1983)
26 - POW/MIA No Greater Love (1983)
27 - Military Order of the Purple Heart (1984)
29 - Schweinfurt - Army 8th Air Force (1980)
31 - 385th Bomb Group, 8th Air Force (1986)
35 - War Correspondence (ca. 1990)
36 - American War Mothers (ca. 2000)
58 - 416th Bombardment Group (ca. 1990)
77 - Landing Craft Support Ships (1994)
134 - U.S. Infantry Regiment "The Old Guard" (1975/ca.1990)

TREE, SHRUB, GROUNDCOVER KEY

Ab - *Acer buergeranum* - Trident Maple
Ag - *Amelanchier x grandiflora* - Serviceberry
Ap - *Acer platanoides* - Norway Maple
Apa - *Acer palmatum* - Japanese Maple
Aps - *Acer pseudoplatanus* - Sycamore Maple
Ar - *Acer rubrum* - Red Maple
As - *Acer saccharum* - Sugar Maple
Asp - *Abelia spp.* - Abelia
Bm - *Buxus microphylla* - Littleleaf Boxwood
Bn - *Betula nigra* - River Birch
Bs - *Buxus sempervirens* - Common Boxwood
Bsp - *Berberis spp.* - Barberry
Cbf - *Carpinus betulus fastigiata* - Pyramidal European hornbeam
Cc - *Cornus x 'Constellation'* - Constellation Dogwood
Cch - *Cercis chinensis* - Chinese Redbud
Cd - *Cedrus deodara* - Deodar Cedar
Cf - *Cornus florida* - Flowering dogwood
Cj - *Cercidiphyllum japonicum* - Katsura
Ck - *Cornus kousa* - Kousa Dogwood
Cl - *Crataegus x lavallei* - Lavalle Hawthorn
Cle - *Cupressocyparis x leylandii* - Leyland Cypress
Cm - *Castanea mollissima* - Chinese Chestnut
Co - *Celtis occidentalis* - Common Hackberry
Cp - *Crataegus phaenopyrum* - Washington Hawthorn
Cr - *Cornus x rutgersensis 'Stellar Pink'* - Stellar Pink Dogwood
Cs - *Cornus spp.* - Dogwood
Fg - *Fagus grandifolia* - American Beech
Ia - *Ilex x attenuata 'Foster'* - Foster's Holly
Ic - *Ilex crenata* - Japanese Holly
Io - *Ilex opaca* - American Holly
Is - *Ilex x 'Sceptre'* - Sceptor Holly
Jc - *Juniperus chinensis 'Pfitzeriana Glauca'* - Blue Pfitzer Chinese Juniper
Jn - *Jasminum nudiflorum* - Winter Jasmine
Js - *Juniperus spp.* - Juniper spp.
Jv - *Juniperus virginiana* - Eastern Redcedar
Kl - *Kalmia latifolia* - Mountain-laurel Kalmia
Kp - *Koelreuteria paniculata* - Goldenraintree
Lf - *Leucothoe fontanesiana* - Drooping Leucothoe
Lm - *Liriope muscari* - Lily turf
Ls - *Lagerstroemia spp.* - Crepe Myrtle
Ma - *Mulbus alba* - White Mulberry
Mb - *Magnolia x 'Butterflies'* - Butterflies Magnolia
Mbe - *Magnolia x 'Betty'* - Little Girl Magnolia
Mf - *Malus floribunda* - Japanese Crabapple
Mg - *Magnolia grandiflora* - Southern Magnolia
Mj - *Magnolia x 'Jane'* - Jane Magnolia
Ms - *Magnolia salicifolia 'Wada's Memory'* - Wada's Memory Magnolia
Mst - *Magnolia stellata* - Star Magnolia
Msu - *Magnolia x 'Sunsation'* - Sunsation Magnolia
My - *Magnolia x 'Yellow Bird'* - Yellow Bird Magnolia
Ns - *Nyssa sylvatica* - Black Tupelo
Pa - *Picea abies* - Norway Spruce
Pb - *Pinus bungeana* - Lacbark Pine
Pj - *Pieris japonica* - Japanese Pieris
Pk - *Pinus koraiensis* - Korean Pine
Pl - *Prunus laurocerasus 'Otto Luyken'* - Otto Luyken Cherrylaurel
Pn - *Pinus nigra* - Austrian Pine
Po - *Platanus occidentalis* - American Sycamore
Pp - *Picea pungens glauca* - Colorado Blue Spruce
Ppg - *Pinus parviflora 'Glauca'* - Japanese White Pine
Pr - *Pinus resinosa* - Red Pine
Ps - *Prunus serrulata 'Kwanzan'* - Kwanzan Flowering Cherry
Pse - *Prunus serotina* - Black Cherry
Psp - *Prunus spp.* - Cherry spp.
Pst - *Pinus strobus* - Eastern White Pine
Pt - *Pinus thunbergii* - Japanese Black Pine
Py - *Prunus x yedoensis* - Yoshino Cherry
Qa - *Quercus alba* - White Oak
Qb - *Quercus bicolor* - Swamp White Oak
Qc - *Quercus coccinea* - Scarlet Oak
Qn - *Quercus nigra* - Water Oak
Qp - *Quercus phellos* - Willow Oak
Qpa - *Quercus palustris* - Pin Oak
Qr - *Quercus rubra* - Northern Red Oak
Qs - *Quercus shumardii* - Shumard Oak
Rk - *Rosa Knock Out* - Knock Out Roses
Rs - *Rhododendron spp.* - Rhododendron
Rsa - *Rhododendron spp.* - Azalea spp.
Sa - *Sorbus alnifolia* - Korean Mountainash
Ta - *Tilia americana* - American Linden
Tb - *Taxus baccata* - English Yew
Tc - *Tilia cordata* - Littleleaf Linden
Tca - *Tsuga canadensis* - Eastern Hemlock
To - *Thuja orientalis* - Oriental Arbovitae
Tp - *Thuja plicata 'Green Giant'* - Western Redcedar
Tt - *Tilia tomentosa* - Silver Linden
Ua - *Ulmus americana* - American Elm
Us - *Ulmus spp.* - Hybrid Elm
Vp - *Viburnum prunifolium* - Blackhaw Viburnum
Vs - *Viburnum spp.* - Viburnum spp.
Zs - *Zelkova serrata* - Japanese Zelkova

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Memorial Amphitheater Grounds

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DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Traffic bollard
- Post-and-chain barriers
- Iron picket fence
- Bronze pipe railing
- Temporary barrier
- Wall
- Headstones
- Trash can
- Sign
- Bench
- Water fountain
- Monument
- Memorial tree
- Contour lines 1' intervals
- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, evergreen: coniferous and broadleaf
- Tree, vacant site
- Shrubs: deciduous and evergreen
- Mixed shrub - perennial bed
- Groundcover or perennial bed
- Flowering annual bed
- Feature removed during period

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5. Markers for memorial trees are not shown.

0 25 50 75 Feet

Drawing 1.11

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- Temporary barriers
- Wall
- Headstones
- Trash can
- Sign
- Bench
- Water fountain
- Monument
- Memorial tree marker
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- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, evergreen: coniferous and broadleaf
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0 25 50 75 Feet

Drawing 1.12

MEMORIAL TREE KEY

13 - Gilbert Azaleas – Azalea species (1988)
30 - Take Pride in America Grove (1990; trees planted 1931)
51 - Rakkasans 187th Airborne (ca. 2000)
79 - American Soviet Link Up, Elbe River (1995)

TREE, SHRUB, GROUNDCOVER KEY

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Ar - *Acer rubrum* - Red Maple
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Vs - *Viburnum spp.* - Viburnum spp.
Zs - *Zelkova serrata* - Japanese Zelkova

SECTION 48
SECTION 7A
Officer section
Private and government markers (ca. 1980)
SECTION 7
SECTION 6
SECTION 35
ROOSEVELT DRIVE
WHEATON LOT
Retaining wall, balustrade
Tomb Guard Booth
World War II Unknown
Tomb of the Unknown Soldier
Korean War Unknown
Moveable barrier (post-1980)
Middle Terrace
Asphalt pavement on middle terrace (ca. 1980-1995)
Tomb Approach
Linden hedge (replanted 2019)
Red pine trees (1975-ca.1985)
Otis Place Walk (1931-2014)
Flowerbeds, shrubs (ca.2014)
Roosevelt Fountain
Retaining wall - balustrade
Fountain pump vault
Magnolia, flowerbeds, cherrylaurel at Tomb approach (post-1996)
Wheaton Lot walk (1931-2014)
Austrian pine, sheared Japanese black pine (post-ca.1985)
Matchline - See Drawing 2.2

SITE HISTORY ENDNOTES

1 Keith Frye, *Roadside Geology of Virginia* (Missoula, Montana: Mountain Press Publishing Company, 1986), 1–2, 83–85.

2 William Frost and Timothy Ernest, "Simplified Geologic Map of Arlington County, Virginia, and Vicinity" *(*1999), https://gis.arlingtonva.us/Maps/Standard_Maps/Environmental_Maps/Geology.pdf; Martha S. Carr, *The District of Columbia Its Rocks and Their Geologic History, Geological Survey Bulletin 967* (Washington, D.C.: Government Printing Office, 1950), 2; William Frost and Nicolas Jackson, *Arlington County, Virginia Soil Survey* (Arlington, VA: Arlington County, 2019).

3 Rod Simmons, "Arlington House Woodlands," Virginia Native Plant Society, https://vnps.org/virginia-native-plant-registry-sites/arlington-house-woodlands/ (accessed October 22, 2020).

4 Joseph R. Dent, *Chesapeake Bay Prehistory: Old Traditions, New Directions* (1988), cited in Jennifer Hanna, "Cultural Landscape Report for Arlington House: The Robert E. Lee Memorial, Volume 1" (Unpublished National Park Service report, 2001), 3, 7; Patrick Garrow, et al., "Cultural Investigations at Section 29 at Arlington House" (1998), cited in Arlington House CLR, 3; National Park Service, "Chronology of Powhatan Indian Activity," Historic Jamestowne, https://www.nps.gov/jame/learn/historyculture/chronology-of-powhatan-indian-activity.htm (accessed October 23, 2020).

5 Library of Congress, U.S. History Primary Source Timeline, "Virginia's Early Relations with Native Americans," https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/colonial-settlement-1600-1763/virginia-relations-with-native-americans/ (accessed November 3, 2020).

6 Hanna, 11–14.

7 Hanna, 17–18. The Abingdon house burned in 1930.

8 "The History of Washington, DC," https://washington.org/dc-information/washington-dc-history (accessed November 3, 2020). The portion of the District on the southwest side of the Potomac River, designated as Arlington County, was returned to Virginia in 1847.

9 Hanna, 23, 36–37.

10 Nicholas Luccketti, "Archeology at Arlington: Excavations at the Ancestral Custis Plantation, Northampton County, Virginia" (Unpublished report prepared for the Association for the Preservation of Virginia Antiquities, 1999), 5.

11 Hanna, 31, 39; Andrew Russel photograph looking up the hill toward Arlington House showing old oak tree and scattered Eastern redcedar trees, 1864, National Archives, in Hanna, 53.

12 Hanna, 50; Will of George Washington Parke Custis, in Kathryn Gettings Smith, National Register of Historic Places Registration Form, "Arlington House Historic District (2013 Boundary Increase & Additional Documentation)" (Unpublished report, 2014), Section 8, page 71.

13 Hanna, 72–74; Arlington House Historic District National Register form, Section 8, pages 78, 79; E. G. Arnold, *Topographical Map of the Original District of Columbia and Environs: Showing the Fortifications around the City of Washington* (New York: G. Colton, 1862), digital Id cw0674000m, Library of Congress. This system, which totaled 88 major forts and batteries, became known as the Defense of Washington, and made the capital the most heavily fortified area in the nation.

14 Karl Decker and Angus McSween, *Historic Arlington (*Washington, D.C.: Decker and McSween Publishing Company, 1892), 60.

15 William Howard Russell, *My Diary North and South* (Boston, 1863), entry for July 8, 1861, page 394, quoted in Hanna, 75.

16 New York *Illustrated News,* August 12, 1861, 234.

17 U.S. Coast Survey, "Part of Arlington, Virginia, Surveyed for Gen. M. C. Meigs. . .1864," Arlington National Cemetery archives; Murray Nelligan, *Lee Mansion National Memorial, Historical Handbook Number Six* (Washington, D.C.: National Park Service, 1953), 24. The 1864 map suggests woods did not extend south of this creek across the future Memorial Amphitheater site.

18 Hanna, 87; National Park Service, "Arlington House, The Robert E. Lee Memorial," "Union Occupation: 1861–1865," https://www.nps.gov/arho/learn/historyculture/union.htm (accessed September 20, 2022).

19 Hanna, 77.

20 Hanna, 81; CPI Inflation Calculator, https://www.in2013dollars.com/ (accessed November 10, 2020).

21 Arlington House Historic District National Register form, Section 8, page 84.

22 National Park Service, Civil War Era National Cemeteries, "Alexandria National Cemetery," https://www.nps.gov/nr/travel/national_cemeteries/Virginia/Alexandria_National_Cemetery.html, and "United States Soldiers' and Airmen's Home National Cemetery," https://www.nps.gov/nr/travel/national_cemeteries/district_of_columbia/us_soldiers_and_airmens_home_national_cemetery.html (accessed November 9, 2020). A third, Battleground National Cemetery, was established in the northwestern part of the District shortly after the Battle of Fort Stevens on July 11–12, 1864.

23 Arlington House Historic District National Register form, Section 8, page 83; Allison Finkelstein, ANC Senior Historian, comments on February 2023 draft report.

24 Montgomery Meigs to Brigadier General D. H. Rucker, Chief Quartermaster General, June 15, 1864, RG 92, Consolidated Correspondence File, Old Military and Civilian Records, National Archives, quoted in Hanna, 85.

25 U.S. Coast Survey, "Part of Arlington Virginia Surveyed for Gen. M. C. Meigs," 1864, National Oceanic and Atmospheric Administration, Historic Coast & Geodetic Survey Collection, 971682873_7eef884eea; Robert M. Poole, *On Hallowed Ground, The Story of Arlington National Cemetery* (New York: Bloomsbury, 2009), 83; Hanna, 101; "Map of the Arlington Estate, VA., January 1888," Arlington National Cemetery archives; Annotations on War Department, "Arlington Reservation, VA.," 1914, Arlington National Cemetery archives.

26 U.S. War Department, Office of the Quartermaster General, *Regulations for the Government of National Cemeteries* (Washington, D.C.: Government Printing Office, 1911), 3-4; Arlington House National Register form, Section 8, page 84; John Ball Osborne, *The Story of Arlington* (Washington, D.C.: Press of John F. Sheiry, 1899), 31. The Quartermaster identified national cemeteries by class, first being the largest and fourth being the smallest.

27 James Garfield, quoted in a letter by Benjamin Austin to General Whitaker, December 10, 1882, RG 92, National Archives, quoted in Hanna, 89.

28 Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, 2001), 334-336.

29 Decker and McSween, 1892, 68.

30 Frederick Law Olmsted to Montgomery Cunningham Meigs, August 2, 1870, *The Papers of Frederick Law Olmsted: Volume 6* (Baltimore: The Johns Hopkins University Press, 1992), 386–388. Olmsted also recommended replacing lawn with cover of trees and shrubs; planting of indigenous trees using saplings transplanted from surrounding woods; avoiding fast-growing weak trees, including poplars, European linden, silver maple, balsam fir, and American or Chinese arborvitae; and establishing a nursery for the replacement of trees.

31 Inspection of Quartermaster General plans of the national cemeteries made in the 1890s, and photographs of the cemeteries dating to 1900–1905, National Archives I and II.

32 House of Representatives, 44th Congress, 1st Session, Report no. 802, "Contracts to Furnish Soldiers' Head Stones," August 4, 1876, 5, 29.

33 Edward Steele, "Shrines of the Honored Dead" (Unpublished report, Department of the Army, Office of the Quartermaster General, circa 1954), 16. The published regulations included: U.S. War Department, *Compilation of Laws, Orders, Opinions, Instructions, Etc. in Regard to National Military Cemeteries* (Washington, D.C.: Government Printing Office, 1878), and *Regulations for the Government of National Cemeteries* (1911). A later edition of the regulations was published in 1931.

34 "Report of the Secretary of War to the President 1931" in *Annual Report of the Secretary of War* (Washington, D.C.: Government Printing Office, 1931), 21.

35 *Regulations for the Government of National Cemeteries,* 1911; Hanna, 105; Arlington House National Register form, Section 8, pages 87–88.

36 *Regulations for the Government of National Cemeteries,* 1911, 17.

37 Hanna, 103.

38 This is the current name used by Arlington National Cemetery to distinguish it from the World War I-era Tomb of the Unknown Soldier at Memorial Amphitheater. The original official name has not been determined. Ernest M. Faehtz, ed., *The National Memorial Day: A Record of Ceremonies over the Graves of the Union Soldiers, May 29 and 30, 1869 (*1870) uses "The Tomb of Unknown Soldiers;" *The Story of Arlington* (1899) uses "The Tomb of the Unknown."

39 Hanna, 88; Poole, 73.

40 *National Intelligencer,* November 15, 1866, quoted in Osborne, 32.

41 Osborne, 31.

42 Arlington House Historic District National Register form, Section 7, pages 31–32. No documentation was found on the designer of the new monument or its exact date of construction. A sketch of the new monument is featured in George A. Cleaveland and Robert E. Campbell, *American Landmarks, A Collection of Pictures of Our Country's Historic Shrines* (Boston: Balch Brothers, 1893), 90.

43 David W. Blight, "The People's History of Memorial Day in Charleston, South Carolina during Reconstruction," Zinn Education Project, https://www.zinnedproject.org/materials/the-first-decoration-day/ (accessed July 21, 2021).

44 Stephen Carney, Ph.D., ANC Command Historian, "Arlington National Cemetery and the Origins of Memorial Day," https://www.arlingtoncemetery.mil/Blog/Post/10817/Arlington-National-Cemetery-and-the-Origins-of-Memorial-Day (accessed April 17, 2025); Historic American Buildings Survey, "Arlington National Cemetery, Old Amphitheater," HABS VA-1348A (Unpublished report, n.d.), 6-7.

45 General James A. Garfield, Oration transcribed from the *National Republican,* June 1, 1868, quoted in Osborne, 78-79.

46 HABS VA-1348A, 6-7.

47 Michael R. Harrison, Historic American Landscape Survey, "National Cemeteries, Rostrums," HALS DC-47 (Unpublished report, 2013), 18–19; *Regulations for the Government of National Cemeteries,* 1911, 15; Office of the Quartermaster General, "National Cemetery, Arlington, VA" (map), 1893.

48 Harrison, HALS DC-47, 19, 22; *Evening Star,* 1873, quoted in HABS VA-1348A, 7; Arlington National Cemetery, "James R. Tanner Amphitheater reopens after historic restoration," June 12, 2019 (accessed November 16, 2020).

49 Decker and McSween, 1892, 96. At Arlington, "Freedman" was used in the name of the village, while other references use "Freedmen."

50 Lewis W. Call, U.S. War Office, *United States Military Reservations, National Cemeteries, and Military Parks, Title, Jurisdiction, Etc*. (Washington: Government Printing Office, 1910), 397-398; Poole, 94.

51 Poole, 95.

52 The Secretary cited Army regulations that stated, "No civilian will be permitted to reside upon a Military reservation unless he be in the employ of the government. . .no permission will be given any one to cultivate any portion of a Military reservation." Quoted in Poole, 96.

53 U.S. Army [presumed], "Map of the Arlington Estate, VA. January 1888," Arlington National Cemetery archives.

54 Poole, 98–99.

55 Osborne, 32; Department of Veterans Affairs, "History and Development of the National Cemetery Administration" (Unpublished paper, Communications & Outreach Support Division, July 2013), 3–4.

56 Poole, 99; "Map of the Arlington Estate, VA. January 1888;" David H. Rhodes, Landscape Gardener at Arlington from April 14, 1873, to March 1930, "Historic Memories of Arlington National Cemetery" (Unpublished paper, ca. 1930), entry 54, Arlington National Cemetery archives; Cemetery expansion figures on map, "Arlington Reservation, VA.," compiled and drawn by Wm. Duncan, 1914, Arlington National Cemetery archives.

57 Office of the Quartermaster General, "National Cemetery, Arlington, VA.," June 17, 1893, Arlington National Cemetery archives. There is no graphic distinction between known existing features in the old part of the national cemetery and features in the newer southern expansion to suggest this drawing illustrates proposed condition.

58 Decker and McSween, 1892, 94.

59 "National Cemetery, Arlington, VA.," June 17, 1893.

60 Depot Quartermaster's Office, "Map of the Arlington National Cemetery," 1897 updated to ca. 1899; *United States Military Reservations, National Cemeteries, and Military parks, Title, Jurisdiction, Etc.*, 398; Osborne, 69-70; Rhodes, entry #77; Poole, 113-114.

61 Poole, 99, 105; Arlington National Cemetery, "Spanish-American War Memorial," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Spanish-American-War (accessed November 19, 2020); Photograph of U.S.S. Maine memorial, March 22, 1912, showing cobblestone gutters along gravel drive; Naval History and Heritage Command, photograph NH 2143; National Cemetery Administration, "History of Government Furnished Headstones and Markers," https://www.cem.va.gov/cem/history/hmhist.asp (accessed November 19, 2020). The War Department adopted the Spanish-American War-style headstone as a standard in 1903.

62 Arlington National Cemetery, "Confederate Memorial," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Confederate-Memorial (accessed November 19, 2020)." For the most recent research on Section 16 and the Confederate memorial, see Caitlin Smith, Allison Finkelstein, et al., "Phase II Intensive-Level Survey of the Confederate Memorial (000-1235), Arlington National Cemetery" (Unpublished report prepared for Army National Military Cemeteries, 2023).

63 Depot Quartermaster's Office, "Improvement of Gravel Pit at Arlington National Cemetery," 19011002_1926, ANC Engineering Division. The old-field successional vegetation is documented on the 1893 Quartermaster map of Arlington National Cemetery.

64 Arlington Historical Society, "The Arlington Naval Radio Station," https://arlingtonhistoricalsociety.org/arlington-naval-radio-station/ (accessed December 2, 2020).

65 Old Amphitheater, HABS VA-1348A, 13.

66 Ivory Kimball, "Final Report Upon the Construction and Completion of the Memorial Amphitheater and Chapel," in *Report of the Arlington Memorial Amphitheater Commission* (Washington: Government Printing Office, 1923) [hereafter, "Final Report"], 9.

67 Charles Moore, editor, *The Improvement of the Park System of the District of Columbia* [McMillan Plan] (Washington: Government Printing Office, 1902), 35; The New York Preservation Archive Project, "City Beautiful Movement," https://www.nypap.org/preservation-history/city-beautiful-movement/ (accessed November 20, 2020).

68 McMillan Plan, 55–57.

69 McMillan Plan, 59.

70 Reference to architectural "sketch" by Frederick Owen in Final Report, 22; Judge Ivory Kimball, "A Brief History of the Origin and Efforts Made to Secure the Erection of the Memorial Amphitheater at Arlington," 1, Folder 1, box 4, Entry 327, RG42, National Archives I [Hereafter, all RG (Record Group) references are from National Archives I or National Archives II.]

71 Library of Congress Wise Guide, "Hunting for Buried Treasure," https://www.loc.gov/wiseguide/feb07/treasure.html (accessed November 30, 2020); Frederick D. Owen, "Notes and Specifications of a Design for the Equestrian Statue of the Late Maj. Gen. George B. McClellan, Washington, D.C.," May 1902; Cultural Landscape Foundation, "Charles Wellford Leavitt, Jr." https://tclf.org/pioneer/charles-leavitt-jr (accessed November 23, 2020).

72 Charles W. Leavitt, Landscape Engineer, "National Cemetery, Arlington, VA. Plan Showing Location of Important Trees and Groups of Trees Within Areas Affected by Improvements," February 1904, Arlington National Cemetery archives, 1904_18_1, -18_2; and Leavitt, "National Cemetery Arlington, VA.," April 1904, Arlington National Cemetery archives, 1904_19_1, -19_2. These two plans by Leavitt do not indicate who commissioned them. Since they covered the entire cemetery, it is most likely Leavitt produced them for the War Department.

73 Map, "Arlington Reservation, Va.," surveyed 1914, Arlington National Memorial archives. This map shows the concrete gutter built in place of the stream south of the amphitheater site, and only a stub remaining of the drive to the gravel pit. A map of Arlington in the Library of Congress (G3884.F55) dated 1911 shows the stream and gravel pit, but it is a pre-1900 survey since it does not show the Spanish-American War and U.S.S. Maine sections. There is no available map from the 1904–1913 period to document exactly when the gutter was built and the gravel pit filled. A Quartermaster map in the National Archives, RG 77, dated August 4, 1912, "Map of the Arlington, VA. National Cemetery," labeled O-66 shows the concrete gutter, but the map was updated in ca. 1920 to show the built amphitheater and World War I burial sections.

74 Curtis Channing Blake, "The Architecture of Carrère and Hastings" (Ph.D. diss., Columbia University, 1976), 95, 274, 285. The original 1904 tentative plan by Carrère and Hastings has not been found.

75 Kimball, "A Brief History." The original 1904 "tentative plan" by Carrère and Hastings has not been found. There is no evidence that John Carrère, who died in 1911, was involved in the Memorial Amphitheater project.

76 Final Report, 10.

77 Final Report, 10. The commission was reauthorized by Congress in 1913 to expand its scope to oversight of final design and construction of the amphitheater.

78 George B. Cortelyou, Chairman, Arlington Memorial Amphitheater Commission, in "Letter from The Secretary of the Treasury, Transmitting The Report of the Commission Appointed to Procure Plans and Estimates for a Memorial Amphitheater at Arlington, VA.," February 17, 1909, in 60th Congress, 2nd Session, House of Representatives, Document No. 1456, page 3.

79 Kimball, "A Brief History;" Blake, 274, 285.

80 Blake, 303.

81 Carrère and Hastings to the Arlington Memorial Amphitheater Commission, July 9, 1908, and November 18, 1908, in 60th Congress, 2nd Session, House of Representatives, 2-4; Benjamin Brands, Lead Historian, "Historic American Buildings Survey, Arlington National Cemetery, Memorial Amphitheater and Tomb of the Unknown Soldier," HABS No. VA-1348-G (Unpublished report, 2021), 17. All documentation from the National Archives referenced in this report is from Benjamin Brands' research for the HABS report, copies in the ANC Historical Research Collection. Due to COVID-19 pandemic restrictions, in-person research for this report at the National Archives was not possible. .

82 Carrère and Hastings to the Arlington Memorial Amphitheater Commission, in Final Report, 11.

83 Carrère and Hastings to the commission, July 9, 1908; Carrère and Hastings, "Memorial Amphitheatre Arlington," ca. November 1908, 121-BD-500A, National Archives Still Pictures Division. The architects did offer an alternative sketch showing a cover for the amphitheater. This sketch and other drawings of the 1908 plan have not been located.

84 Ivory Kimball, testimony before the Senate Committee on Public Buildings and Grounds, S. 4780, 62nd Congress, second session, "A Bill for the erection of a memorial amphitheater at Arlington Cemetery," March 29, 1912, 10. Kimball also testified, "There is, if Senators will remember, a ravine to the left as you face the house. The new building will occupy part of that ravine. Roadways will have to be made." This statement suggests that Kimball was referring to the approach to the house from the back as one passed the 1873 amphitheater.

85 *Hearings Before Committee on Public Buildings and Grounds, House of Representatives, Relating to Erection of Memorial Amphitheater at Arlington, VA, August 2, 1912*" (Washington: Government Printing Office, 1912), page 17.

86 Owen Brainard, testimony, in Hearings Before House Committee, August 2, 1912, 17.

87 Carrère and Hastings, "Memorial Amphitheatre Arlington," ca. November 1908. This drawing only captured the immediate grounds around the amphitheater. No larger site plan from this time has been found.

88 Testimony of Thomas Hastings, in Senate hearings, "A Bill for the erection of a memorial amphitheater at Arlington Cemetery," March 29, 1912, 12; Carrère and Hasting, "Memorial Amphitheatre Arlington," elevation of front, ca. 1912, 121-BD-500B, National Archives Still Pictures Division (a lithograph copy by Eckert Lithographing Company, Washington is in 1915 cornerstone memorabilia box papers, ANC archives). It is presumed this rendering post-dates the ca. 1908 plan of the amphitheater because of the changes in the front portico column placement, but predates Congressional approval of the project on March 4, 1913, after which time the reception building was enlarged to two stories.

89 Senate hearings, A Bill for the erection of a memorial amphitheater, March 29, 1912, 6.

90 Testimony of John McElroy, in Senate hearings, A Bill for the erection of a memorial amphitheater, March 29, 1912, 15.

91 President Taft, Decoration Day 1911 address, read to the House Committee by Ivory Kimball, in Hearings Before House Committee, August 2, 1912, 5.

92 Letter from Thomas Hastings, in Hearings Before House Committee, August 2, 1912, 8; Brands, HABS VA 1348-G, 16–17; Final Report, 12.

93 These summary sections that accompany the period plans (1864–1913 onward) are based on content sourced in the body of the chapters (text and figures).

94 These roads were all named "avenue" at this time; "drive" was substituted after World War II.

95 Kimball, A Brief History.

96 National Park Service, "Construction of the Lincoln Memorial," https://www.nps.gov/linc/learn/historyculture/lincoln-memorial-construction.htm (accessed December 3, 2020).

97 The Commission of Fine Arts, *Ninth Report, July 1, 1919–June 30, 1921* (Washington: Government Printing Office, 1921), 6.

98U.S. Commission of Fine Arts, "History of the Commission of Fine Arts," https://www.cfa.gov/about-cfa/history (accessed December 3, 2020).

99 There is no entry for the Confederate Memorial at Arlington in The Commission of Fine Arts Annual Reports, 1911–1915. For the most recent research on the Confederate Memorial, see: Caitlin Smith, Allison Finkelstein, et al., "Phase II Intensive-Level Survey of the Confederate Memorial (000-1235), Arlington National Cemetery" (Unpublished report prepared for Army National Military Cemeteries, 2023).

100 Senate Committee on Naval Affairs, *Raising of Battleship Maine*, 61st Congress, 2nd session, 1910, S. 633, cited in Historic American Building Survey, "Arlington National Cemetery, USS Maine Memorial," HABS No. VA-1348-D (Unpublished report, 1999), page 3.

101 HABS No. VA-1348-D, 4-5, 12.

102 Commission of Fine Arts, *Annual Report of the Commission of Fine Arts for Fiscal Year 1912* (Washington: Government Printing Office, 1912), caption for Plate V.

103 Nathan Wyeth's experience included a position as a government architect. Around 1904, Wyeth opened his own practice in Washington and received prominent commissions including the 1909 west wing addition to the White House that included the Oval Office.

104 Nathan Wyeth, quoted in Records of the Commission of Fine Arts, cited in HABS No. VA-1348-D, 14; Elevation and site plans by Nathan C. Wyeth, HABS No. VA-1348-D, 53.

105 Memorandum, Chief, Quartermaster Corps, to Secretary of War, April 3, 1913, RG 66, Series 17, box 17, folder 9; HABS No. VA-1348-D, 40.

106 HABS No. VA-1348-D, 14, 40–42. The exact date in May that the CFA approved the U.S.S. Maine memorial design and location is not specified in the report.

107 Brands, Memorial Amphitheater HABS No. VA-1348-G, 16-17.

108 *Ibid.*, 16; "Arlington Memorial Amphitheater and Chapel," unpublished report on the history of the Memorial Amphitheater, ca. 1920. Harts was replaced as Executive and Disbursing Officer by Colonel C. S. Ridley by 1919.

109 Memorandum, J. B. Aleshire, Chief, Quartermaster Corps to Secretary of War, April 3, 1913, RG 66, Series 17, box 17, folder 9.

110 Letter, Secretary, Commission of Fine Arts to Secretary of War [transcription by Colonel, US Army, presumably Harts], May 14, 1913, RG 66 Series 17 Box 17 folder 9.

111 Letter, Thomas Hastings to Colonel William Hart, Arlington Memorial Amphitheater Commission [hereafter, "AMA Commission"], October 23, 1914, RG 42, Entry 327, box 4, folder 9.

112 Blake, The Architecture of Carrère and Hastings, 314-315.

113 Letter, Thomas Hastings to Secretary of War, May 13, 1913, RG42, Entry327, box 3, folder 1.

114 AMA Commission, Minutes, July 9, 1913, RG 42, Entry 327, box 8, folder 1.

115 AMA Commission, Minutes, July 9, 1913.

116 Minutes from the AMA Commission after its July meeting through July 1914 are missing from the research conducted by Benjamin Brands at the National Archives for the Historic American Building Survey report. During this time, Thomas Hastings surely continued to think about the design of the amphitheater and the site, but his firm most likely did not begin producing detailed plans for another year until Congress appropriated the necessary funds.

117 Carrère and Hastings, "Memorial Amphitheatre, Arlington, Va: Job no. 38," 28 blueprint plans dated September 28, 1914, "Carrère and Hastings Architectural Drawings and Papers," catalog 3462150, Columbia University Libraries; Brands, HABS No. VA-1348-G, 17.

118 Brands, HABS No. VA-1348-G, 17-18; Blake, 214. Plans for the approaches were not included in the sets of drawings approved at this time.

119 J. A. O'Connor, Captain of Engineers, "Memorandum relative to the foundation for the Memorial Amphitheater, Arlington National Cemetery, Virginia," undated report [October 1914] RG 42, Entry 327, box 9, folder 2.

120 Letter, Thomas Hasting to Colonel William Harts, AMA Commission, October 23, 1914, RG 42, Entry 327, box 4, folder 9.

121 The illustrated renderings show a completed design for both the building and the landscape.

122 The three renderings (site plan, perspective, elevation) from 1914–1915 in the cornerstone memorabilia box dedicated on October 13, 1915 (Arlington National Cemetery archives) are the earliest evidence of the initial site design for the Memorial Amphitheater. The site design was substantially changed after laying of the cornerstone in 1915.

123 Letter, Thomas Hastings to CFA Chair Charles Moore, July 18, 1922, RG66, Series 17, box 23, folder 1.

124 "Memorial Amphitheater at Arlington to Commemorate Nation's Dead," Washington *Post*, April 4, 1915, 15. In the Final Report, i.e., page 15, Judge Kimball referred to the "main entrance to the building" containing the chapel and the stage (reception building). In several places in the report, Kimball confuses the cardinal directions, referring to the reception building at the west end of the amphitheater.

125 For a more complete history of the construction of the amphitheater building, see Brands, HABS No. VA-1348-G.

126 Kimball, "Final Report Upon the Construction and Completion of the Memorial Amphitheater and Chapel," 13; Daniel Chester French, Chair, Commission of Fine Arts, to Secretary of War, RG 66, Series 17, box 7, folder 9. A letter from Carrère and Hastings to Col. William Hart, AMA Commission dated November 9, 1914, RG 42, box 4, folder 8, conveyed the list of final drawings, but the actual drawings were apparently delivered earlier.

127 Carrère and Hastings, "Arlington Memorial, Tabulation of Total Costs," January 18, 1915.

128 Final Report, 14.

129 "Marble," Mt. Tabor-Danby Historical Society, http://www.mtdhistoricalsociety.org/marble (accessed December 17, 2020); Elaine S. McGee, *Colorado Yule Marble—Building Stone of the Lincoln Memorial* (Washington, D.C.: U.S. Geological Survey Bulletin 2162, 1998), 2-3, 17, 20-21. Colorado Yule Marble would be used for the Tomb of the Unknown Soldier completed in 1931.

130 Final Report, 15; Brands, HABS No. VA-1348-G, 19; Washington *Post*, April 4, 1915, page 15.

131 Final Report, 22; Brands, HABS No. VA-1348-G, 24; "Women to Plant Memorial Trees," Washington *Times*, October 10, 1915, 22. The specific location of these trees, and whether they were maintained through construction of the approaches and larger grounds of the amphitheater, has not been documented.

132 Allison Finkelstein, ANC Senior Historian, comments on February 2023 draft.

133 Ivory Kimball, speech at the cornerstone laying ceremony, October 13, 1915, in Final Report, 41.

134 Newton D. Baker, speech at the cornerstone laying ceremony, October 13, 1915, in Final Report, 60.

135 Brands, HABS No. VA-1348-G, 24-25.

136 Brands, HABS No. VA-1348-G, 26, 30; Final Report, 17.

137 Brands, HABS No. VA-1348-G, 19.

138 Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," Job 38, Drawing 27, November 1915, RG 77.

139 *Ibid*.

140 Letter, Col. William W. Harts to Colonel William Newton, May 26, 1916, RG42, Entry 327, box 4, folder 4. Hart wrote that Kimball had been "indisposed for some time."

141 Letter, Charles W. Newton to William Harts, December 6, 1915, RG 42, Entry 327, box 4, folder 4.

142 Letter, Charles W. Newton to Thomas Hastings, December 1, 1915, RG 42, Entry 327, box 4, folder 4; William F. Lamb formed Shreve & Lamb in 1920, best known as architects of the Empire State Building. Richmond Harold Shreve also worked at Carrère and Hastings.

143 Letter, Thomas Hastings to Charles W. Newton, November 29, 1915, RG 42, Entry 327, box 4, folder 4.

144 Newton to Hastings, December 1, 1915.

145 Letter, Charles W. Newton to William Harts, February 9, 1916, RG 42, Entry 327, box 4, folder 4; Report of the Public Buildings and Grounds, 1916, in "Arlington Memorial Amphitheater and Chapel," undated summary compilation of reports related to the construction of the Memorial Amphitheater, ca. 1920, CFA Records, RG66, Series 17, box 17, folder 5; Commission of Fine Arts, *Annual Report Fiscal Year Ended June 30, 1916* (Washington: Government Printing Office, 1916).

146 Arlington Memorial Amphitheater Commission, "Abstract of Proposals, Opened Wednesday, July 26, 1916, For the Erection of the Masonry Approaches To the Arlington Memorial Amphitheater," RG 42, Entry 327, box 4, folder 8; Letter, William Harts to Charles Newton, August 9, 1916, RG 42, Entry 327, box 4, folder 4.; Bodwell Granite, "Vinalhaven Quarry Restoration Project," https://www.bodwellgranite.com/ (accessed December 22, 2020). The Fox Island granite came from Vinalhaven Island (Fox Island) in Penobscot Bay. The Old Post Office (Washington, 1892) is built of the same Fox Island granite.

147 Letter, Charles W. Newton to William W. Harts, August 18, 1916, RG 42, Entry 327, box 4, folder 4.

148 James Baird, Vice President, George A. Fuller Company to Col. William Harts, August 22, 1916, RG 42, Entry 327, box 11, folder 3.

149 Final Report, 15, 75; Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," Job 38, Drawing 27, November 1915 updated October 20, 1916, drawing 191601_1542-1, ANC Engineering Division; Arlington Memorial Amphitheater Commission minutes, November 22, 1916. At the time of writing, CFA minutes were available for 1916-1917.

150 AMA Commission, "Report of Operations," May 1917 and July 1917, RG 42, Entry 327, box 3, folder 4; "Arlington Memorial Amphitheater and Chapel," undated summary compilation, ca. 1920; National Archives, "Guide to House Records: Chapter 17: Public Buildings and Grounds, section 17.33, https://www.archives.gov/legislative/guide/house/chapter-17-public-buildings.html (accessed December 7, 2020).

151 Brands, HABS VA 1348-G, 25; Letter, George Bodwell, Bodwell Granite Company to Col. C. S. Ridley, January 7, 1918, RG 42, Entry 327, folder 4, box 11.

152 Letter, C. S. Ridley to George A. Fuller Company, October 3, 1917; George A. Fuller Company to C. S. Ridley, October 5, 1917; and C. S. Ridley to George A. Fuller Company, October 19, 1917, RG 42, Entry 327, box 11, folder 4.

153 Bodwell Granite Company to Col. C. S. Ridley, January 7, 1918; John Bethune, Chief Clerk, AMA Commission, "Memorandum for Colonel Ridley," January 14, 1918, RG 42, Entry 327, box 11, folder 4. The economic stress of the war around the Arlington and Norfolk dock projects, along with a decreased demand for architectural granite, led to the closing of the Bodwell Granite Company in 1919, http://www.vinalhavenhistoricalsociety.org/historyofvinalhaven.html, (accessed December 22, 2020).

154 Letter, James Baird, George Fuller Company, to Contracting Officer, U.S. Army, December 1, 1917, RG 42, Entry 327, box 11, folder 4.

155 AMA Commission, "Report of Operations," June 1918.

156 AMA Commission, "Report of Operations," January 1919, March 1919, June 1919.

157 Final Report, 75.

158 AMA Commission minutes, January 21, 1919; Final Report, 13.

159 *Annual Reports of the War Department, Vol. 2,* "Report of the Chief of Engineers, U.S. Army 1919" *(*Washington: Government Printing Office, 1919), page 3850; Final Report, 75; AMA Commission, Report of Operations, October 1919.

160 AMA Minutes, January 21, 1919; Photographs of road construction and completed roads, 1919–1920, ANC Historical Research Collection.

161 These integral gutter-curbs are not on the Carrère and Hastings site plan revised October 20, 1916. They also do not appear on the June 1919 aerial taken after Fuller completed its work, meaning they were probably built as part of the road or drainage contracts.

162 AMA Commission, Report of Operations, March 1919, June 1919; Army map showing sewer line and septic field (replaced), 1939, drawings, X5_1263, ANC Engineering Division. No documentation was found on the details of the stormwater drainage system, except for catch basins along the roads shown on the Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," revised October 20, 1916.

163 AMA Commission, Report of Operations, June 1919.

164 AMA Commission, Report of Operations, August 1919 and November 1919.

165 AMA Commission, Report of Operations, March 1919. The March 1919 planting plan that the Commission reviewed has not been found.

166 "Past Members of the U.S. Commission of Fine Arts," https://www.cfa.gov/history/past-commission-members (accessed December 28, 2020). Greenleaf was a designer of country estate landscapes in the New York metropolitan area and is best known for his design of the Italian Gardens at Vanderbilt Mansion National Historic Site in Hyde Park, New York.

167 U.S. Commission of Fine Arts, *The Commission of Fine Arts, Eighth Report, January 1, 1918 to June 30, 1919* (Washington: Government Printing Office, 1920), 49.

168 Memorandum, Superintendent, Arlington National Cemetery to Mr. Bethune, AMA Commission, January 6, 1919, RG 42, Entry 327, box 1, folder 3.

169 Memorandum, F. R. Van Ransselaer, Major, Quartermaster Corps, to F. H. Lawton, Colonel, Quartermaster Corps, January 24, 1919, RG 42, Entry 327, box 1, folder 3.

170 Smithsonian Institution, Archives of American Gardens, "Lewis & Valentine Company Records, 1916-1971," Biographical/Historical note, https://sova.si.edu/record/AAG.LVC?s=0&n=10&t=C&q=&i=0 (accessed December 28, 2020); Final Report, 75*; Annual Reports of the War Department, "Part II: Report of the Chief of Engineers, U.S. Army, 1919"* (Washington: Government Printing Office, 1919), page 3850; AMA Commission, Report of Operations, August 1919. The 1919 War Department report states that during the month of March, "contracts were entered into severally. . .for transplanting 30 large cedar trees from other portions of the cemetery grounds to locations grouped about the entrances to the amphitheater."

171 Commission of Fine Arts, Memorandum from Assistant to the Secretary to Colonel C. S. Ridley, Executive and Disbursing Officers, AMA Commission, April 26, 1919, RG 66, Series 17, box 17, folder 9. The plan to which this memorandum referred was not found.

172 AMA Commission, Report of Operations, August 1919.

173 Leagle, "Matter of Smythe," July 3, 1942, https://www.leagle.com/decision/19421366misc2d130194 (accessed December 29, 2020); Final Report, 75. Wadley & Smythe was reorganized in 1920 as Yonkers Nursery, Inc. The retail shops operated under the name Wadley & Smythe.

174 AMA Commission, Report of Operations, October 1919, December 1919, January 1919, and January 1920; Final Report, 75; Letter, C. S. Ridley, AMA Commission to Secretary of War Newton D. Baker, February 7, 1920, RG 42. No reports were available for the months after January 1920 when the plantings were completed.

175 AMA Commission minutes, August 21, 1919, RG 42, Entry 327, box 8, folder 1.

176 Brands, HABS No. VA-1348-G, 34.

177 Thomas Hastings to CFA Chair Moore, December 21, 1923 and February 27, 1924, RG 66, Series 17, box 23, folder 2. The flag above the reception building is visible in a video of the dedication ceremonies on May 15, 1920, RG 111, Historical Films, ca. 1914–1937. The flag is also shown in a photo of the U.S.S. Maine Memorial looking toward Memorial Amphitheater, ca. 1922, RG 111, box 29, image 68649. This flag may not have been flown after the Woodhull Memorial flagstaff was erected south of Memorial Amphitheater in 1924.

178 Final Report, 55.

179 Woodrow Wilson, "Letter from the President of the United States Read by Capt. Charles W. Newton," in Final Report, 61.

180 *F*inal Report, 17.

181 Aerial photograph showing winding footpath to Arlington House, in Final Report, 74.

182Brands, HABS No. VA-1348-G, 36.

183 *The National Commission of Fine Arts Ninth Report July 1, 1919–June 30, 1921* (Washington: Government Printing Office, 1921), 115; Arlington National Cemetery, "Argonne Cross," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Argonne-Cross (accessed January 13, 2021); National Cemetery Administration, "History of Government Furnished Headstones and Markers," https://www.cem.va.gov/cem/history/hmhist.asp (accessed January 13, 2021); Aerial photograph of Memorial Amphitheater, 1932, showing numerous grave markers on the slope below Roosevelt Drive. The General became the standard government marker for all future casualties and veterans. Burial areas were segregated by race and rank; segregation by race ended in 1948, https://www.arlingtoncemetery.mil/Explore/History-of-Arlington-National-Cemetery (accessed January 13, 2021)

184 Office of the Quartermaster Supply Officer, "Map of the Arlington, VA National Cemetery," August 10, 1923, revised January 1927, G3882 A7 1927, Library of Congress. The cemetery roads were all named "avenues" through World War II. The names were later changed to "drives."

185 Map of the Arlington National Cemetery, 1923 updated to 1927; Arlington National Cemetery Website [sic], "George Crook, Major General, United States Army, http://www.arlingtoncemetery.net/gcrook.htm (accessed January 13, 2021). Crook Walk does not appear on the Quartermaster Corps map, "Proposed Treatment of Government Experimental Farm as a Part of Arlington National Cemetery," July 1924.

186 Hanna, "Cultural Landscape Report for Arlington House,"131.

187 Charles Moore, Chair, Commission of Fine Arts, to Hon. Louis C. Cramton, U.S. House of Representatives, May 2, 1929, RG 66, Series 17, box 17, folder 2.

188 Commission of Fine Arts Ninth Report July 1, 1919–June 30, 1921, 116.

189 *Ibid*., 115-117.

190 The Cultural Landscape Foundation, "George Gibbs, Jr.," https://tclf.org/pioneer/george-gibbs (accessed January 13, 2021); Quartermaster Corps Construction Division, James Gibbs, Jr., Landscape Architect, "Arlington National Cemetery, Preliminary Plan for Improvement of Grounds," September 1921. The Quartermaster produced a later version of this plan in 1924 to show the proposed development of the cemetery at the site of the Experimental Farm.

191 Quartermaster Corps, "Proposed Treatment of Government Experiment Farm As A Part of Arlington National Cemetery," July 1924, RG 66, Series 17, box 17, folder 2; Typescript, "The Greater Arlington Plan," ca. 1925, 1-2, Records of the Fine Arts Commission, RG 66, Series 17, box 17, folder 2. It is presumed this typescript was written by the CFA; the accompanying plan has not been found.

192 Typescript, "The Greater Arlington Plan," 2-3.

193 *Ibid*., 2.

194 Elizabeth M. Nolin, "Historic American Engineering Record, Arlington Memorial Bridge" HAER DC-7 (Unpublished report, 1988), 1; National Park Service, "Arlington Memorial Bridge & Avenue," https://www.nps.gov/gwmp/planyourvisit/memorialave.htm (accessed October 5, 2022).

195 HAER DC-7, 3-4.

196 National Park Service Cultural Landscape Inventory, "Memorial Avenue Corridor" (Unpublished report, 2004), 2; Hanna, 132, 147, 152. The Hemicycle is today known as the Women in Military Service for America Memorial.

197 Office of the Quartermaster Supply Officer, "Map of Arlington National Cemetery to Accompany Estimate of Feb. 28-1929 For Proposed Drives" (February 28, 1929), map B-6-23-21, ANC Engineering Division.

198 War Department, "Report of the Secretary of War to the President 1931," 21, undated typescript in ANC Historical Research Collection, box 4 Memorial Amphitheater.

199 The terms *tomb, crypt,* and *sarcophagus* were used by the War Department and various commissions to describe the memorial to the World War I unknown at Memorial Amphitheater. According to Merriam-Webster Collegiate Dictionary (10th ed.), a tomb is a house, chamber, or vault for the dead, and can also mean a building or structure resembling a tomb. A crypt is a chamber (as a vault) wholly or partly underground. A sarcophagus is a stone coffin and is the general form of the monument designed by Lorimer Rich. For the purposes of this report, "Tomb" refers to the overall memorial structure at Memorial Amphitheater, "crypt" to the concrete vault in which the remains were interred in 1921, and "Tomb monument" for the marble sarcophagus-shaped monument designed by Lorimer Rich and completed in 1932.

200 Brands, Memorial Amphitheater and Tomb of the Unknown Soldier, HABS No. VA-1348-G, 35; Westminster Abbey, "Unknown Warrior," https://www.westminster-abbey.org/abbey-commemorations/commemorations/unknown-warrior (accessed January 19, 2021); Finkelstein, comments on February 2023 draft report.

201 "Unknown Warrior."

202 Public Resolution No. 67 of the 66th Congress (41 Stats., 1447), March 4, 1921, transcript in ANC Historical Research Collection.

203 Joint Resolution, Public No. 397, 66th Congress (H.R. 8032), approved March 4, 1921, transcript in RG 66, Series 17, box 22, folder 2.

204 Letter, Thomas Hastings to Secretary of War, May 13, 1913, RG42, Entry327, box 3, folder 1.

205 Commission of Fine Arts, "Statement Accompanying the Report Made to the Honorable The Secretary of War by the Commission of Fine Arts on the Location and Design of the Monument to the Unknown Soldier," December 1923, RG 66, Series 17, box 23, folder 4 [hereafter, "CFA Report, 1923"], 1. The Commissions had looked at the 1912 memorial to John Paul Jones (1747–1792), the father of the Navy who was entombed inside the U.S. Naval Academy. His memorial featured ornate columns surrounding the stone sarcophagus (Letter, Moore to Quartermaster General Rogers, July 31, 1922, in CFA Minutes, "Tomb of the Unknown Soldier Timeline to 1927" [hereafter, CFA Timeline, TOU to 1927], RG 66, Series 17, box 23, folder 4.)

206 CFA Timeline, TOU to 1927, May 30–31, 1922.

207 CFA Report, 1923, 1; Memorandum, H. P. Caemmerer, Secretary to the Commission of Fine Arts, September 14, 1921, RG 66, Series 17, box 23, folder 1. Hans Paul Caemmerer was the brother of National Park Service Director Arno Caemmerer.

208 CFA Report, 1923, 1; Letter, Thomas Hastings to Charles Moore, Chair, CFA, February 15, 1927 [Hastings' recollection of his involvement in the Tomb to date], RG 66, Series 17, box 23, folder 4.

209 Hastings to Moore, February 15, 1927. Hastings' plans for the original tomb and monument have not been located, so the exact dimensions are not known. The completion of the tomb in 1932 replaced the pedestal with a slightly larger version.

210 Construction Service, Office of the Quartermaster General, and Lorimer Rich, Architect, "Specifications for the Completion of the Tomb of the Unknown Soldier," October 31, 1929, revised November 26, 1929, Corrected to December 30, 1929, page 8, ANC Historical Research Collection, box 4 Memorial Amphitheater; Photograph of completed Tomb with granite slab top, 1925, master-pnp-hec-44928u, Library of Congress.

211 Brands, HABS No. VA-1348-G, 36; A. L. Bradford, "Word Unites in Tribute to Unknown Hero," The Oshkosh *Northwestern,* November 11, 1921, 19; Ithaca *Journal-News, Evening edition,* "Nameless Warrior Bivouacked With Brave of Many Battle Fields," November 11, 1921, 2.

212 Ithaca *Journal-News,* November 11, 1921.

213 Photograph of the Tomb showing traces of the two walks, ca. 1923, master-pnp-hec-31600-31611u, Library of Congress.

214 Charles Moore to Thomas Hastings, October 22, 1923, noting that wood fence had been removed, RG 66, Series 17, box 23, folder 2.

215 Quartermaster Supply Officer, "Roadway Barrier - Arlington National Cemetery, May 12, 1924, plan 19240512_16, ANC Engineering Division; Harris & Ewing photograph of procession through lawn below east terrace, November 11, 1929, master-pnp-hec-35573, Library of Congress; Tim Frank, ANC Historian, "OOb. Sidebar -Tomb Guards" (Draft report, February 22, 2022), 1.

216 Frank, Tomb Guard Sidebar; Telegraph, Charles Moore, Chair, CFA, to Thomas Hastings, October 23, 1923 and Moore to Hastings, November 12, 1923, RG 66, Series 17, box 23, folder 2; "Dates – Tomb of the Unknown Soldier," undated handwritten notes, box 4 - Memorial Amphitheater, ANC Historical Research Collection.

217 "Nation Receives a New Memorial To Its Unknown Soldier Monday," Kansas City *Star,* May 28, 1932, 12.

218 J. Biggar, Assistant, Quartermaster Corps, to Commission of Fine Arts, July 20, 1927, RG66, Series 17, box 22, folder 2.

219 J. Biggar to CFA Chair Charles Moore, September 24, 1927, RG 66, Series 17, box 22, folder 2.

220 Arlington National Cemetery, "Canadian Cross," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Canadian-Cross. The design of the monument, known as the Cross of Sacrifice, was the same one used at all Commonwealth War Graves Commission cemeteries around the world.

221 Thomas Hastings to CFA Chair Moore, December 21, 1923 and February 27, 1924, RG 66, Series 17, box 23, folder 2; Arlington National Cemetery, "Woodhull Memorial Flagstaff," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Woodhull-Memorial-Flagstaff (accessed January 20, 2021); Arlington National Cemetery, "Woodhull Memorial Flagstaff," 2020 Cultural Resources Condition Assessment Report, ANC RPUID 574680; Aerial photograph of Memorial Amphitheater, May 1932, showing white flagstaff with the flat marble plinth. The existing bronze pedestal on top of the marble base and bronze halyard, and the steel pole, were later modifications.

222 No plans or correspondence were found indicating that the Army planned to implement features that were, in current terminology, "value-engineered" out of Carrère and Hastings, "General Plan, Approaches to Memorial Amphitheater, Arlington Va.," Job 38, Drawing 27, November 1915" and updated to January 1916 (see fig. 1.64–1.67).

223 No detailed documentation was available on changes to the plantings surrounding Memorial Amphitheater during this period.

224 "Debate Revived on Plan for Tomb of Unknown, Congress Delays Action on Completion, as Some Urge Elaborate Mausoleum and Others Want Plain Inscription," Washington *Evening Star,* April 4, 1926, 39.

225 Letter, Thomas Hastings to Charles Moore, Chair, CFA, February 15, 1927 [Hastings' recollection of his involvement in the Tomb to date], RG 66, Series 17, box 23, folder 4.

226 Letter from Quartermaster General H. L. Rogers, July 20, 1922, cited in CFA Minutes, TOU timeline to 1927.

227 CFA Chair Charles Moore to Quartermaster General H. L. Rogers, July 31, 1922, CFA Minutes, TOU timeline to 1927.

228 Hastings to General W. H. Hart, Quartermaster General, November 20, 1923, RG 66, Series 17, box 23, folder 2; Smithsonian American Art Museum, "Paul Wayland Bartlett," https://americanart.si.edu/artist/paul-wayland-bartlett-266 (accessed October 5, 2022).

229 Thomas Hastings to Charles Moore, December 28, 1923, RG 66, Series 17, box 23, folder 2. Solar printing, also known as cyanotype printing, is a process that uses sunlight to create images on special, light-sensitive paper or fabric.

230 "Statement Accompanying the Report made to the Honorable The Secretary of War by the Commission of Fine Arts on the Location and Design of the Monument to the Unknown Soldier," December 1923, in CFA Minutes, TOU timeline to 1927. Aside from the use of a shaft and an ornamental sarcophagus on top, Hastings' design bore little resemblance to the London Cenotaph.

231 "Statement Accompanying the Report made to the Honorable The Secretary of War by the Commission of Fine Arts."

232 Secretary of War John W. Weeks to CFA, February 1, 1924, in CFA Minutes, TOU timeline to 1927. The Secretary's reference to a modified design was Hastings' response to the Secretary's concern that the monument was too big. Hastings modified the design by removing the shaft and having the top sarcophagus section rest on the existing Tomb. See Hastings to Moore, December 28, 1923.

233 Washington *Evening Star,* April 4, 1926, 39.

234 CFA Minutes, December 10–11, 1925, in CFA Minutes, TOU timeline to 1927.

235 William Adams Delano to CFA Chair Charles Moore, February 24, 1926, RG 66, Series 17, box 22, folder 2.

236 Delano to Moore, February 27, 1926, RG 66, Series 17, box 24, folder 3.

237 Delano to Moore, March 4, 1926, RG 66, Series 17, box 24, folder 2.

238 CFA Minutes, March 25, 1926, CFA Minutes, TOU timeline to 1927. No drawing of Hastings' design for the low sarcophagus and steps has been found.

239 CFA Chair Charles Moore to Thomas Hastings, April 24, 1926, RG 66, Series 17, box 23, folder 3.

240 CFA Minutes, April 29, 1926, CFA Minutes, Timeline to 1927.

241 Public Resolution No. 44, 69th Congress, 44 Stat., pp. 914-195, approved July 3, 1926; American Battle Monuments Commission, https://www.abmc.gov/about-us/history (accessed January 25, 2021).

242 Thomas Hastings to Charles Moore, February 15, 1927, RG 66, Series 17, box 23, folder 4.

243 Thomas Hastings to Charles Moore, August 16, 1927, RG 66, Series 17, box 23, folder 4.

244 List of Carrère and Hastings commissions in Wikipedia, s.V., "Carrère and Hastings;" Brands, HABS No. VA-1348-G, 37.

245 Memorandum, James L. Greenleaf to CFA Chair Charles Moore, "Subject: Tomb of the Unknown Soldier," February 18, 1927, RG 66, Series 17, box 23, folder 4.

246 "Program of Competition for Completion of the Tomb of the Unknown Soldier in Arlington National Cemetery, Arlington, VA., Under the Supervision of the Secretary of War" (undated typescript, ca. 1927), 1-2, box 4, ANC Historical Research Collection.

247 Program of Competition, 3.

248 Program of Competition, 3l; Report of Jury to Major General B. F. Chatham, Quartermaster General, June 15, 1928, RG 66, Series 17, box 24, folder 1.

249 Program of Competition, 4–5; American Gold Star Mothers, Inc., "Our History," https://www.goldstarmoms.com/our-history.html (accessed January 27, 2021); Brands, HABS No. VA-1348-G, 38.

250 Report of Jury, June 15, 1928.

251 Report of Jury of Award of the Competition for the Completion of the Tomb of the Unknown Soldier at Arlington National Cemetery," November 14, 1928, RG 66, Series 17, box 24, folder 1.

252 War Department press release, "Award of Design for Tomb of Unknown Soldier," December 10, 1928, Lorimer Rich Papers, box 3, Special Collections and Research Center, Syracuse University Libraries [hereafter, Rich Papers, SUSCRC]; Brands, HABS No. VA-1348-G, 4-5; "Lorimer Rich, 86, an Architect," New York *Times,* June 6, 1978, D17; HABS No. NY-5715-10 (Second Corps Area Headquarters, Governor's Island).

253 New York *Times,* June 6, 1978.

254 Brands, HABS No. VA-1348-G, 39; "Award of Design for Tomb of Unknown Soldier," *The American Architect,* January 5, 1929, 29–30; Assistant Quartermaster L. H. Bash, statement to Congress, "Construction of Approaches and Surroundings to Tomb of the Unknown Soldier," First Deficiency Appropriations Bill, February 6, 1930, copy in box 3, Rich Papers, SUSCRC.

255 Lorimer Rich, quoted in H. P. Caemmerer, "The Tomb of the Unknown Soldier," *Daughters of the American Revolution Magazine,* Volume 66, no. 5 (May 1932), 279–280. The date that Rich wrote this text is not documented in the article, but it was most likely prior to construction of the Tomb approach and connecting roads to the Memorial Bridge.

256 Report of the Jury of Award, November 14, 1928.

257 Award of Design for Tomb of Unknown Soldier, December 10, 1928.

258 Assistant Quartermaster L. H. Bash to Lorimer Rich, December 22, 1928, box 6, Rich Papers, SUSCRC.

259 U.S. Congress, 45 Stat. p. 1378, approved February 28, 1929, typescript copy in RG 66, Series 17, box 22, folder 1. On May 26, 1930, Congress passed legislation (45 Stat., p. 381) that clarified the authorization for building the approaches to include the same provisions for building the Tomb monument (exempt from bidding and civil service requirements, etc.).

260 Statement of the Quartermaster General to the Senate Committee on Military Affairs, March 4, 1930, in "Construction of Roadway to Tomb of Unknown Soldier in Arlington National Cemetery," 71st Congress, 2nd Session, Report no. 661, copy in box 3, Rich Papers, SUSCRC.

261 *Report of the Secretary of War to the President, 1930* (Washington: Government Printing Office, 1930), 49–50; 46 Stat., p. 381, May 26, 1930; Lorimer Rich to General Bush, Office of the Quartermaster General, June 7, 1930, box 3, Rich Papers, SUSCRC.

262 McGee, *Colorado Yule Marble*, 2-3, 4.

263 Brands, HABS No. VA-1348-G, 40; Construction Service, Office of the Quartermaster General, and Lorimer Rich, Architect, "Specifications for the Completion of the Tomb of the Unknown Soldier," October 31, 1929, revised November 26, 1929, Corrected to December 30, 1929, pages 7-9, 14, box 4 Memorial Amphitheater, ANC Historical Research Collection.

264 Copy of Letter, Lorimer Rich to Brigadier General L. H. Bash, May 12, 1930, box 3, Rich Papers, SUSCRC.

265 CFA Chair Charles Moore to Brigadier General L. H. Bash, September 30, 1931, box 3, Rich Papers, SUSCRC.

266 Brands, HABS No. VA-1348-G, 40; Henry Suydam, Brooklyn *Daily Eagle,* to Lorimer Rich, January 21, 1932, noting that the inscription on the Tomb had not yet been approved, box 3, Rich Papers, SUSCRC.

267 CFA Chair Charles Moore to Ferruccio Vitale, March 29, 1929, RG 66, Series 17, box 24, folder 2. Vitale and Moore did not mention the U.S.S. Maine Memorial as part of the Memorial Amphitheater axis.

268 Ferruccio Vitale to CFA Chair Charles Moore, April 29, 1929, RG 66, Series 17, box 17, folder 2.

269 Quartermaster General B. F. Cheatham to CFA Chair Charles Moore, July 25, 1929, RG 66, Series 17, box 17, folder 2.

270 Estimate for constructing approaches and surroundings, in report by Assistant Quartermaster L. H. Bash, statement to Congress, "Construction of Approaches and Surroundings to Tomb of the Unknown Soldier," First Deficiency Appropriations Bill, February 6, 1930.

271 *Ibid.*

272 *Ibid.*

273 Lorimer Rich, Architect, and Parsons, Klapp, Brinckerhoff & Douglass Engineers, 147 Maiden Lane, New York, "Approaches to Tomb of the Unknown Soldier, Main Steps Plan," Drawing E-1, December 6, 1930, RG 77, Records of the Army Office chief of Engineers, Construction Completion Reports, box 12.

274 Lorimer Rich to General L. H. Bash, June 7, 1930, box 3, Rick Papers, SUSCRC.

275 Rich, quoted in *Daughters of the American Revolution Magazine,* 280.

276 Washington Quartermaster Depot, "Proposed Development, Vicinity of Amphitheater," October 28, 1931, RG 77, Records of the Army Office Chief of Engineers. No further documentation was found on this proposed extension of the Tomb approach.

277 Ferruccio Vitale to CFA Chair Charles Moore, November 12, 1930, RG 66, Series 17, box 24, folder 2.

278 No documentation was found on the CFA's final approval of Rich's plan for the approaches.

279 Lorimer Rich, "The Approaches to the Tomb of the Unknown Soldier," plan—Drawing No. 1 (plan) and Drawing No. 3 (sections/elevations), December 15, 1930, RG 77, Records of the Army Office chief of Engineers, Construction Completion Reports, box 12.

280 Lorimer Rich and Construction Service Office of the Quartermaster General, "Specifications for The Approaches to the Tomb of the Unknown soldier, Arlington National Cemetery" (undated, circa December 15, 1930), box 3, Lorimer Rich papers, SUSCRC; Caemmerer, "The Tomb of the Unknown Soldier" (May 1932), 279.

281 Description of work completed including fountain on the lower terrace, in "Completion Report Upon the Construction of the Approaches to the Tomb of the Unknown Soldier," February 1932, RG 77, Entry 391, box 12; Brands, HABS No. VA-1348-G, 82. Rich's drawings for the fountain have not been found.

282 Secretary of War Patrick J. Hurley to Hon. W. Frank James, Chairman, Committee on Military Affairs, House of Representatives, in 71st Congress, 2nd Session, Senate Report No. 661, "Construction of Roadway to Tomb of Unknown Soldier in Arlington National Cemetery," March 4, 1930.

283 Brands, HABS No. VA-1348-G, 41; Contract for construction of the completion of the Tomb of the Unknown Soldier, December 21, 1929, box 4-Memorial Amphitheater, ANC Historical Research Collection.

284 Brands, HABS No. VA-1348-G, 40; Copy of Letter, Lorimer Rich to Brigadier General L. H. Bash, May 12, 1930, box 3, Rich Papers, SUSCRC. The decision to rebuild the 1921 Tomb is detailed in the specifications completed on October 31, 1929, and revised November 26, 1929, prior to the bid advertisement and contract with Hegeman-Harris. The delays in building the Tomb were therefore not due to the decision to rebuild the 1921 Tomb.

285 John A. Gilman, Captain, Quartermaster Corps, "Completion Report, Construction of the Approaches to the Tomb of the Unknown Soldier, Arlington National Cemetery," February 2, 1932, RG 77, Entry 391, box 12. No information was found on the planting contract for the approaches.

286 Dated photographs in "Completion Report, Construction of the Approaches."

287 Photograph of approved block dated February 26, 1931, box 4–Memorial Amphitheater, ANC Historical Research Collection.

288 Brands, HABS No. VA-1348-G, 1; "Dates – Tomb of the Unknown Soldier," undated handwritten notes, box 4 - Memorial Amphitheater, ANC Historical Research Collection; Lorimer Rich to Brigadier General L. H. Bash, March 15, 1932, box 3, Rich Papers, SUSCRC.

289 "Nation Receives a New Memorial To Its Unknown Soldier Monday," Kansas City *Star,* May 28, 1932, 12; "Completion Report, Construction of the Approaches," 1; Caemmerer, "The Tomb of the Unknown Soldier" (May 1932), 279–280; Bash, Report on Construction of the Approaches for the First Deficiency Appropriation Bill, 1930. The *Star* article that describes Rich's effort to find the beech trees did not specify the nursery they came from.

290 The hedges along Roosevelt Drive are not identified as hemlock on Rich's 1930 plan for the approach, but hemlocks are visible in a ca. 1932 photographic negative, Rich Papers, SUSCRC.

291 War Department, Office of the Quartermaster General, "Information Regarding Arlington National Cemetery," (Unpublished leaflet, October 27, 1933), 10.

292 "Nation Receives a New Memorial To Its Unknown Soldier Monday;" Brands, HABS No. VA-1348-G, 1; "Dates – Tomb of the Unknown Soldier," undated handwritten notes, box 4 - Memorial Amphitheater, ANC Historical Research Collection; Lorimer Rich to Brigadier General L. H. Bash, March 15, 1932, box 3, Rich Papers, SUSCRC; Memorandum, Constructing Quartermaster to The Adjutant General, War Department, February 2, 1932, in "Completion Report, Construction of the Approaches," 28.

293 The mat and shelters for the Tomb guards are visible in a 1932 aerial of Memorial Amphitheater and in a 1932 ground-level photograph.

294 Arlington National Cemetery, "Memorial Trees at Arlington National Cemetery," 2014, https://www.arlingtoncemetery.mil/Portals/0/Docs/Memorial%20Trees%20Updated%209-5-2014.pdf?ver=2020-08-27-190631-920; Inspection of existing marker, 2021. The existing river birch is a replacement of the original paper birch.

295 National Park Service, "Cultural Landscape Inventory, Memorial Avenue Corridor: George Washington Memorial Parkway – Memorial Avenue" (Unpublished NPS report 2004), 29–30; George Washington Memorial Parkway, "Parkway history," https://www.nps.gov/gwmp/learn/historyculture/parkway-road-history.htm (accessed October 19, 2022); USGS, Washington West and Alexandria quadrangle maps, 1945.

296 US Census Bureau, "Population of Counties by Decennial Census: 1900 to 1990," Arlington County, Virginia.

297 USGS, Washington West and Alexandria quadrangle maps, 1945; Alicia Ault, "Why is the Pentagon a Pentagon?", *Smithsonian Magazine*, April 10, 2017, https://www.smithsonianmag.com/smithsonian-institution/why-pentagon-pentagon-180962719/ (accessed October 20, 2022). The Arlington Experimental Farm relocated to Beltsville, Maryland in 1941. The Pentagon was originally proposed for the northern part of the farm where Arlington Farms was developing in 1942–1943 but was moved south to be out of the primary viewshed of the national cemetery and Memorial Bridge.

298 Micki McElya, *The Politics of Mourning, Death and Honor in Arlington National Cemetery* (Cambridge: Harvard University Press, 2016), 210; Joseph M. Guyton, "Girl Town: Temporary World War II Housing at Arlington Farms," *Arlington Historical Magazine,* 2011, 1-2, http://arlingtonhistoricalsociety.org/wp-content/uploads/2020/02/2011-2-Girl.pdf (accessed October 20, 2022).

299 Guyton, 11.

300 Hanna, Arlington House Cultural Landscape Report, 152; Executive Order 6166, June 10, 1933.

301 Hanna, 158, 162.

302 "Information Regarding Arlington National Cemetery" (1933), 9–10.

303 Lorimer Rich, "Need for the Control of Arlington Cited by Soldier's Tomb Designer," New York *Herald Tribune*, April 16, 1933, clipping in box 10, Rich Papers, SUSCRC.

304 Gilmore D. Clarke, Chairman, Commission of Fine Arts, to Hon. James Forrestal, Secretary of Defense, May 18, 1948, RG 66, Series 17, box 17, folder 2.

305 Public Law 86-694, September 2, 1960 (abolishing Arlington Memorial Amphitheater Commission). It is not clear that abolishing of the provision in the 1921 law that established the 250-foot grave and memorial exclusion area was an intentional part of the 1960 law, since there is no specific mention of that provision being revoked; it is simply omitted.

306 ANC map, "Using Interment Dates to Illustrate a Historic Landscape," ANC Cultural Resources Program office; 1951 aerial USGS Earth Explorer, file 07 05_1DCWAS0010125;1968 aerial, USGS Earth Explorer, file 10 27_1VCCO00010003; Section 7A north of the Tomb Approach, developed after 1975, featured a great variety of private monuments.

307 Using Interment Dates to Illustrate a Historic Landscape; 1951 and 1968 aerials.

308 Using Interment Dates to Illustrate a Historic Landscape; Quartermaster Department, "Officer Burial Lots Section Seven Arlington National Cemetery, September 21, 1932 (showing open corridor east of Tomb approach), map B6-3-50, ANC Engineering Division; 1968 aerial; Inspection of burial sections by author.

309 Rich, *Herald Tribune*, 1933.

310 *Ibid.;* Department of the Army, *Arlington National Cemetery (*Pamphlet, U.S. Government Printing Office, 1969), 4.

311 McElya, 237-238; ANC, "History of Arlington National Cemetery," https://www.arlingtoncemetery.mil/Explore/History-of-Arlington-National-Cemetery (accessed October 21, 2022); USGS Earth Explorer, aerial photographs 1960, 1963, 1964, and 1968.

312 L. H. Bash to Lorimer Rich, April 21, 1932, box 3, Rich Papers, SUSCRC; Photograph of Tomb with wood-post and rope railing dated 1934, pnp-hec-37500-37580u, Library of Congress; Photograph of Tomb with metal post-and-chain railing dated 1934, LC-H2-B-6471, Library of Congress.

313 Untitled map of Arlington National Cemetery showing "Hedge Sprinkler System," 1939, drawing X5 1263, ANC Engineering Division; Photograph showing unsheared hedge and missing trees, November 11, 1938, , LC_DIG_hec-25360, Library of Congress. The date that the irrigation system was installed is not known; the system was not part of the original construction of the Tomb approach.

314 1949 aerial photograph, 1FX0000010033, USGS Earth Explorer; QMGMC 687 Arlington N/C [sic], Memorandum for Record, March 10, 1955, "Notes Relative to Maintenance Repairs to Memorial Amphitheater," box 2 (photographs of shrubs surrounding Memorial Amphitheater, 1951–1953), ANC Historical Research Collection. A photo dated May 3, 1943, shows the Eastern redcedars remaining to either side of the reception building, RG 111-SCA, box 25.

315 RG 111-SCA Albums/Prints, box 26.

316 79th U.S. Congress, HR 3959, Public Law 429, June 24, 1946.

317 U.S. Army, "The Unknowns of World War II and Korea," illustrated commemorative booklet, DAM PAM 870-1/ NAVPERS 15930/AF PAM 143-1-2/NAVMC2510 [printed on cover], ca. 1958, copy in box 3, Rich Papers, SUSCRC; Lorimer Rich to President John F. Kennedy, June 11, 1963, box 3, Rich Papers, SUSCRC.

318 Rich to Kennedy.

319 Gilmore Clarke, Chair, Commission of Fine Arts, to Brigadier General Kester L. Hastings, Office of the Quartermaster General, February 17, 1949, RG 66, Series 17, box 22f1.

320 Lorimer Rich renderings of the proposed second Tomb and changes to Memorial Amphitheater, box 12, Rich Papers, SUSCRC.

321 Gilmore Clarke, Chair, Commission of Fine Arts, to Major General H. Feldman, June 2, 1949, transcript and notes from CFA historian Kay Fanning, October 28, 2015.

322 *Ibid*.

323 "The Unknowns of World War II and Korea," page 2; Lorimer Rich, Architect, "Proposed Tomb for an Unknown Serviceman of the Second World War, Arlington National Cemetery," June 15, 1950, B5_19500613_34, ANC Engineering Division; Lorimer Rich and Robbins Conn Architects, "Arlington National Cemetery…Additions and Alterations Plot Plan," B5…19500926_37, ANC Engineering Division.

324 "For Unknown Soldier," *Gazette and Daily* (York, Pennsylvania), January 14, 1950, 1; Memorandum, "Resume of Action Taken in Connection with the Rehabilitation of the Arlington Memorial Amphitheater," May 1951 to July 1955, box 2 – MA, ANC Historical Research Collection; QMGMC 687 Arlington N/C [sic], Memorandum for Record, March 10, 1955. The scope of Rich's proposed changes to the reception building included blocking of the front windows; the drawings that may identify additional proposed changes were not inspected.

325 Brands, Memorial Amphitheater and Tomb of the Unknown Soldier, HABS No. VA-1348-G, 42; Arlington National Cemetery, "The Tomb of the Unknown Soldier," https://www.arlingtoncemetery.mil/Explore/ Tomb-of-the-Unknown-Soldier (accessed October 27, 2022).

326 Commission of Fine Arts, memorandum, "Summary of Information Follow-up Conference on the Preparation of the Tomb for the World War II Unknown," February 16, 1956, box 3, Rich Papers, SUSCRC.

327 Photograph of completed Tomb plaza expansion around 1958 showing no architectural changes to the reception building, in "The Unknowns of World War II and Korea."

328 Summary of Information Follow-up Conference, February 16, 1956.

329 Lorimer Rich to Count Ahlefeldt-Laurvig-Bille, February 21, 1956, box 3, Rich Papers, SUSCRC.

330 Lorimer Rich to Col. Roy A. Wall, Office of the Quartermaster General, March 15, 1956, box 3, Rich Papers, SUSCRC.

331 Memorandum, E. S. Conklin, Assistant Chief, Army Projects Division, to Division Engineer, U. S. Army Engineer Division, North Atlantic, "Authorization – Arlington National Cemetery, Va. – Design for Additional Unknown Interments," June 13, 1957, box 3, Rich Papers, SUSCRC; Rich to Wall, March 15, 1956.

332 Memorandum, [E.S. Conklin, Assistant Chief, Army Projects Division] to Division Engineer, U.S. Army Engineer Division, North Atlantic, "Authorization – Arlington National Cemetery, Va. – Design for Additional Unknown Interments," August 12, 1957, box 3, Rich Papers, SUSCRC.

333 George C. Green to Lorimer Rich, "Re: Arlington National Cemetery," October 1957, box 3, Rich Papers, SUSCRC. There is no record that Beech Bark Disease that affects American beech had been detected in the hedge at this time.

334 Lorimer Rich to District Engineer, March 10, 1958, box 3, Rich Papers, SUSCRC.

335 The Unknowns of World War II and Korea, page 2.

336 The walk from the southwest corner of Otis Place (from southwest corner; the walk from the northwest corner was built in ca. 1946) and the walk from Wheaton Place do not appear on a 1951 aerial but do appear on a 1968 aerial.

337 R. L. Duffus, "The Three 'Known but to God,' New York *Times,* May 25, 1958.

338 Lorimer Rich to Major General Itschner, May 20, 1958, box 3, Rich Papers, SUSCRC; G. Larson, The John Swenson Granite Co., Inc., to McShain, Inc., December 18, 1958, box 3, Rich Papers, SUSCRC.

339 McElya, 228–229.

340 U.S. Army, "Arlington National Cemetery…Planting Plan – Memorial Amphitheater," 1961, ANC Engineering Division; United Press International Photo of Tomb approach and Memorial Amphitheater, ca. 1970; David R. Houston and James T. O'Brien, "Beech Bark Disease," *Forest Insect & Disease Leaflet 75 (U.S. Forest Service publication, rev. August 1983), 1.*

341 Lorimer Rich & Associates Architects, "Reasons Why the Arlington Tomb Area Improvements Should be Studied," September 16, 1965, box 3, Rich Papers, SUSCRC.

342 *Ibid.*

343 *Ibid.*; Lorimer Rich to Bruce Catton, Esq., (Vice Chairman of the President's Commission on the Centennial of the Civil War), February 5, 1964, box 3, Rich Papers,SUSCRC.

344 Schell Lewis, Architect, Glen Head, New York, to Lorimer Rich, June 28, 1962, box 3, Rich Papers, SUSCRC; Rich to Bruce Catton, August 7, 1962 and February 5, 1964, box 3, Rich Papers, SUSCRC; Rich to President Kennedy, June 11, 1963. Rich's brochure is not in the Rich Papers.

345 William Walton, Chair, Commission of Fine Arts, to Lorimer Rich, February 20, 1964, box 3, Rich Papers, SUSCRC.

346 Colonel John W. Hanger, Quartermaster Corps, to Lorimer Rich, May 6, 1964, and Lorimer Rich to Roy S. Spicer, Vermont Marble Company, December 8, 1965, box 3, Rich Papers, SUSCRC.

347 Washington *Post,* "Changes at Shrine in Arlington are Advocated, Urged by Designer of the Tomb of Unknown Soldier," April 17, 1966, clipping in box 3, Rich Papers, SUSCRC; "A New Shrine for U.S. Unknowns," *Legislative Newsletter*, May 1966, regarding H. R. 10575.

348 There is no documentation after 1966 on Rich's scheme for Memorial Amphitheater and Tomb approach in the Rich Papers.

349 "Arlington National Cemetery Memorial Amphitheater Plaza Study, Proposed P. 0862 FY 1966 Project," drawing B6_19640615_42, ANC Engineering Division; Sylvan R. Shemitz and Associates, "Lighting Plan" [Memorial Amphitheater], November 13, 1968, , drawing B7_19681113_76, ANC Engineering Division; United Press International Telephoto showing new lights on Tomb of the Unknown Soldier during a test, March 14, 1969; Tomb lighting dedication plaque in Memorial Amphitheater. The plaza study project was not implemented.

350 Keyes, Lethbridge & Condon, Architects, and Sasaki, Dawson and DeMay, Landscape Architects, "Arlington National Cemetery" [master plan] (Unpublished report prepared for the U.S. Army, Office of the Chief of Support Services, 1967), 1.

351 1967 Master Plan, 31; Department of the Army, "Information for Members of Congress: Renovation of the Tomb of the Unknown Solider," October 23, 1973, box 2, ANC Historical Research Collection.

352 Notes on Minutes of the Commission of Fine Arts, November 1967, in Kay Fanning, CFA historian, "Commission of Fine Arts record of approved changes to Amphitheater and terrace," October 28, 2015, ANC Historical Research Collection. The outline of the raised viewing terrace with bridges to the colonnade is shown on the 1968 lighting plan by Sylvan R. Shemitz and Associates previously cited.

353 1967 Master Plan, 3, 20, 25.

354 Lorimer Rich Papers collection description, SUSCRC. The Army apparently did not seek Rich's advice on the current project most likely due to his recent ambitious proposal for redesign of Memorial Amphitheater that had not gained support of the Army and Commission of Fine Arts. Rich had largely retired from practice by the 1960s except for work on his church in Camden, NY. He died in 1978 at age 87 and was buried in Section 48 a short distance north of the middle terrace of the Tomb approach.

355 Commission of Fine Arts, January 1972 minutes referencing Loren Sage for Mills, Petticord and Mills, notes by CFA historian Kay Fanning, October 28, 2015; Robinson & Associates, Inc., "DC Modern: A Context of Modernism in the District of Columbia, 1945–1976 Historic Context study" (Unpublished report prepared for the DC Historic Preservation Office, January 23, 2009), 45; The Cultural Landscape Foundation, "Milton Meade Palmer," https://www.tclf.org/pioneer/meade-palmer (accessed November 2, 2022).

356 Congressional briefing memo, "Renovation of the Tomb of the Unknown Solider," October 23, 1973 Commission of Fine Arts, January 1972 minutes.

357 Brands, HABS No. VA-1348-G, 49; "Information for Members of Congress: Renovation of the Tomb of the Unknown Solider," October 23, 1973.

358 The Mills & Petticord Partnership, "Renovation at Amphitheater East Front, Site & Landscaping Plan," August 8, 1973 with updates to February 28, 1974 and marked as-built, April 1976, drawing "1973_renovations_East Front_architectural," ANC Engineering Division; "Information for Members of Congress: Renovation of the Tomb of the Unknown Solider," October 23, 1973; Photograph of President Regan at the Tomb showing no marble cover over the third crypt, May 31, 1982, National Archives; Einhorn Yaffee Prescott, Architecture & Engineering, P.C., "Restoration Study of Memorial Amphitheater Reception Building, Final Report" (Unpublished report prepared for Arlington National Cemetery, February 2003), "Appendix B – Historic Background and Chronology of Repairs," B-6.

359 McElya, *The Politics of Mourning,* 269, 279. No documentation was found on when in 1975 the crypt cover was moved into storage.

360 Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Demolition Plan," October 15, 1973, and marked as-constructed, December 1975, F1_C-119731075_162_asbuilt, ANC Engineering Division. The demolition plan does not indicate removal of the boxwood hedges along the inner walks and approach walks to the north and south portals. These hedges are visible on a 1968 aerial photograph, USGS Earth Explorer file 27_1VCCO00010003. It is possible the hedges were removed prior to 1973 (1971 and 1972 aerial photographs not of sufficient resolution to see the boxwood hedges).

361 Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Site Plan & Details," four plans for Northwest, Southwest, Northeast, and Southeast areas, sheets C-2 to C-5, October 15, 1973 and marked as constructed, December 1975, drawings F1_L-2_19731015_190, -192, ANC Engineering Division.

362 "Vintage 1966 Ceremony Prime Minister Of Guyana At The Tomb Of The Unknown Soldier," July 22, 1966, Signal Corps Photograph 49-079-975C-1/AN66, showing temporary mat across the middle of the middle terrace (ebay listing); Ferruccio Vitale, FASLA, to CFA Chair Charles Moore, November 12, 1930, RG 66, Series 17, box 24, folder 2.

363 Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Details," ANC Engineering Division, drawing C-6_19731015_182; Photograph of Tomb, May 14, 1966, showing ornamental iron fences at the top of the monumental steps cheek walls (earliest photo of the fences), RG 111, SCA box 30. The 1973 plans do not show specifications for railings.

364 Mills & Petticord and Meade Palmer, "Walkways and Landscaping Amphitheater Area, Planting Plan - East" and "Walkways and Landscaping Amphitheater Area, Planting Plan – West," October 15, 1973, and versions updated to as-built conditions dated December 1975, F1_East_L-1_19731015_189, -190; F1_West_L-1_19731015_192, -193, ANC Engineering Division.

365 Preparation of the beds is visible in a ca. 1975 aerial, USC-F-2, box 806, folder "Amphitheater," ANC Historical Research Collection. English ivy is not described in the 1975 planting plans.

366 1983 aerial photograph.

367 1968 and 1983 aerial photographs.

368 Two large American elms remained in the inner grounds north of Memorial Amphitheater by 1993, Einhorn Yaffee Prescott, "Renovation of Arlington Amphitheater, Landscape Renovation and Protection Plans," 1993, ANC Engineering Division.

369 No detailed planting plans from this period were found to document tree locations and species, except those planted in 1975. Information was instead interpreted from historic aerial photographs and comparison with pre-1932 conditions.

370 Label on back of photograph of Mrs. Chung Hee Park planting the Korean pine, May 18, 1965, RG 111, SCA, box 23. This tree, since replaced, is presently identified as Memorial Tree #19. The first memorial tree was the birch along Memorial Drive planted in 1932 as a memorial to the mother of the Unknown Soldier.

371 Prior to the 1973–1975 renovation, there were typically two Tomb guard shelters at either side of the plaza. Prior to the 1958 renovation, the south shelter may have been removed at times for a TV/media stand, e.g., Harris & Ewing photograph, 1940, pnp-hec-28700-28749u, Library of Congress.

372 Photo showing railing on cheek walls, May 14, 1966, RG 111-SCA, box 30.

373 View from the Tomb showing trees partially blocking the view, April 13, 1950, RG 111, SCR box 26.

374 Photograph looking east along Tomb approach showing tall trees below Roosevelt Fountain, June 1970; USGS Earth Explorer aerial photo, 1983, L830280596508, showing only one larger evergreen and several smaller trees below the lower terrace.

375 Given the recent timeframe and limited available documentation, this period provides a brief overview of major changes to the Memorial Amphitheater grounds and the surrounding context. Existing conditions of the landscape and related current cemetery management is covered in the Existing Conditions, Analysis and Evaluation, and Treatment chapters of this report.

376 U.S. Department of Veterans Affairs, VA History Office, "History -Department of Veterans Affairs," https://www.va.gov/HISTORY/VA_History/Overview.asp#:~:text=In%201811%2C%20the%20federal%20government,for%20their%20widows%20and%20dependents (accessed January 25, 2023). Arlington is under direct administration of the Office of Army Cemeteries.

377 National Park Service Cultural Landscape Inventory, "Memorial Avenue Corridor" (Unpublished report, 2004), 33; Rhodeside and Harwell, "Arlington National Cemetery Master Plan" (Unpublished report prepared for the U.S. Army Corps of Engineers, Baltimore District, 1998), 9.

378 Rhodeside and Harwell, 1998 master plan, foreword and 71-85. Since Arlington was no longer part of the larger National Cemetery System, the master plan recommendations were specific to Arlington and did not reflect standards applied to all national cemeteries, aside from grave markers.

379 Alliance Consulting Group, "Arlington National Cemetery – U.S. Soldiers' and Airmen's Home National Cemetery - Real Property Master Plan" (Unpublished report prepared for U.S. Army Corps of Engineers Norfolk District, 2013, updated 2018), 13.

380 HNTB Engineers Architects Planners with PWP Landscape Architects, "Cemetery Design Guide – Arlington National Cemetery – U.S. Soldiers' and Airmen's Home National Cemetery" (Unpublished report prepared for Arlington National Cemetery, April 25, 2013), 1.

381 Design Guide, 13–14; Real Property Master Plan, 72.

382 Arlington National Cemetery, "Strategic Plan for the Memorial Arboretum" (Unpublished paper, 2018), 1–2; ArbNet Arboretum Accreditation Program, http://www.arbnet.org/arboretum-accreditation-program (accessed January 25, 2023).

383 McElya, Politics of Mourning, 269.

384 McElya, 278–279.

385 McElya, 297–298.

386 Field inspection by authors, 2021–2022.

387 Author inspection of existing memorial trees and markers; ANC video, "Mother of the Unknown Soldier Tree," https://www.youtube.com/watch?v=eJTDatV5Ut8 (accessed January 30, 2023); "Korean War Memorial Contemplative Bench," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Korean-War (accessed January 30, 2023). The Mother of the Unknown Soldier Tree is the first known memorial tree marker in Arlington National Cemetery. The original tree was replaced around 1996. Some of the memorial trees are groups of trees or shrubs.

388 Inspection of memorial inscriptions by authors, 2021.

389 Arlington National Cemetery Master Plan technical reports, "Interview with John Metzler, Superintendent, June 1, 1994 (Unpublished report, HEYP Project no. 11290, ca. 1995), section "Interviews;" "Arlington Cemetery Moon Tree," https://nssdc.gsfc.nasa.gov/planetary/lunar/moon_trees/arlington_tree.html (accessed January 30, 2023); "The 'Moon Trees,' https://nssdc.gsfc.nasa.gov/planetary/lunar/moon_tree.htmlArlington (accessed January 30, 2023); ANC GIS data.

390 Department of the Army, Memorandum for Director of the Army Staff, Subject: "Renovation of the Arlington National Cemetery Amphitheater," September 4, 1980, box 2, folder 1525-08, ANC Historical Research Collection; Brands, HABS No. VA-1348-G, 50. The elevator was supplemented by an exterior ramp built along the southwest quadrant of Memorial Amphitheater in 2021.

391 EYP Architects and Stephenson & Good Landscape Architects, "Landscape Protection & Renov. Plan," drawings 160-163, June 14, 1993, ANC Engineering Division. These 1993 drawings document the 30 zelkovas at 18 and 20 inches in diameter at breast height; zelkovas were not documented on 1975 and earlier site plans.

392 Aerial photograph of the Tomb approach showing small unsheared groves of pine trees, presumed to be red pine (*Pinus resinosa),* 1980, service-pnp-highsm-17900-17980, Library of Congress.

393 Photographs, USC-F-2, box 820, 1980s-1990s, ANC Historical Research Collection.

394 EYP Architects, "Restoration Study of Memorial Amphitheater Reception Building, Final Report" (Unpublished report prepared for Arlington National Cemetery, February 21, 2003), Appendix B – Historic Background and Chronology of Repairs. No project description (goals and objects) was found for the grounds renovation completed in 1996; the project objectives were discerned from the work scope in the project plans.

395 Michael E. Ruane, "Bid to Replace Tomb Monument Stalls," Washington *Post,* January 30, 2008. The Army prepared a draft memorandum to replace the Tomb, and a replacement block was quarried at Marble, Colorado in 2003. This block was rejected, and another block was quarried in 2005. Finishing of this block was halted due to controversy led by the National Trust for Historic Preservation over replacing the original Tomb monument. Congress passed an act to prohibit replacement of the Tomb, and the Army instead made repairs in 2010–2011.

396 Following details except where noted based on Einhorn Yaffee Prescott and Stephenson & Good, "Renovation of Arlington Amphitheater, Landscape Protection & Renov Plan," June 14, 1993, marked revised as-built, December 2, 1996, drawings/plates 160-164, ANC Engineering Division.

397 These were the first flowerbeds to be maintained in the Memorial Amphitheater grounds, aside from tulip beds along the Tomb approach that may have been maintained for one season around 1950 (Library of Congress photograph master-pnp-thc-5a50000). The Commission of Fine Arts had long recommended against the use of showy plantings, including annual beds, around Memorial Amphitheater because they were counter to the solemn purpose of the building. No documentation was found on CFA's review of the flowerbeds. Additional flowerbeds have since been added at the Tomb approach along Roosevelt Drive, and in the triangle at the head of the walk to the U.S.S. Maine Memorial.

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2. Existing Conditions

Sited on a ridge with views east across the Potomac River to Washington, D.C., Memorial Amphitheater, dedicated in 1920, and the Tomb of the Unknown Soldier, completed in 1932, are the nation's premier memorials to service members who gave their lives in defense of the United States of America. The two memorials are the home to most military ceremonies in Arlington National Cemetery, and are among the top tourist destinations in and around Washington, D.C.

This chapter provides an overview of the existing character of the Memorial Amphitheater grounds, beginning with a brief summary of its current use and management.[1] For the purposes of this Cultural Landscape Report and consistent with the Amphitheater Zone defined in the Arlington National Cemetery Design Guide (2013), the Memorial Amphitheater grounds consist of approximately twenty-four acres of maintained landscape within Arlington's total 639 acres. The grounds are bounded by Wilson, Roosevelt, Porter, and Memorial Drives, plus a small area west of Memorial Drive that is within the former grave and memorial exclusion area around Memorial Amphitheater. The landscape includes viewsheds from the Tomb of the Unknown Soldier and from Memorial Amphitheater to the U.S.S. Maine Memorial.[2]



Figure 2.1. Memorial Amphitheater and the Tomb of the Unknown Soldier looking west from above the Tomb approach, April 2022. Directly behind Memorial Amphitheater is the U.S.S. Maine Memorial. (Arlington National Cemetery photograph by Elizabeth Fraser)

The portion of the landscape bordering Memorial Amphitheater and including the plaza at the Tomb of the Unknown Soldier and its approaches has a distinctive character defined by circulation patterns that echo the formal character of the building, along with some formal plantings (fig. 2.1). The outer grounds, which contain three burial sections, have an informal landscape character typified by scattered specimen trees, groves of flowering trees, and naturalistic groundcover set mostly against uniform rows of white marble government grave markers.[3]

LANDSCAPE USE

The Memorial Amphitheater grounds function as a sacred place for the Armed Forces, the nation, and the public at large to commemorate military service to the nation. The grounds are also the final resting place for thousands of U.S. service



Figure 2.2. President Biden speaking at the Memorial Day ceremony at Memorial Amphitheater on May 31, 2021. (Arlington National Cemetery photograph by Elizabeth Fraser, Department of Defense VIRIN: 210531-A-DO439-002)

members and contain numerous memorials to individual military events and units. In addition, the grounds are part of the national cemetery's historic landscape and registered arboretum visited by between 3 and 4 million people every year.[4]

Arlington National Cemetery organizes approximately 3,000 ceremonies annually, many of which occur at Memorial Amphitheater and the Tomb of the Unknown Soldier. These include two major annual remembrance ceremonies: Memorial Day—the ceremony that gave rise to the construction of Memorial Amphitheater—and Veteran's Day, which originated as Armistice Day at the end of World War I and was commemorated in 1921 with interment of the Unknown Soldier. Arlington's Memorial Day is widely considered to be the nation's official ceremony and traditionally includes an address by the U.S. President or another high-ranking government official (fig. 2.2). Veterans Day includes a solemn ceremony in the amphitheater and a wreath-laying at the Tomb. In addition to these two ceremonies, many military organizations and visiting dignitaries hold their own annual commemorative events at Memorial Amphitheater with wreath-laying at the Tomb (fig.2.3). Schools, Honor Flights, and normal visitors also take part in public wreath ceremonies. Ceremonies are held nearly every day at the Tomb.[5]

2.3. An Army Full Honors Wreath-Laying Ceremony at the Tomb of the Unknown Soldier looking east with the Tomb approach and views to Washington, D.C. in the background, March 25, 2022. (Arlington National Cemetery photograph by Elizabeth Fraser, Department of Defense, VIRIN: 220325-A-IW468-378)

Visitors to the Memorial Amphitheater grounds include tourists and those coming to pay respects at grave sites and participate in official ceremonies. Daily visitation is highest at the Tomb of the Unknown Soldier, where the procession of the Tomb Guard is a popular attraction. Visitors may watch the procession from the viewing terrace and steps in front of Memorial Amphitheater's reception building (fig. 2.4). A railing along the base of these steps keeps visitors off the Tomb plaza where the Tomb Guards process. Visitors may ascend these steps only at the sides and from the middle.



The cemetery welcomes visitors to explore the entire cemetery, but not by private cars. Vehicle and bus access is generally authorized only for those with a pass to visit a gravesite or attend a funeral service or ceremony. One small parking lot (Wheaton Place) is located at the southeastern side of the Memorial Amphitheater grounds. Most visitors to Memorial Amphitheater arrive at



Figure 2.4. Visitors watching the Tomb Guard procession from the viewing terrace and steps to the Reception Building at Memorial Amphitheater, looking north, June 2021. (SUNY ESF)

the visitor center at the main entrance to the cemetery along Memorial Avenue and take a tram tour bus that arrives and departs along Memorial Drive at the amphitheater's west portal. There is no stop on Roosevelt Drive at the Tomb approach, which was designed as the main entrance. Those walking up hill from the visitor center can take the designated walking route that follows Roosevelt Drive from the main cemetery gates to a path that crosses the Memorial Amphitheater grounds to the Tomb of the Unknown Soldier. The formal approach to the Tomb from Roosevelt Drive is open to visitors, but the monumental steps leading up to the Tomb itself are not. The entire length of the approach including the steps are opened only for special ceremonies.[6]

LANDSCAPE MANAGEMENT

The Memorial Amphitheater grounds are maintained as part of Arlington National Cemetery, which is under the jurisdiction of the Department of the Army and administered by the Office of Army Cemeteries along with Soldiers' and Airmen's National Cemetery in Washington, D.C. Most of the other 169 national cemeteries are under the jurisdiction of the Department of Veterans Affairs and administered by the National Cemetery Administration, except for 14 under the Department of the Interior and administration of the National Park Service.

Arlington National Cemetery maintains the cemetery landscape consistent with numerous regulations, policies, and cemetery planning documents. Those applicable to the landscape of the Memorial Amphitheater grounds include the *Department of the Army, Army Cemeteries Regulations* (2020), which stipulates that the cemetery be maintained at a level appropriate to convey its purpose as "hallowed grounds." More specific standards for maintenance of graves, grave markers, roads, vegetation, and other features are contained in Army National Cemeteries, *Operational Standards and Measures version 1* (2021). The cemetery's *Real Property Master Plan* and *Design Guide* (2013) provide standards for managing the design and planning related to buildings, roads and walks, vegetation, furnishings, and other features.[7]

Routine and cyclic maintenance of vegetation within the Memorial Amphitheater grounds, including turf, trees, shrubs, and herbaceous beds, is managed by the cemetery's Horticulture Department. The department follows detailed guidance on management of trees, shrubs, turf, and other vegetation in the *Arlington*

National Cemetery Grounds Management Plan (2014), which classifies the inner Memorial Amphitheater grounds including the Tomb approach as a "Highly Prominent Area" that requires a high level of maintenance. Guidance in the plan, for example, specifies the height of mown grass and the frequency of mowing, frequency of leaf removal and weeding, and a four-year cycle of tree pruning. Flowering annual beds around Memorial Amphitheater, the Tomb plaza and viewing terrace, and the Tomb approach entrance along Roosevelt Drive change annually according to Horticulture Department staff plant selection. All landscape maintenance is contracted out and the Horticulture Department staff serve as contracting officer's representatives. In addition to the Grounds Management Plan, management of the Memorial Amphitheater grounds follows the *Strategic Plan for the Memorial Arboretum* (2018), which was adopted to support accreditation of Arlington as a Level II arboretum, with goals and objectives to support interpretation, sustainability, and historical documentation.[8]

The Army has long managed Memorial Amphitheater as a historic resource and has reviewed proposed changes through the Commission of Fine Arts and the National Capital Planning Commission. The cemetery has also long been considered eligible for listing in the National Register of Historic Places, and since 2014, has been formally listed. As a National Register property, the Army is required to consider preservation of the historic cemetery landscape in repair and improvement projects, in keeping with the National Historic Preservation Act of 1966 and its implementing regulations. To facilitate project review under this act, Arlington National Cemetery, the Advisory Council on Historic Preservation, and the Virginia State Historic Preservation Officer signed a ten-year Programmatic Agreement in 2014 that laid out preservation standards and guidelines and a project review process under the supervision of the Arlington National Cemetery Cultural Resources Manager.[9]

MEMORIAL AMPHITHEATER GROUNDS

The landscape of the Memorial Amphitheater grounds consists of two areas defined by distinct characteristics: a formal landscape with historic and current regular or geometric forms, spaces, and relationships, identified for this report as the inner grounds, and an informal landscape with a historic and current irregular and naturalistic character, identified as the outer grounds. The inner grounds include the Tomb plaza, the amphitheater perimeter with the inner walks and axial walks from the north and south portals; the west portal area along Memorial Drive, and the main Tomb approach, including the mall, monumental steps, outer approach walks, and the lower terrace with Roosevelt Fountain along Roosevelt Drive (fig. 2.5). The outer grounds include burial sections 7A, 35, and 48, and the Wheaton Place parking area. There are four axial views that in part extend beyond the Memorial Amphitheater grounds as defined for this report: east axis from the Tomb, including a now partially obscured view northeast to the National Mall;

west axis from the west portal to U.S.S. Maine Memorial; north axis from the north portal that once aligned with the Crook Walk to Arlington House; and south axis from the south portal to the Woodhull Memorial Flagstaff.

Memorial Amphitheater was historically intended to be set within a large greensward without visual or commemorative competition from burial areas, monuments, or memorials, except for the Tomb of the Unknown Soldier. An area extending 250-feet out from Memorial Amphitheater was established by Congress in 1921 as a grave and memorial exclusion area (Public Law no. 397, March 4, 1921). This law was rescinded in 1960 (Public Law 86-694). Today there are seven monuments/memorials and thirteen memorial trees, along with buirals in part of Section 46 that are within the former exclusion area. The proliferation of monuments and memorials, most of which post-date 1960, reflects the popularity

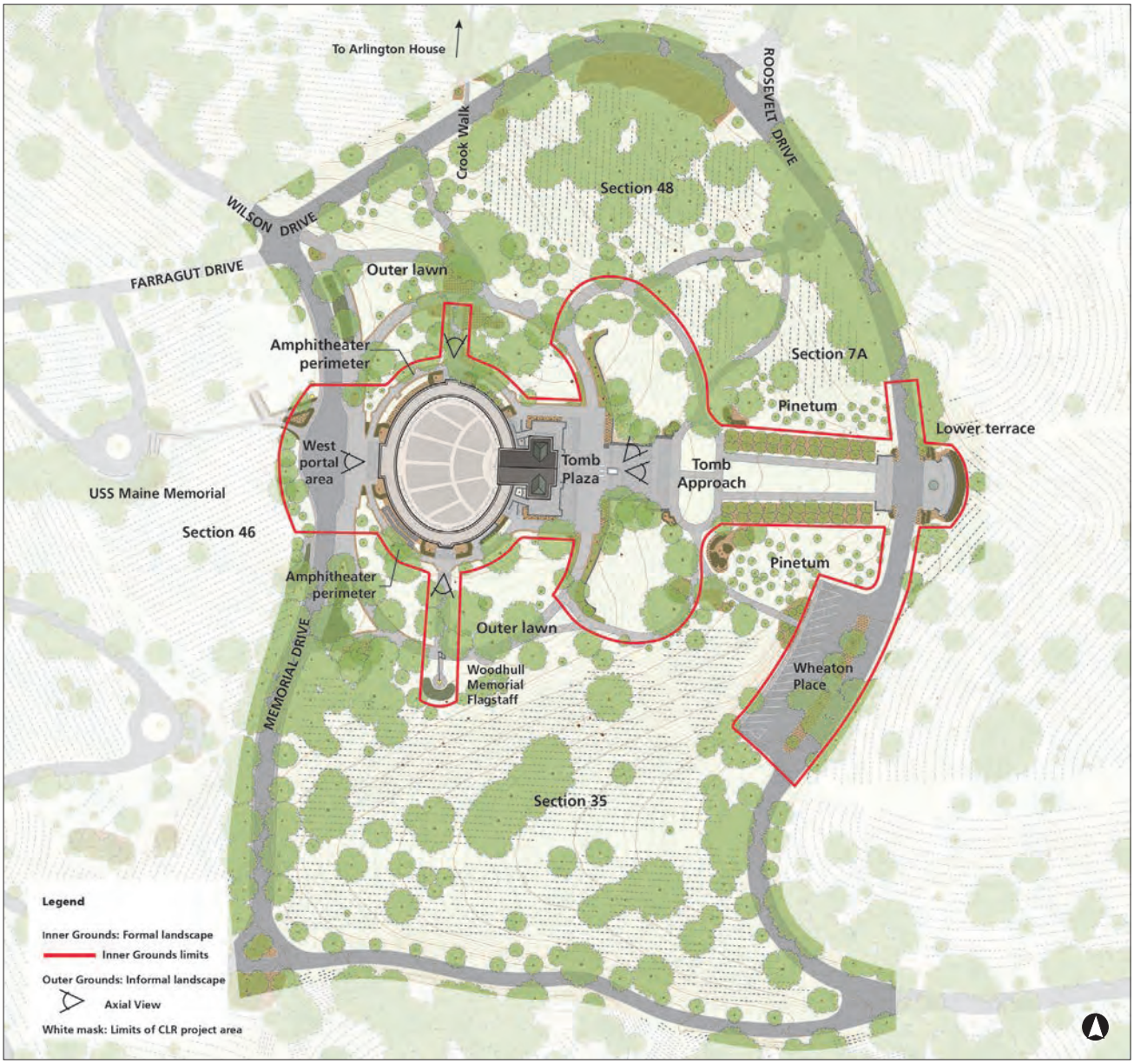


Figure 2.4. Map of landscape character areas of the Memorial Amphitheater grounds. The two overall character areas—inner grounds and outer grounds, including areas within each—provide the framework for documenting the landscape in this report. (SUNY ESF)



Figure 2.6. Multi-colored flagstone pavement, trash receptacles, and barriers that are standard for the inner grounds looking northwest toward Wilson Drive, June 2021. (SUNY ESF)



Figure 2.7. Metal strap benches that are a standard for the Memorial Amphitheater grounds looking west toward Memorial Drive, June 2021. Also visible at left are standard metal post-and-chain barriers used on the outer walks and Tomb approach walks. (SUNY ESF)



Figure 2.8. Bollard-and-chain barriers and a drinking fountain that are along walks within the inner grounds, looking west, June 2021. (SUNY ESF)

of the Memorial Amphitheater grounds as the center of commemoration at Arlington National Cemetery.

While the Memorial Amphitheater grounds reflect cemetery-wide standards for site furnishings and other features, there are also some distinctions (figs. 2.6, 2.7, and 2.8). These include multi-colored flagstone on most walks, a material that was introduced around 1946, and bluestone on the main walks of the Tomb approach. Furnishings within the grounds closest to Memorial Amphitheater have a more ornamental or refined design than found elsewhere in the cemetery. These include black metal strap benches and trash receptacles introduced in a 1993 grounds renovation. Also dating to this renovation are barriers along the most heavily-used walks that feature fluted bollards that are connected by chains. Most of these barriers are set within hardwood mulch strips. Other high-traffic walks are lined by simple square metal post-and-chain barriers. Drinking fountains along the inner walk, also dating to 1993, have ornamental cast metal bases and bronze basins.[10]

LANDSCAPE CONTEXT (DRAWING 2.1)

The context of the Memorial Amphitheater grounds, defined for this Cultural Landscape Report as the cemetery beyond the project area defined by Memorial, Wilson, Roosevelt, and Porter drives, overall shares the same informal character as the amphitheater's outer grounds and the larger long-established portions of the national cemetery west of Eisenhower Drive.

U.S.S. Maine Memorial, Spanish-American War Memorial, and Section 46

The most prominent and highly visited part of Arlington adjacent to the Memorial Amphitheater grounds is the area west of Memorial Drive extending to the U.S.S. Maine Memorial (fig. 2.9). This area was originally designed as part of the Memorial Amphitheater grounds, and Memorial Amphitheater was sited to form an east-west axis with the U.S.S. Maine Memorial, which was completed just prior to the start of construction on Memorial Amphitheater



Figure 2.9. The U.S.S. Maine Memorial and Section 46 looking west from the west portal of Memorial Amphitheater, June 2021. The portion of Section 46 close to Memorial Drive is within the CLR project area. (SUNY ESF)



Figure 2.10. Memorial Amphitheater's west portal as viewed from the U.S.S. Maine Memorial looking east showing lack of a clear visual axis, June 2021. (SUNY ESF)



Figure 2.11. The monuments and memorials in Section 46 looking northwest across Memorial Drive, October 2020. (Arlington National Cemetery)

in 1915. The memorial's tall mast of the U.S.S. Maine anchors the south end of an oval-shaped burial area (Section 24) for casualties of the attack on the U.S.S. Maine that sparked the Spanish-American War. The axis as viewed from the west portal of Memorial Amphitheater and from the U.S.S. Maine Memorial is obscurred by the diagonal alignment of a connecting walk and grave rows in Section 46, and by trees and shrubs (fig. 2.10).

The walk to the U.S.S. Maine Memorial provides access to a group of three upright slab-style memorials dedicated between 1983 and 2004 that are documented as part of the Memorial Amphitheater grounds because they are within the former 250-foot grave and memorial exclusion area (fig. 2.11). To the north of these memorials, outside of the exclusion area but within view of Memorial Amphitheater, is the Canadian Cross of Sacrifice, a 24-foot-tall stone cross on an octagonal plinth dedicated in 1927. The Cross of Sacrifice was a standard memorial for nearly all British Commonwealth military cemeteries.[11]

South of the U.S.S. Maine Memorial is the Spanish-American War Memorial, a tall Corinthian column dedicated in 1902. It is at the head of the Spanish-American War burial area, Section 22, which has a similar layout to the U.S.S. Maine burial area. Although the Spanish-American War Memorial is one of Arlington's major monuments, it is inconspicuous from the Memorial Amphitheater grounds due to surrounding trees.

Section 46 that surrounds these memorials, established after World War II, is characterized by rows of government headstones that are aligned southwest to northeast. The graves extend to Memorial Drive within the former 250-foot grave and memorial exclusion area. Within this area is the grave of Major Audie Murphy, a World War II Medal of Honor recipient who was interred in 1971. Because of high visitation to the grave, there is a flagstone walk to it from Memorial Drive (fig. 2.12). The walk borders a large oak, one of the original Memorial Amphitheater plantings.



Figure 2.12. Walk to the Major Audie Murphy gravesite looking south along Memorial Drive across from Memorial Amphitheater's west portal, June 2021. (SUNY ESF)



Figure 2.13. Section 6 (foreground) and Section 7 (background) looking northeast with the lower terrace of the Tomb approach at left, June 2021. (SUNY ESF)



Figure 2.14. Porter Drive along the southern boundary of the Memorial Amphitheater grounds looking west with Section 35 at right, June 2021. (SUNY ESF)

Sections 6 and 7

To the east of the Memorial Amphitheater grounds and Roosevelt Drive are Section 6 and 7, established as officer burial areas in the 1920s and largely filled by 1950.[12] Because of their designated use for officer burials, both sections are characterized mostly by private markers, with only a small number of white marble government markers (fig. 2.13). The graves are in curving rows that follow the topography. Several trees block views along an axis that extends east from the Tomb approach and Roosevelt fountain.

Memorial, Roosevelt, Wilson, and Porter Drives

The cemetery drives that border the Memorial Amphitheater grounds are between 20 and 25 feet wide with asphalt pavement, closed drainage, and recently rebuilt concrete gutter curbs (fig. 2.14). Memorial Drive is partially bordered by concrete sidewalks with flagstone sidewalks near Memorial Amphitheater. Memorial Drive and Roosevelt Drive intersect the main entrances to Memorial Amphitheater and the approach to the Tomb of the Unknown Soldier (see Inner Grounds section). The Roosevelt-Wilson and Memorial-Porter intersections are triangular with planted islands. Regularly-spaced street trees exist only along portions of Porter Drive. Furnishings along the drives include cemetery-standard cast-metal street signs on ornamental posts, and wood post-and-chain barriers along Wilson Drive. There are no streetlights.

Walks and Pedestrian Routes

The northern part of Roosevelt Drive functions as the main pedestrian route between the cemetery visitor center and Memorial Amphitheater. The route follows a flagstone walk through the Memorial Amphitheater grounds and bypasses the Tomb approach. The only walks that connect the Memorial Amphitheater grounds to other parts of the cemetery are the short walk from Memorial Drive to the U.S.S. Maine Memorial, and Crook Walk from Wilson Drive to Arlington House that once connected to the north portal of Memorial Amphitheater (fig. 2.15). The drives,



Figure 2.15. Crook Walk looking north from near Wilson Drive, June 2021. (SUNY ESF)



Figure 2.16. The west portal or main visitor entrance area at Memorial Amphitheater looking north, October 2020. One of two areas designated as a tram stop is where the road narrows to the north. (Arlington National Cemetery)



Figure 2.17. The ramp added to the south side of the amphitheater in 2022 that provides an accessible route into the amphitheater near the main entrance of the west portal looking east, January 2023. (SUNY ESF)

which have limited vehicular use, function as pedestrian circulation to other parts of the cemetery.[13]

INNER GROUNDS (DRAWINGS 2.1, 2.2, 2.3)

The inner grounds are the highly maintained and historically formal areas of the Memorial Amphitheater grounds, comprising approximately seven acres (see fig. 2.4). The landscape retains several features of the original site design developed by architects Carrère and Hastings, as well as many of the features associated with the Tomb of the Unknown Soldier and its approaches as designed by architect Lorimer Rich and completed in 1932. The inner grounds are the most highly visited portions of the Memorial Amphitheater grounds.

West Portal Area

The west portal of Memorial Amphitheater, with its prominent Doric portico and flight of steps, serves as the primary arrival point for visitors and the functional main entrance to the building. A large plaza of flagstone pavement extends from the base of the steps to Memorial Drive (fig. 2.16). A ramp along the south side of the building completed in 2022 provides a universally accessible route to the interior of the amphitheater near the west portal (fig. 2.17). Symmetrical plantings of holly and sheared yew and abelia flank the west portal, along with benches and barriers that are a standard design for the Memorial Amphitheater area. The flagstone plaza narrows to the north and south at designated tram stops and connects with the inner perimeter walk around the amphitheater. Memorial Drive widens across from the west portal and is marked with a diagonal crosswalk that leads to the walk to the U.S.S. Maine Memorial (see fig. 2.11). The west side of Memorial Drive across from the west portal is lined by informal plantings of Kwanzan cherry trees that obstruct the axial view to the U.S.S. Maine Memorial. Two of these are memorial trees.

Amphitheater Perimeter

Memorial Amphitheater is surrounded by inner perimeter walks that extend from the west portal area to the Tomb plaza following the building's oval



Figure 2.18. The northwest quarter of the inner perimeter of Memorial Amphitheater looking southwest toward the west portal, October 2020. Flowering annuals in the foundation bed at left had been removed at the time of this photograph. (Arlington National Cemetery)



Figure 2.19. The northeast quarter of the inner perimeter of Memorial Amphitheater showing foundation bed with flowering dogwood trees and hollies that flank the portals looking west toward the north portal, January 2020. (SUNY ESF)



Figure 2.20. The north portal walk looking north from inside Memorial Amphitheater, June 2021. (SUNY ESF)

footprint (fig. 2.18, see also 2.17). Semi-circular extensions of the walks, originally designed for sculpture and now containing benches, are along the outer edge of the walks. These inner walks are in the same alignment since its completion in 1919, although the flagstone pavement was added after World War II. They are among the most heavily used walks, since they provide the most direct connecction between the west portal and the Tomb of hte Unknown Soldier.

The inner perimeter walks are bordered by visually prominent barriers and mulched strips, evenly-spaced benches, and water fountains in the northwest and southwest quadrants (see fig. 2.18). Planted areas that extend to the building foundation are mostly turf, with specimen holly trees and loosely sheared yew shrubs flanking the ends of each quadrant segment bordering the portals and reception building. The northwest quadrant contains a foundation bed of flowering annuals, and the northeast quadrant contains a foundation bed with three flowering dogwoods (fig. 2.19, see also fig. 2.8). On the south side, the area between the inner walk and the building does not mirror the north side due to variations in plantings and existence of an at-grade ramp to an elevator and a new elevated ramp that occupy much of the ground (see fig. 2.17).

North Portal and South Portal Axes

Memorial Amphitheater has two secondary entrances or portals on the north and south sides framed by Doric porticos. Walks extend on axis from each. The north portal walk is 100 feet long with one flight of steps below the inner perimeter walk and terminates at the outer perimeter walk (fig. 2.20). It is heavily shaded by Zelkova trees whose canopies obscur views of the portico. The walk once continued north as the Crook Walk to Arlington House. The south portal walk extends 180 feet to the Woodhull Memorial flagstaff that was designed by architect Thomas Hastings and dedicated in 1924 (fig. 2.21). A large American elm along with two smaller Zelkovas obscure ivews of the flagstaff from the south portal. A large semi-circular





Figure 2.21 (left). The south portal walk looking south to the Woodhull Memorial Flagstaff, January 2020. The large tree at left is an American elm, most likley one of the plantings that date to the construction of Memorial Amphitheater. (SUNY ESF)

Figure 2.22 (right). The base of the Woodhull Memorial Flagstaff and the surrounding hedge of Japanese holly looking south, June 2021. (SUNY ESF)



Figure 2.23. The Tomb plaza showing granite paving with planted borders and the east terrace wall balustrade to the right, looking north, June 2021. (SUNY ESF)



Figure 2.24. The Tomb of the Unknown Soldier and the obscurred view toward the National Mall at left looking northeast from the viewing terrace steps, June 2021. (SUNY ESF)

sheared hedge of Japanese holly surrounds the base (fig. 2.22).

Tomb Plaza

The plaza that surrounds the Tomb of the Unknown Soldier is a granite-surfaced area that measures approximately 180 feet north to south, and 45 feet east to west (fig. 2.23). The plaza was completed along with the Tomb in 1932 and its current configuration dates to renovations completed in 1958 and 1975. To its west are the viewing terrace and steps that form the front of the reception building originally designed as the main entrance to Memorial Amphitheater. The plaza extends along the sides of the viewing terraces to connect with the inner perimeter walk. The plaza is bordered on the east by flower beds, shade trees with an understory of azaleas, and a granite balustrade that surmounts the east terrace retaining wall. The Tomb, a sarcophagus of Colorado Yule marble designed by architect Lorimer Rich and sculpted by Thomas Hudson Jones, is at the front center of the plaza at the top of a set of monumental steps that are part of a formal approach from Roosevelt Drive (fig. 2.24). At the west side of the Tomb are three flush white marble ledger stones that cover crypts containing remains of unknown soldiers of World War II and the Korean War interred in 1958. The middle crypt, which contained an unknown of



Figure 2.25. The approach to the Tomb of the Unknown Soldier looking west from the entry court along Roosevelt Drive, June 2021.



Figure 2.26. The south side of the monumental steps on the approach to the Tomb looking west showing one of two stone benches, June 2021. The two beech trees to the left of the bench are remnants of the original sheared beech hedge that enclosed the entire approach. (SUNY ESF)



Figure 2.27. The middle terrace of the Tomb approach looking south with the monumental steps at right, June 2021. The large beech tree at left is a remnant of the original sheared beech hedge that enclosed the entire Tomb approach. (SUNY ESF)

the Vietnam War who was interred in 1984 and later disinterred after being identified, today commemorates service members missing in action. Tomb Guards process in a line across the middle of the plaza, on a protective black mat. A green canvas shelter for the guards is at the edge of the plaza.

Tomb Approach

The main Tomb approach, completed in 1932 according to the design of architect Lorimer Rich, is a formal, 500-foot-long corridor that extends from the monumental steps below the Tomb east to an entry court on Roosevelt Drive (fig. 2.25). The monumental steps are granite and contain three flights and two landings that are contained within cheek walls that extend from the east terrace retaining wall built as part of the original amphitheater construction (fig. 2.26). The wider middle landing contains stone benches, but these are not accessible to the public since the steps are closed off by a moveable steel barrier at the base. The monumental steps are bordered by asymmetrical massings of vegetation, including four beech trees that are remnants of the sheared beech hedge that originally enclosed the approach. Cherry and hackberry trees on the south side may be volunteers. Masses of American holly planted around 1958 extend outward along the east terrace retaining wall.

At the foot of the monumental steps is the middle terrace, an oval area of turf terrace bordered by a bluestone walk that connects with the main approach walks from Roosevelt Drive (fig. 2.27). A flagstone walk added in 1975 crosses the middle of the terrace. Two outer walks extend from the middle terrace and curve up the hillside to the Tomb plaza. These were built as part of the Tomb approach in 1932, following the approximate alignment of the original approach road to Memorial Amphitheater completed in 1920. On the eastern terrace and approach to the Tomb plaza are lines of linden trees with understory of azaleas that are remnants of linden allées that once lined the walks (fig. 2.28). Bronze pipe railings date to a 1958 renovation of the Tomb plaza.



Figure 2.28. The south outer approach walk looking north to the Tomb plaza with a line of linden trees and understory of azalea at right, June 2021. (SUNY ESF)



Figure 2.29. The Tomb approach entry court along Roosevelt Drive, the lower terrace with Roosevelt Fountain, and the view of landmarks along the National Mall looking northwest, June 2021. (SUNY ESF)



Figure 2.30. The Tomb approach entry court looking north along Roosevelt Drive, June 2021. (SUNY ESF)

The main part of the approach, built in 1931, is a 250-foot-long mall or esplanade that features a central grass area bordered by blue Pennsylvania flagstone walks with bluestone curbs (see fig. 2.25). The outer edges are banked slightly to double-rows of linden trees that were replaced in 2019, with the intent that they be sheared into a rectangular hedge form as the trees mature.

The east end of the Tomb approach along Roosevelt Drive is marked by an entry court defined by granite walls, four piers with insignia of the Armed Forces, and a short flight of granite steps to the approach mall, which is cordoned off by granite bollards with bronze chains (figs. 2.29 and 2.30, see also fig. 2.25). Anchoring the base of the approach and the east side of the court is a bow-shaped terrace with a granite balustrade and benches, granite and cobblestone pavement.Vertical elements of the entry court are Pink Milford (Massachusetts) granite and horizontal elements are Stony Creek (Connecticut) granite. The focal point is Roosevelt Fountain, which consists of a granite basin and bowl with a bronze spout. The view from the terrace to the northeast across Section 7 takes in the Washington Monument and U.S. Capitol. The approaches to the entry court along Roosevelt Drive are bordered by flowering annual beds and informal massings of magnolia and cherrylaurel, where formal hemlock hedges existed until 1973.

The Tomb approach was originally designed with two parking lots along Roosevelt Drive. Today, Wheaton Lot, located south of the Tomb approach, remains (fig. 2.31). It is used for staff and visitors with permits to drive into the cemetery, and no longer functions as a primary point of entry. It contains an island planted with willow oak trees that separates the lot from Roosevelt Drive. A walk with a set of steps ascends the steep bank on the interior side of the lot. The companion parking area to the north, the Otis Lot, was removed as part of the grounds renovation completed in 1975, but the line of willow oaks in the former island along Roosevelt Drive remains.



Figure 2.31. Wheaton Lot looking south from Roosevelt Drive and the Tomb approach, June 2021. The island between the lot and drive contains oaks that were planted in 1931. (SUNY ESF)



Figure 2.32. The outer perimeter walk north of Memorial Amphitheater looking northwest toward Memorial Drive, June 2021. (SUNY ESF)



Figure 2.33. The circular gathering area along the main pedestrian entrance to the Memorial Amphitheater grounds off Roosevelt Drive looking northeast, June 2021. (SUNY ESF)

OUTER GROUNDS (DRAWINGS 2.1, 2.2, 2.3)

The outer grounds are the informally-designed grounds that are outside of the Tomb approach, inner perimeter, and west portal of Memorial Amphitheater (see fig. 2.4). The outer grounds include walks and seating areas, lawn with shade and ornamental flowering trees, numerous minor memorials, and four burial sections.

Walks and Seating Areas

Pedestrian circulation in the outer grounds includes an outer perimeter walk built in 1975 that parallels the oval shape of the inner walk and intersects the approach walks to the Tomb plaza (fig. 2.32). A spur curves to Wilson Drive, where there is a crosswalk to Crook Walk, off the historic axis from the north portal of Memorial Amphitheater. There are also three walks that extend from the outer Tomb approach walks to Wheaton Lot and Roosevelt Drive. Walks in the outer grounds are all surfaced in multi-hued flagstone that matches the pavement of the walks within the inner grounds. Heavily used walks are bordered by the same ornamental bollard-and-chain barriers used along the inner perimeter walk, and others by simple metal post and chain barriers. The widest walk that extends from Roosevelt Drive to the outer perimeter walk is designated as the primary pedestrian route from the cemetery visitor center. Near Roosevelt Drive, this walk enters the Memorial Amphitheater grounds through a shady, circular gathering and seating area built in 1975 (2.33). Another gathering and seating area is at the intersection of Memorial Drive and Wilson Drive near the tram stop, where there is a recently installed metal-frame shelter sheathed in smoke-glass that contains two benches and solar panels for charging cell phones. Two small semi-circular areas with paired benches are located along the outer perimeter walks (see fig. 2.31).

Outer Lawn Areas

The Memorial Amphitheater grounds contains areas of lawn with shade and ornamental flowering trees that extend outward from the inner and outer perimeter walks to the former limits of the 250-foot grave and memorial exclusion area (fig. 2.34). Beyond the outer

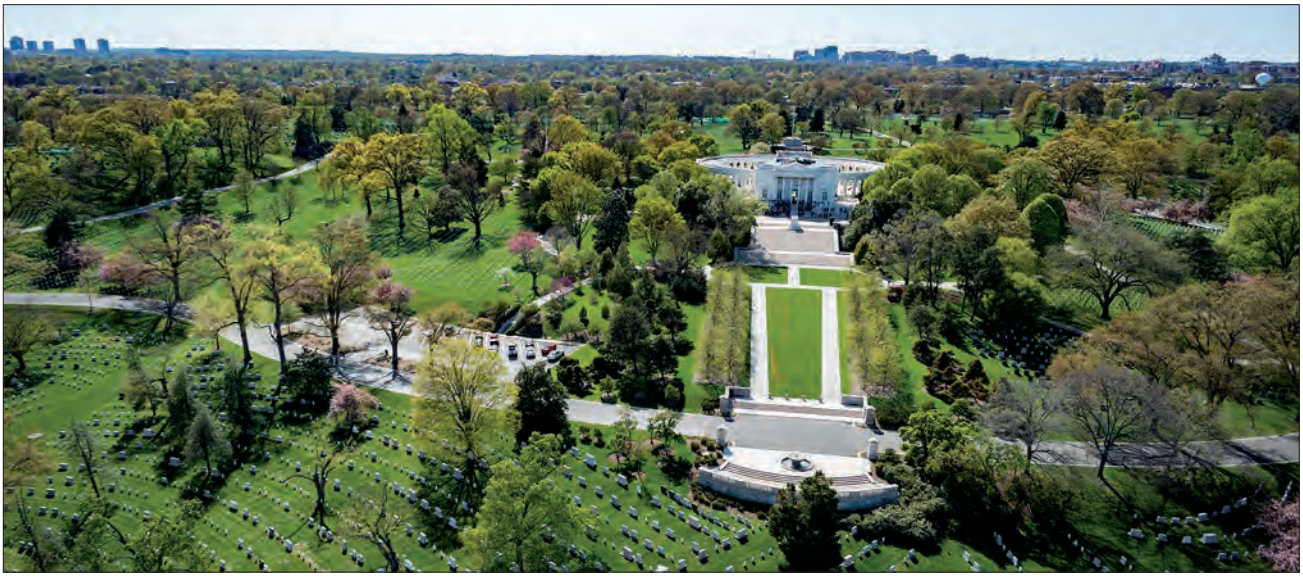


Figure 2.34. Aerial view across the Memorial Amphitheater grounds showing trees in the outer lawn areas and burial sections looking southwest, April 2022. (Arlington National Cemetery photograph by Elizabeth Fraser)



Figure 2.35. An American elm in the outer lawn area north of Memorial Amphitheater that dates to the original plantings made in 1919, looking southwest, June 2022. The surrounding trees are Japanese zelkovas planted after 1975. (SUNY ES0)

lawn areas are grave sections that were formerly open lawn with shade trees.

The outer lawn areas are shaded by mostly deciduous trees, with some evergreens. Only a small number of trees within the outer lawn areas date to the original 1919 shade tree plantings around Memorial Amphitheater, and include European lindens, water oaks, and American elms (fig. 2.35). The large majority of shade trees (approximately 26 of 34 shade trees) in the outer lawn areas are Japanese zelkova planted after 1980. Trees bordering Memorial Drive have understory plantings of azaleas. There are several groves of small flowering trees, mostly flowering dogwood and Kwanzan flowering cherry, that were introduced as part of the 1975 grounds renovation (fig. 2.36). Some of the groves have understory plantings of shade perennials and flowering annuals.



Figure 2.36. A grove of Kwanzan flowering cherry trees with understory plantings along the south outer perimeter walk looking southwest toward Memorial Drive, June 2022. (SUNY ESF)

Memorials

The Memorial Amphitheater grounds contain seven memorials and thirty-one memorial trees (out of a total of 142 memorial trees in the cemetery), some of which are within the former limits of the 1921 grave and memorial exclusion area (rescinded 1960) that



Figure 2.37. The Korean War bench looking northwest from the north outer perimeter walk, June 2022. The tree in back of the bench is a Korean mountain ash that is considered part of the memorial. (SUNY ESF)



Figure 2.38. Memorial Tree #24 (little-leaf linden) along the outer perimeter walk north of Memorial Amphitheater looking south, June 2021. This tree commemorates Pearl Harbor and was dedicated in 1983. (SUNY ESF)



Figure 2.39. Section 7A looking northwest from Roosevelt Drive, June 2021. Left of center is a standard cemetery section marker sign, and a right is a line of oaks from the former parking lot island. (SUNY ESF)

extended 250 feet out from Memorial Amphitheater. Most of these memorials were dedicated after 1980.

The seven memorials within the former exclusion area include the Space Shuttle Challenger, Iran Rescue Mission, Space Shuttle Columbia, and Third Infantry Division monuments west of Memorial Drive along the walk to the U.S.S. Maine Memorial (see fig. 2.11). These five memorials were installed between 1983 and 1990. East of Memorial Drive, there are two memorials: the Woodhull Memorial Flagstaff dedicated in 1924 (see fig. 2.21), and the Korean War bench along the north outer perimeter walk dedicated in 1987 by the Korean War Veterans Association (fig. 2.37).

Behind the Korean War bench is one of the memorial trees in the Memorial Amphitheater grounds, a Korean mountain ash dedicated in 1989 to honor U.S. service members who died in the Korean War. All but two of the existing memorial trees, which are all marked by plaques of various designs in front of the trees for viewing from the adjacent walk or drive, were planted between 1983 and 2009 (fig. 2.38). The two earliest memorial trees are a river birch (replacement for a paper birch) along Memorial Drive dedicated in 1932 to the mother of the Unknown Soldier, soon before the Tomb of the Unknown Soldier was dedicated. The second known memorial tree was a Korean pine planted a short distance east of the birch in 1965 by the Republic of Korea. Memorial trees are identified on drawings 2.1, 2.2, and 2.3.

Burial Sections

There are three burial sections within the Memorial Amphitheater grounds defined by Memorial, Wilson, Roosevelt, and Porter drives: 7A, 35, and 48, plus a portoin of Section 46. All four sections were developed after World War II, and each is marked by cemetery-standard section markers.

Section 7A, located north of the main Tomb approach, is the smallest and newest of the burial areas. It was established after 1975 on the former site of the Otis Lot parking area built in 1931 as part of the Tomb approach.



Figure 2.40. Section 35 looking north from Porter Drive, June 2021. Visible in the distance is the Woodhull Memorial flagstaff. Section 3 developed prior to 1932 is on the hillside in the foreground. (SUNY ESF)



Figure 2.41. Section 48 looking northeast toward the intersection of Wilson and Roosevelt drives, June 2021. The wooded area in the background is along a steep bank above Wilson Drive. (SUNY ESF)



Figure 2.42. Section 46 looking east to the west portal of Memorial Amphitheater along the axis from the U.S.S. Maine Memorial, June 2021. These graves post-date the 1961 repeal of the 1921 grave and memorial exclusion area that extended 250 feet out from Memorial Amphitheater. (SUNY ESF)

It is an officer section and an adjunct to Section 7 across Roosevelt Drive. Like Section 7, Section 7A is characterized mostly by private markers of various styles, sizes, and materials, with only a small percentage of white marble government markers (fig. 2.39).

Section 35, located south of Memorial Amphitheater, is the largest burial section in the project area. It was established around 1955 and was largely filled by 1968, and conforms to the 1921 memorial and grave exclusion area. Section 35 is characterized primarily by government grave markers, with very few private markers (fig. 2.40). A linear east-west gap in the grave rows correlates with the former location of a creek that was piped underground. Section 35 contains numerous shade trees, including some that may date from the original plantings associated with the construction of Memorial Amphitheater made in 1919. There are two exceptional specimens: a pin oak that is a Virginia co-champion tree, and a willow oak that is the largest tree in the cemetery.

Section 48, developed after 1955 and largely filled by 1968, is north of Memorial Amphitheater and conforms to the 1921 grave and memorial exclusion area. Like Section 35, it is characterized by government grave markers with few private markers (fig. 2.41) The westernmost row of graves borders the former alignment of Crook Walk to Arlington House that was removed around 1973. Much of Section 48 is shaded by mature trees, some of which may date to the original development of the Memorial Amphitheater grounds

Section 46, developed after 1955, extends from Memorial Drive west to the U.S.S. Maine Memorial, and is characterized by government markers (fig. 2.42, see also fig. 2.9). It is the only burial area that extends into the former 1921 grave and memorial exclusion area that was repealed in 1961. Section 46 is bisected by a walk that serves as the main pedestrian access to the U.S.S. Maine Memorial. Both this walk and the grave rows are on a diagonal and do not align with an east-west axis between the west portal of Memorial

Amphitheater and the U.S.S. Maine Memorial that was part of the original site design.

EXISTING CONDITIONS ENDNOTES

1 This chapter provides an overview of the existing Memorial Amphitheater grounds landscape as inventoried between 2020 and 2022. Detailed documentation on existing landscape characteristics and features is in chapter 3, Analysis and Evaluation.

2 HNTB Engineers Architects Planners and PWP Landscape Architects, "Cemetery Design Guide – Arlington National Cemetery, U.S. Soldiers' and Airmen's Home National Cemetery" (Unpublished report prepared for the U.S. Army Corps of Engineers Norfolk District, 2013), 15. The guide identifies the Memorial Amphitheater Grounds as the "Amphitheater Zone."

3 Cemetery Design Guide, 13–14. The guide identifies the Amphitheater Zone as part of the larger "Informal Theme" zone that corresponds with the older sections of the national cemetery west of Eisenhower Drive. The guide characterizes the Informal Theme area by its "meandering paths, rolling lawns and groves of trees dotted with picturesque buildings and monuments." The guide does not identify a formal theme within the Amphitheater Zone.

4 Arlington National Cemetery History Office, foreword by Karen Durham-Aguilera, Executive Director, Office of Army Cemeteries "A Century of Honor: A Commemorative Guide to the Tomb of the Unknown Solider" (Unpublished report, n.d.).

5 Arlington National Cemetery, "Memorial Amphitheater," https://www.arlingtoncemetery.mil/Explore/Memorial-Amphitheater, "Tomb of the Unknown Soldier," https://www.arlingtoncemetery.mil/Explore/Tomb-of-the-Unknown-Soldier, and "Ceremonies at Arlington National Cemetery," https://www.arlingtoncemetery.mil/Visit/Events-and-Ceremonies/Ceremonies (accessed November 15, 2022); Allison Finkelstein, ANC Senior Historian, comments on February 2023 draft.

6 Arlington National Cemetery, "Tram Tours," https://www.arlingtoncemetery.mil/Visit/Tours-and-Groups (accessed November 15, 2022).

7 Headquarters, Department of the Army, "Army Regulation 290-5, Army Cemeteries" (Unpublished, unclassified report, October 21, 2020). More information on planning documents is in chapter 4, Treatment Recommendations.

8 U.S. Army National Cemeteries, "Cemetery Grounds Management Plan for Arlington National Cemetery and the United States Soldiers' and Airmen's Home National Cemetery" (Unpublished report, FY 2014), 2–47; Arlington National Cemetery Strategic Plan for the Memorial Arboretum" (Unpublished report, ANC Horticulture Division, 2018); ANC Horticulture staff, CLR treatment workshop, June 24, 2021.

9 "Programmatic Agreement among Arlington National Cemetery, the Virginia State Historic Preservation Officer, and The Advisory Council on Historic Preservation for the Operation, Maintenance, and Repair Activities at Arlington National Cemetery" (Unpublished report, signed 2014), ANC Engineering Division files. This agreement does not specifically address treatment of vegetation and other non-built landscape features.

10 Cemetery Design Guide, 63. The guide recommended that the metal strap benches and trash receptacles also be adopted as a standard for the Arrival Zone and Kennedy Zone.

11 Arlington National Cemetery, "Canadian Cross of Sacrifice," https://www.arlingtoncemetery.mil/Explore/Monuments-and-Memorials/Canadian-Cross (accessed November 17, 2022).

12 1951 aerial photograph, USGS Earth Explorer, 1DCWAS0010125.

13 Cemetery Design Guide, 41.

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

Existing Conditions - 2022

MEMORIAL TREE KEY (V-5)

2 - American Defenders of Bataan and Corregidor (Kousa dogwood)
8 - 82nd Airborne Division (flowering dogwood)
11 - 511th Parachute Infantry Regiment (Yoshino cherry)
17 - Jumping Mustangs (Kwanzan flowering cherry)
30 - Take Pride in America Grove (5 pin oaks)
34 - VFW Ladies Auxiliary (Colorado blue spruce)
36 - American War Mothers (Deodar cedar)
58 - 416th Bombardment Group (Kwanzan flowering cherry)
85 - Military Officers Association of America (pin oak)
142 - U.S.S. Boston Shipmates (Nuttall oak)

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. GIS data, Arlington National Cemetery
2. Field notes by Arlington National Cemetery Staff
3. Aerial photograph (2018)
4. Arlington National Cemetery Visitor Map
5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi and John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Traffic bollard
- Post-and-chain barriers
- Iron picket fence
- Bronze pipe railing
- Temporary barrier
- Wall
- Headstones
- Sign / section marker
- Bench
- Former limits, grave-memorial exclusion area
- Monument
- 2 — Memorial tree, #
- Contour lines 1' intervals
- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Tree, vacant site
- Shrub, deciduous, evergreen
- Mixed shrub - perennial bed
- Groundcover or perennial bed
- Flowering annual bed

NOTES

1. All features shown in approximate scale and location.
2. Coded numbers with feature name (e.g., SO-1) are keyed to landscape feature inventory (table 3). Features outside of CLR project area (masked area) are not inventoried.
3. Grave markers are representative and do not correspond to individual stones.
4. Markers for memorial trees are not shown.
5. Catch basins and underground utilities are not shown.
6. Evergreen trees outside of the project area are not distinguished with evergreen symbol.
7. Types of pedestrian barriers only identified on dwgs. 2.2 and 2.3.
8. White mask indicates limits of CLR project area; features outside of project area are not inventoried.

0 100 200 Feet

Drawing 2.1

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

Existing Conditions - 2022

National Park Service
Olmsted Center for Landscape Preservation
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5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi and John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Traffic bollard
- Post-and-chain barriers (see key in upper right)
- Iron picket fence
- Bronze pipe railing
- Moveable barriers
- Wall
- Headstones
- Trash can
- Sign / section marker
- Bench
- Former limits, grave-memorial exclusion area
- Water fountain
- Monument
- Memorial tree, #
- Contour lines 1' intervals
- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Tree, vacant site
- Shrub, deciduous, evergreen
- Mixed shrub - perennial bed
- Groundcover or perennial bed
- Flowering annual bed
- Primary view

NOTES

1. All features shown in approximate scale and location.
2. Coded numbers with feature name (e.g., SO-1) are keyed to landscape feature inventory (table 3).
3. Grave markers are representative and do not correspond to individual stones.
4. Catch basins and underground utilities are not shown.
5. Moveable signs not shown.
6. Markers for memorial trees are not shown.
7. White mask indicates limits of CLR project area.
8. Features outside of project area are not inventoried.

0 25 50 75 Feet

Drawing 2.2

PEDESTRIAN BARRIER KEY (SSF-16, 17)

1. Bronze Pipe Railing
2. Movable Bronze Stanchions
3. Lighted Bollards and Chain
4. Silver Galvanized Posts and Chain
5. Square Tubes with Chain, 2" (style 1)
6. Square Tubes with Chain, 2" (style 2)
7. Wooden Posts and Chain
8. Wooden Posts (short) and Chain
9. Fixed Steel and Bronze Railing
10. Moveable Crowd-Control Barrier

MEMORIAL TREE KEY (V-5)

3 - Veterans of the Battle of the Bulge
6 - Daughers of Founders and Patriots of America
10 - 503rd Parachute Infantry Regiment
18 - Korean War Dead
19 - Korean War Veterans
20 - Mother of the Unknown Soldier
21 - Naval Order of the U.S.
24 - Pearl Harbor
26 - POW / MIA No Greater Love
27 - Military Order of the Purple Heart
29 - Schweinfurt - Army 8th Air Force
31 - 385th Bomb Group, 8th Air Force
35 - War Correspondence
36 - American War Mothers
58 - 416th Bombardment Group
77 - Landing Craft Support Ships
134 - U.S. Infantry Regiment "The Old Guard"

TREE, SHRUB, GROUNDCOVER KEY

Ab - *Acer buergeranum* - Trident Maple
Ag - *Amelanchier x grandiflora* - Serviceberry
Ap - *Acer platanoides* - Norway Maple
Apa - *Acer palmatum* - Japanese Maple
Aps - *Acer pseudoplatanus* - Sycamore Maple
Ar - *Acer rubrum* - Red Maple
As - *Acer saccharum* - Sugar Maple
Asp - *Abelia spp.* - Abelia
Bm - *Buxus microphylla* - Littleleaf Boxwood
Bn - *Betula nigra* - River Birch
Bs - *Buxus sempervirens* - Common Boxwood
Bsp - *Berberis spp.* - Barberry
Cc - *Cornus x 'Constellation'* - Constellation Dogwood
Cch - *Cercis chinensis* - Chinese Redbud
Cd - *Cedrus deodara* - Deodar Cedar
Cf - *Cornus florida* - Flowering dogwood
Cj - *Cercidiphyllum japonicum* - Katsura
Ck - *Cornus kousa* - Kousa Dogwood
Cl - *Crataegus x lavallei* - Lavalle Hawthorn
Cle - *Cupressocyparis x leylandii* - Leyland Cypress
Cm - *Castanea mollissima* - Chinese Chestnut
Co - *Celtis occidentalis* - Common Hackberry
Cp - *Crataegus phaenopyrum* - Washington Hawthorn
Cr - *Cornus x rutgersensis 'Stellar Pink'* - Stellar Pink Dogwood
Cs - *Cornus spp.* - Dogwood
Fg - *Fagus grandifolia* - American Beech
Ia - *Ilex x attenuata 'Fosteri'* - Foster's Holly
Ic - *Ilex crenata* - Japanese Holly
Io - *Ilex opaca* - American Holly
Is - *Ilex x 'Scepter'* - Sceptor Holly
Jc - *Juniperus chinensis 'Pfitzeriana Glauca'* - Blue Pfitzer Chinese Juniper
Jn - *Jasminum nudiflorum* - Winter Jasmine
Js - *Juniperus spp.* - Juniper spp.
Jv - *Juniperus virginiana* - Eastern Redcedar
Kl - *Kalmia latifolia* - Mountain-laurel Kalmia
Kp - *Koelreuteria paniculata* - Goldenraintree
Lf - *Leucothoe fontanesiana* - Drooping Leucothoe
Lm - *Liriope muscari* - Lily turf
Ls - *Lagerstroemia spp.* - Crepe Myrtle
Ma - *Mulbus alba* - White Mulberry
Mb - *Magnolia x 'Butterflies'* - Butterflies Magnolia
Mbe - *Magnolia x 'Betty'* - Little Girl Magnolia
Mf - *Malus floribunda* - Japanese Crabapple
Mg - *Magnolia grandiflora* - Southern Magnolia
Mj - *Magnolia x 'Jane'* - Jane Magnolia
Ms - *Magnolia salicifolia 'Wada's Memory'* - Wada's Memory Magnolia
Mst - *Magnolia stellata* - Star Magnolia
Msu - *Magnolia x 'Sunsation'* - Sunsation Magnolia
My - *Magnolia x 'Yellow Bird'* - Yellow Bird Magnolia
Ns - *Nyssa sylvatica* - Black Tupelo
Pa - *Picea abies* - Norway Spruce
Pb - *Pinus bungeana* - Lackbark Pine
Pj - *Pieris japonica* - Japanese Pieris
Pk - *Pinus koraiensis* - Korean Pine
Pl - *Prunus laurocerasus 'Otto Luyken'* - Otto Luyken Cherrylaurel
Pn - *Pinus nigra* - Austrian Pine
Po - *Platanus occidentalis* - American Sycamore
Pp - *Picea pungens glauca* - Colorado Blue Spruce
Ppg - *Pinus parviflora 'Glauca'* - Japanese White Pine
Pr - *Pinus resinosa* - Red Pine
Ps - *Prunus serrulata 'Kwanzan'* - Kwanzan Flowering Cherry
Pse - *Prunus serotina* - Black Cherry
Psp - *Prunus spp.* - Cherry spp.
Pst - *Pinus strobus* - Eastern White Pine
Pt - *Pinus thunbergii* - Japanese Black Pine
Py - *Prunus x yedoensis* - Yoshino Cherry
Qa - *Quercus alba* - White Oak*
Qb - *Quercus bicolor* - Swamp White Oak
Qc - *Quercus coccinea* - Scarlet Oak
Qn - *Quercus nigra* - Water Oak
Qp - *Quercus phellos* - Willow Oak
Qpa - *Quercus palustris* - Pin Oak
Qr - *Quercus rubra* - Northern Red Oak
Qs - *Quercus shumardii* - Shumard Oak
Rk - *Rosa Knock Out* - Knock Out Roses
Rs - *Rhododendron spp.* - Rhododendron
Rsa - *Rhododendron spp.* - Azalea spp.
Sa - *Sorbus alnifolia* - Korean Mountainash
Ta - *Tilia americana* - American Linden
Tb - *Taxus baccata* - English Yew
Tc - *Tilia cordata* - Littleleaf Linden
Tca - *Tsuga canadensis* - Eastern Hemlock
To - *Thuja orientalis* - Oriental Arbovitae
Tp - *Thuja plicata 'Green Giant'* - Western Redcedar
Tt - *Tilia tomentosa* - Silver Linden
Ua - *Ulmus americana* - American Elm*
Us - *Ulmus spp.* - Hybrid Elm
Vp - *Viburnum prunifolium* - Blackhaw Viburnum
Vs - *Viburnum spp.* - Viburnum spp.
Zs - *Zelkova serrata* - Japanese Zelkova

** indicates a species of "Exceptional Specimen," as designated by the ANC Memorial Arboretum Living Collections Summary*

Canadian Cross of Sacrifice
Memorial Drive Sidewalk (C-8)
Space Shuttle Challenger Memorial (SSF-9)
Iran Rescue Mission Memorial (SSF-4)
Space Shuttle Columbia Memorial (SSF-10)
Third Infantry Division Memorial (SSF-12)
Third Infantry Division Marker (SSF-11)
Walk to U.S.S. Maine Memorial (C-19)
Flowering tree groves (V-2)
West Portal Arrival Court (SO-6)
Vista of U.S.S. Maine Memorial (VV-4)
MEMORIAL DRIVE (C-7)
SECTION 46 (LU-3)
Headstones (SSF-3)
Walk to Audie Murphy Gravesite (C-1)
Audie Murphy Gravesite
Memorial Drive Sidewalks (C-8)
Flowering Tree Groves (typ.) (V-2)
Understory Plantings (typ.) (V-19)
SECTION 35
Korean War Veterans Memorial (bench) (SSF-5)
Outer Perimeter Walk North (C-12)
Specimen Trees (typ.) (V-11)
(SSF-2, typ.)
North Portal Walk (C-10)
North Portal
Foundation Beds (V-3)
Viewing Terrace (BS-3)
West Portal
Memorial Amphitheater (BS-3)
Rostrum
Reception Building (BS-3)
ADA Access Ramp (BS-4)
South Portal
Inner Perimeter Walk (C-6)
Basement Ramp (C-2)
Vista of Woodhull Memorial Flagstaff (VV-5)
Interpretive wayside
South Portal Walk (C-17)
Outer Perimeter Walk South (C-12)
Woodhull Memorial Flagstaff Walk (C-23)
Woodhull Memorial Flagstaff (SSF-18)
Utility vault (BS-11)
Outer Tomb Approach Walk North (C-13)
Tomb Plaza (SO-5)
Tomb Approach Linden Allées (V-16)
Understory Plantings (V-19)
East Terrace Wall Holly Groves (V-1)
Amvets Carillon Memorial Tablet (SSF-1)
Monumental Steps Trees and Shrubs (V-6)
Monumental Steps (BS-8)
View to National Mall (VV-2)
Tomb Guard Booth (BS-10)
Tomb of the Unknown Soldier (BS-7)
World War II Unknown
Korean War Unknown
Temporary media stand location
Tomb Guard Procession Runner (C-18)
Viewing steps (BS-3)
Tomb History Tablet (SSF-15)
East Terrace Wall and Balustrade
Outer Tomb Approach Walk South (C-13)
SECTION 35 (LU-2)
Flowering tree groves (V-2)
Matchline - See Drawing 2.3

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

Existing Conditions - 2022

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
www.arlingtoncemetery.mil

Center for Cultural Landscape Preservation
SUNY College of Environmental Science and Forestry
www.esf.edu/la/cclp

MAJOR SOURCES

1. GIS data, Arlington National Cemetery
2. Field notes by Arlington National Cemetery Staff
3. Aerial photograph (2018)
4. Arlington National Cemetery Visitor Map
5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi and John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Traffic bollard
- Post-and-chain barriers (see key in upper right)
- Iron picket fence
- Bronze pipe railing
- Moveable barrier
- Wall
- Headstones
- Trash can
- Sign / section marker
- Bench
- Former limits, grave-memorial exclusion area
- Water fountain
- Monument
- Memorial tree, #
- Contour lines 1' intervals
- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Tree, vacant site
- Shrubs, deciduous, evergreen
- Mixed shrub - perennial bed
- Groundcover or perennial bed
- Flowering annual bed
- Primary view

NOTES

1. All features shown in approximate scale and location.
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4. Catch basins and underground utilities are not shown.
5. Moveable signs not shown.
6. Markers for memorial trees are not shown.
7. White mask indicates limits of CLR project area.
8. Features outside of project area are not inventoried.

0 25 50 75 Feet

Drawing 2.3

PEDESTRIAN BARRIER KEY (SSF-17)
6. Square Tubes with Chain, 2" (style 2)
10. Moveable Crowd-Control Barrier

MEMORIAL TREE KEY (V-5)
13 - Gilbert Azaleas – Azalea species
30 - Take Pride in America Grove
51 - Rakkasans 187th Airborne
79 - American Soviet Link Up, Elbe River

KEY - TREES AND SHRUBS
Ab - *Acer buergeranum* - Trident Maple
Ag - *Amelanchier x grandiflora* - Serviceberry
Ap - *Acer platanoides* - Norway Maple
Apa - *Acer palmatum* - Japanese Maple
Aps - *Acer pseudoplatanus* - Sycamore Maple
Ar - *Acer rubrum* - Red Maple
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Cf - *Cornus florida* - Flowering dogwood
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Cl - *Crataegus x lavallei* - Lavalle Hawthorn
Cle - *X Cupressocyparis leylandii* - Leyland Cypress
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Io - *Ilex opaca* - American Holly
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Mf - *Malus floribunda* - Japanese Crabapple
Mg - *Magnolia grandiflora* - Southern Magnolia
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Msu - *Magnolia x 'Sunsation'* - Sunsation Magnolia
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Pl - *Prunus laurocerasus 'Otto Luyken'* - Otto Luyken Cherrylaurel
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Po - *Platanus occidentalis* - American Sycamore
Pp - *Picea pungens glauca* - Colorado Blue Spruce
Ppg - *Pinus parviflora 'Glauca'* - Japanese White Pine
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Qpa - *Quercus palustris* - Pin Oak
Qr - *Quercus rubra* - Northern Red Oak
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Rs - *Rhododendron spp.* - Rhododendron
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Tb - *Taxus baccata* - English Yew
Tc - *Tilia cordata* - Littleleaf Linden
Tca - *Tsuga canadensis* - Eastern Hemlock
To - *Thuja orientalis* - Oriental Arbovitae
Tp - *Thuja plicata 'Green Giant'* - Western Redcedar
Tt - *Tilia tomentosa* - Silver Linden
Ua - *Ulmus americana* - American Elm*
Us - *Ulmus spp.* - Hybrid Elm
Vg - *Viburnum grunifolium* - Blackhaw Viburnum
Vs - *Viburnum spp.* - Viburnum spp.
Zs - *Zelkova serrata* - Japanese Zelkova

** indicates a species of "Exceptional Specimen," as designated by the ANC Memorial Arboretum Living Collections Summary*

SECTION 48 (LU-4)
SECTION 7A (LU-1)
SECTION 7
SECTION 6
SECTION 35
Matchline - See Drawing 2.2
Outer Tomb Approach Walk North (C-13)
Outer Tomb Approach Walk South (C-13)
Otis Place Walk (C-11)
Wheaton Lot Walk (C-21)
ROOSEVELT DRIVE (C-16)
WHEATON LOT (C-20)
Specimen Trees (typ.) (V-11)
Otis and Wheaton Parking Lot Island Trees (V-8)
Headstones (SSF-3)
Monumental Steps Trees and Shrubs (V-6)
Tomb Approach Evergreen Collection (V-13)
(V15)
Flowering tree groves (V-2)
Tomb Approach Arrival Court Piers and Walls (BS-8)
Lower Terrace Retaining Wall and Balustrade (BS-2)
Tomb Approach Lower Terrace (SO-2)
Roosevelt Fountain (CWF-1)
Tomb Approach Benches (SSF-14)
(V-12)
Utility Vault (BS-11)
View to National Mall (VV-1)
Vista of Tomb along Approach (VV-3)
Tomb Approach Arrival Court (SO-3)
Tomb Approach Middle Terrace (SO-4)
Tomb Approach Mall (SO-4)
Tomb Approach Hedge (V-14) Hedge Berms (T-1)
Central Tomb Approach Walks (C-3)
Middle Terrace Center Walk (C-9)
Monumental Steps (BS-8)
Tomb of the Unknown Soldier
Bluestone curbs
(SSF-14)
(SSF-13)
(SSF-2, typ.)

3. Analysis and Evaluation

The Memorial Amphitheater grounds convey Arlington National Cemetery's significance to the military history of the United States, and in early twentieth-century City Beautiful planning and Beaux-Arts design. The Memorial Amphitheater grounds are the termination of a commemorative and ceremonial corridor that extends from the U.S. Capitol, through the National Mall and Lincoln Memorial, and across Memorial Bridge into the national cemetery.

Originally designed to commemorate those who gave their lives in the Civil War and the Spanish-American War, Memorial Amphitheater was subsequently amended to commemorate those who gave their lives in World War I, the Korean War, and the Vietnam War. Many minor memorials were added over the years to commemorate individual military units, service members, and military-related events. The Memorial Amphitheater grounds do not reflect or address the earlier non-military history of the site, notably the Army's eviction of the formerly enslaved farmers in the 1880s, which allowed for the southern expansion of the national cemetery and the later development of the Memorial Amphitheater grounds.

This chapter inventories and evaluates the Memorial Amphitheater grounds to understand the aspects of the landscape that are historically significant and warrant preservation in future management. The first section provides an overview of the historical significance as documented in the 2014 listing of Arlington National Cemetery in the National Register of Historic Places, along with recommendations for future updates based on research for this cultural landscape report. The second section is an evaluation of the cultural landscape that, building off the National Register evaluation, assesses changes to the historic character of the landscape since the period of significance. The cultural landscape evaluation includes an inventory of landscape features that provides a greater level of inventory than is found in the National Register documentation. Each feature is evaluated to determine whether it contributes to the historic character and significance of the landscape.

Findings of this analysis and evaluation document that the cultural landscape of the Memorial Amphitheater grounds is historically significant for its initial design and construction through addition of the Tomb in 1932. All graves and the immediately surrounding landscape including markers, along with the World War II and Korea internments at the Tomb of the Unknown Soldier, are considered historically significant regardless of age in the context of Arlington's significance in military history. Based on the cemetery's National Register documentation, military memorials are also considered historically significant regardless of age. The cultural landscape evaluation documents that the landscape retains the

character as designed through 1932 in terms of overall spatial organization, land use, buildings and structures, and circulation (fig. 3.1). Vegetation, small-scale features, and views have undergone more extensive changes, some of which are a departure from the historic designed character of the landscape.

NATIONAL REGISTER EVALUATION

This section summarizes existing National Register documentation related to the Memorial Amphitheater grounds, and provides recommendations for future updates for significance and inventory of resources that are part of the cultural landscape. The section ends wtih an evaluation of the Memorial Amphitheater ground according to the National Register aspects of integrity.



Figure 3.1. Comparison of overall historic and existing character of the Memorial Amphitheater grounds looking east with the Tomb approach in the foreground. Top: historic conditions with young trees and shrubs, winter 1932–1933; bottom: existing conditions, spring 2022. (Top: (The Society of the Honor Guard, Tomb of the Unknown Solider, https://tombguard.org/guards/larry-seaton; bottom: Detail of Arlington National Cemetery photograph by Elizabeth Fraser)

SUMMARY OF EXISTING NATIONAL REGISTER DOCUMENTATION

Arlington National Cemetery was listed in the National Register of Historic Places in 2014. The documentation classifies the cemetery, including Memorial Amphitheater and its surrounding grounds, as a district of 624 acres with boundaries that include all of the cemetery along with Memorial Bridge, Memorial Avenue, and the Hemicycle (Women in Military Service for America Memorial). The district is under the administration of the Army and National Park Service and includes the prior National Register listings for Arlington House and the Memorial Bridge corridor.

The district is documented at a national level of significance under National Register Criteria A, B, and C in the areas of Military, Landscape Architecture, Politics/Government, and Architecture, and meets Criteria Considerations D, F, and G. The overall period of significance begins with the cemetery's establishment in 1864 and extends through the present, to recognize ongoing military burials and memorials significant under Criterion A in the areas of Military and Politics/Government. The period of significance under Criterion C in Landscape Architecture and Architecture also begins in 1864 with the initial layout of burial areas but ends in 1966 with the design of the cemetery expansion east of Eisenhower Drive. The form lists 63 contributing resources, and zero non-contributing resources, reflecting the ongoing period of significance. [1]

Section 8 (Statement of Significance) – Memorial Amphitheater Grounds

The Memorial Amphitheater grounds reflect the historic significance of Arlington National Cemetery under National Register Criterion A in the area of Military history through its four burial areas: Sections 35, 46 (part), and 48 (ca. 1955) and Section 7A (ca. 1980), along with the Tomb of the Unknown Soldier (1921/32) and World War II and Korean War crypts (1958), inventoried as the Tomb of the Unknowns. These graves, along with four memorials (Iran Rescue, Space Shuttle Challenger, Space Shuttle Columbia, and Third Infantry Division), are documented as being within the ongoing period of significance under Criterion A.[2]

Under Criterion C, the National Register documentation identifies Memorial Amphitheater designed by Carrère and Hastings, and the Tomb of the Unknown Soldier and its approaches designed by Lorimer Rich and Thomas Hudson Jones, as significant under Criterion C in the areas of Architecture and Landscape Architecture as part of the City Beautiful/Beaux-Arts additions to the cemetery that were shaped by the McMillan Plan and the Commission of Fine Arts. The period of significance for these additions is documented as ongoing as part of the district, but the narrative states that under Criterion C, the period of significance

extends to 1966. The narrative does not describe significance under Criterion C associated with Memorial Amphitheater and the Tomb between 1915 and 1932.[3]

Section 7 (Description of Resources) – Memorial Amphitheater Grounds

The Arlington National Cemetery Historic District National Register documentation refers to a 2011 National Register program white paper entitled "National Register Eligibility of National Cemeteries – A Clarification of Policy," which states that "resources contribute to the cemetery's significance regardless of their age, function, or administrative role."[4] Based on this, the Arlington National Register documentation identifies all countable resources in the cemetery as contributing but does not inventory and evaluate minor objects (small-scale features) of recent vintage.[5]

Within the Memorial Amphitheater grounds, the National Register documentation identifies the following contributing resources and associated features:

- Arlington National Cemetery (1 site). Narrative description includes topography, vegetation (trees, other plantings around Memorial Amphitheater), circulation systems (Memorial Drive, Roosevelt Drive, pedestrian ways, Wheaton Lot), viewsheds (Memorial Amphitheater to U.S.S. Maine Memorial, Memorial Amphitheater to the east), groupings of headstones (burial sections 7A, 35, 46, 48), and small-scale features (benches, water fountains, trash receptacles, posts and chains, information signs of recent vintage). These features are not individually inventoried or described in detail, and are also not evaluated for their contribution to the significance of the district.[6]
- Memorial Amphitheater (1 building). The narrative describes the Tomb approach and views to monuments in Washington and to the Woodhull Memorial Flagstaff.
- Crook Walk (1 structure).
- Memorials (Objects). Inventoried memorials within the Memorial Amphitheater grounds include the Korean War Veterans Memorial (bench), Iran Rescue, Challenger and Columbia shuttle memorials, and Third Infantry memorial. Memorial trees and their markers are described in the narrative as part of Objects at Arlington ("memorials, memorial graves, and headstones"), but are not counted as a resource.
- Tomb of the Unknowns (Tomb of the Unknown Soldier) (1 Object). Description includes the sarcophagus and the World War II and Korean War crypts.
- Headstones (Objects, not counted).[7]

NATIONAL REGISTER RECOMMENDATIONS

This section provides recommendations for updating the significance and resource inventory for the Memorial Amphitheater grounds as part of a future update to the Arlington National Cemetery Historic District National Register documentation based on the findings of this Cultural Landscape Report and National Register guidance. These recommendations, which do not address all areas of significance, are reflected in the cultural landscape evaluation in the next section of this chapter.[8]

Section 8 Recommendations

In keeping with the guidance in National Register Bulletin 15, Criteria Consideration D (Cemeteries) and prior findings of the Virginia State Historic Preservation Officer as applied to national cemeteries, it is recommended the future updates to the National Register documentation for Arlington National Cemetery address the following recommendations that are pertinent to management of the Memorial Amphitheater grounds:

- Revise the ongoing period of significance (1864–present) under Criteria A and B to be applicable only to the graves and associated grave markers and immediately surrounding landscape (burial section limits), along with military memorials.[9]
- The period of significance under Criterion C in the areas of landscape architecture and architecture,currently documented in the National Register as 1864–1966, should be narrowed to 1915–1932 for the Memorial Amphitheater grounds to reflect the significant design and construction of Memorial Amphitheater and the Tomb of the Unknown Soldier and its approaches. Based on research for this cultural landscape report, no above-ground resources remain from prior to the construction of Memorial Amphitheater in 1915, and post-1932 redesign and additions, apart from graves and memorials that reflect military history and/or politics/government, do not meet the National Register criteria for significance in design. The addition of the World War II and Korean War crypts at the Tomb of the Unknown Solider along with the associated expansion of the Tomb plaza in 1958 contribute under Criterion A.

Additional research is needed to determine if there is significance and integrity to the Memorial Amphitheater grounds and Arlington National Cemetery as a whole in reflecting the social history of underrepresented communities. This could include the formerly enslaved Freedman families that farmed the site prior to the development of Memorial Amphitheater, the enslaved people who maintained the Arlington plantation and made possible the landscape that the Army acquired in

1864 for the establishment of the national cemetery, and the segregated burials in Sections 19 and 27.

Section 7 Recommendations

In keeping with adjustments to the periods of significance, it is recommended that the National Register resource inventory be updated to reflect the findings from this cultural landscape report as detailed in Table 3 (landscape feature inventory). The National Register resource evaluation should more thoroughly inventory resources and associated landscape features to better inform resource management.

EVALUATION OF HISTORIC INTEGRITY

Integrity as defined by the National Register is the ability of a property to convey its significance through physical resources, as recognized through seven aspects: location, design, setting, materials, workmanship, feeling, and association.[10] The following evaluation is based on the recommended period of significance for the landscape of the Memorial Amphitheater grounds from 1915 to 1932 under Criterion C. Evaluation of integrity for graves and memorials under the overall period of significance that extends to the present under Criterion A is not addressed here, since those portions of the landscape retain historic integrity.

This evaluation of the historic integrity does not reflect the history of the landscape prior to construction of Memorial Amphitheater in 1915, notably the history of the Freedman's farms, because the above-ground resources from that history do not exist and therefore do not retain integrity—the site was thoroughly reshaped, although there may remain subsurface archaeological traces.

Location

Location is defined by the National Register as the place where the historic property was constructed or the place where the historic event occurred. The Memorial Amphitheater grounds retain all of the property historically associated with the landscape.

Evaluation: Retains integrity of location.

Design

Design is defined by the National Register as the combination of elements that create the form, plan, space, structure, and style of a property. The Memorial Amphitheater building retains its historic design, except for modification of the front of the reception building (viewing terrace) dating to 1975, and addition of two access ramps in 1980 and 2022. The grounds retain their overall historic design defined by an inner perimeter walk that forms an extension of the architecture into the landscape, and the Tomb plaza with its outer approach walks

and approach mall terminated by a lower terrace. Plantings also continue to convey a predominance of deciduous shade trees. Changes in design since 1932, most of which occurred beginning in 1975, include removal of one of two parking areas at the Tomb approach, removal of the planted island in front of the west portal, realignment and extension of walks, addition of multi-colored flagstone pavement on the walks, and loss of hedges that provided formal character and spatial definition to walks and drives. Groves of flowering trees and showy flowerbeds were added beginning in 1975, contrary to the original design intent and guidance of the War Department and Commission of Fine Arts to maintain the simple and solemn character of the landscape. In addition, a portion of Section 46 and numerous minor memorials have been added within the former grave and memorial exclusion area that extended 250 feet out from Memorial Amphitheater, which was in effect from 1921 to 1960. Despite these changes, the historic design of the landscape in terms of overall character remains.

Evaluation: Retains integrity of design.

Setting

Setting is the physical environment of a property, and in particular the general character of a place. Arlington National Cemetery continues to surround the Memorial Amphitheater grounds as it has since completion of the Tomb in 1932, but much of the open ground has been converted to burial space. This is consistent with the historic use of the cemetery and mostly part of its intended development. The relationship of Memorial Amphitheater to the grand procession from the Capitol, through the National Mall, across Memorial Bridge, and through the cemetery along Roosevelt Drive remains, but has been diminished due to changes in circulation patterns and loss of views to the National Mall from the east front and Tomb approach due to growth of trees. In the broader setting visible in part from Memorial Amphitheater, the introduction of highways, Regan National Airport, and the Pentagon has changed the once rural character of the setting. While the Memorial Amphitheater grounds retains integrity of its immediate setting, the larger context has undergone substantial change since 1932, but little of this is visible from Memorail Amphitheater.

Evaluation: Retains integrity of setting.

Materials

Materials are the physical elements that give form to a historic property. Memorial Amphitheater, its east terrace wall, the Tomb of the Unknown Soldier, and the main Tomb approach including the lower terrace and Roosevelt Fountain retain historic white marble, gray and pink granite, and bluestone. Built materials introduced since 1932 include multi-colored flagstone pavement on the walks (Carrère and Hastings originally specified a similar pattern of flagstone), and bronze and black-painted metal for furnishings. Wood mulch has been introduced

along walks and in rings around trees. Vegetation materials that are consistent with the historic period include American elm, European linden, Northern red oak, pin oak, European linden, yew, and mown turf grass. Species added after 1932 that are compatible in character include Japanese zelkova and sycamore. Many species with a different character have been introduced since 1932, notably sheared Japanese pine, Colorado blue spruce, flowering trees (magnolia, cherry, dogwood), flowering spring bulbs, flowering annuals, various groundcover species, and herbaceous shade perennials. While there has been substantial change in vegetation materials, the dominant historic built materials—marble and granite—remain.

Evaluation: Retains integrity of materials.

Workmanship

Workmanship is the physical evidence of the crafts and methods of construction used during the historic period. The Memorial Amphitheater grounds retain historic workmanship in the masonry of Memorial Amphitheater, in the sculpture of the Tomb of the Unknown Soldier, and in the inscriptions on grave markers and memorials. Workmanship has been lost through the removal of sheared beech, boxwood, and hemlock hedges that once lined the Tomb approach, walks, and drives. While horticultural workmanship has changed since 1932, overall, the Memorial Amphitheater grounds still convey historic workmanship through the primary built resources.

Evaluation: Retains integrity of workmanship.

Feeling

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time resulting from the presence of physical features that, taken together, convey the property's historic character. The Memorial Amphitheater grounds continue to convey the majesty of its commemorative intent evident in the architecture of Memorial Amphitheater, the Tomb of the Unknown Soldier, and the central Tomb approach. In the landscape, the character promoted by the original designers and the historic guidance of the Commission of Fine Arts—that the landscape be characterized by formality and solemnity, and by quiet, simplicity, and reverence—has been diminished through the loss of the original planting palette of shade trees and sheared evergreen hedges, and the introduction of showy flowerbeds, exotic and flowering trees, and clutter of furnishings (notably barriers). Redesign of circulation patterns has diverted pedestrians away from the Tomb approach that was intended to give visitors a feeling of solemn grandeur. In addition, the encroachment of burial section 46 west of Memorial Drive and addition of many minor memorials within the former grave and memorial exclusion area (1921–1960) dilutes the singular commemorative feeling that was historically intended for Memorial Amphitheater—as its architect

Thomas Hastings intended, that it be "unrelated to other monuments" and "clear of encroachments."[11] While Memorial Amphitheater retains its historic feeling, the grounds have overall lost historic feeling.

Evaluation: Does not retain integrity of feeling.

Association

Association is the direct link between an important historic event or person and a historic property. Memorial Amphitheater and its surrounding grounds remain U.S. Army property and retain their historic commemorative and funerary use. While Arlington evolved into the premier unit of the National Cemetery System, it was separated from the system in 1973 and today most national cemeteries are under separate administration of the Department of Veterans Affairs and the Department Interior. Despite this, Arlington National Cemetery, including Memorial Amphitheater and the Tomb of the Unknown Soldier, is still widely understood as the foremost national cemetery and premier memorial to the military history of the United States.

Evaluation: Retains integrity of association.

Summary Evaluation of Integrity

The Memorial Amphitheater grounds retain integrity of location, design, setting, materials, workmanship, and association, in support of the national cemetery's historic significance under Criterion A as reflected by ongoing commemorative events and high visitation. Changes in circulation, vegetation, and small-scale features have altered the historic character of the landscape as developed through 1932, and in particular the landscape's historic feeling that the Commission of Fine Arts defined as "quiet, simplicity, and reverence."[12]

CULTURAL LANDSCAPE EVALUATION

This section evaluates the historic characteristics of the designed landscape of the Memorial Amphitheater grounds by comparing historic conditions through completion of the Tomb of the Unknown Soldier (1932) with existing conditions (2022). The evaluation is structured by landscape characteristics—the broad aspects both tangible and intangible—that are defined in the National Park Service *Guide to Cultural Landscape Reports* (1998). Those applicable to the Memorial Amphitheater grounds include Natural Systems and Features, Spatial Organization, Land Use, Circulation, Topography, Vegetation, Buildings and Structures, Constructed Water Features, Views and Vistas, Small-Scale Features, and Archeological Sites.[13]

An evaluated inventory of all landscape features, which are manageable resources associated with a landscape characteristic, such as a road under Circulation, is provided in summary format in Table 3. Each feature is mapped on the Existing Conditions plans in chapter 2 (dwgs. 2.1, 2.2, and 2.3).[14] Features are evaluated as contributing or non-contributing to the historic character of the cemetery, or unevaluated if there is insufficient information to make a determination. Table 3 does not include an inventory of missing historic features, but these are described in the landscape characteristic narratives.

All graves and their immediately surrounding landscape—burial areas with grave markers), together with military memorials, are considered contributing to the historic significance of Arlington National Cemetery regardless of age. The burial areas and memorials are therefore not evaluated for their change in historic character, but they are evaluated for their relationship to the historic designed landscape associated with Memorial Amphitheater.

NATURAL SYSTEMS AND FEATURES

Natural Systems and Features are the natural aspects that characterize a landscape and have influenced its development, such as geomorphology, hydrology, climate, flora, and fauna. Built landforms are described under Topography, and managed flora is described under Vegetation.

Historic Condition (to 1932)

Development of the southern expansion of Arlington National Cemetery begun in the early 1890s modified the natural topography, hydrology, and remnant unmanaged plant communities that had existed at the Freedman's farms or grown in after the residents were evicted in the late 1880s. An intermittent stream that drained the valley between a rise to the south where Fort McPherson had stood during the Civil War, and the rise to the north where Memorial Amphitheater was constructed. The stream was lined by shrubby riparian vegetation until grading across the area was undertaken around 1905. At this time, the stream was replaced by a long concrete gutter that remained through the completion of the Tomb in 1932.

Evaluation

The natural landform of Arlington Ridge, which allows elevated views from Memorial Amphitheater east to Washington, remains the primary natural characteristic of the landscape, and is largely unaltered since the end of the historic period in 1932. No unmanaged, natural plant communities characterized the Memorial Amphitheater grounds by 1932. An intermittent stream was still visible by 1932, although it had been channeled into a concrete gutter, but was hidden in an underground pipe around 1955 as part of the development of

Section 35. Overall, as a completely maintained landscape, natural features are a minor characteristic of the Memorial Amphitheater grounds.

SPATIAL ORGANIZATION

Spatial Organization is the three-dimensional character of a landscape formed by the ground, vertical, and overhead planes.

Historic Condition (to 1932)

The spatial organization of the Memorial Amphitheater grounds as initially developed by 1920 according to the design of Carrère and Hastings was characterized by perimeter and axial spaces that extended the formal architecture into the landscape. Beyond these spaces, the landscape had an informal character with no distinct spatial definition, in keeping with the character of the older portions of the national cemetery. The perimeter was defined by open turf around the building and low border hedges along the inner perimeter walk; the north and south portal axes by walks lined by low border hedges and rows of conical evergreens; and the west portal by a drive that defined an entry court defined by a spur drive and turf island with hedges and symmetrical shrubs (fig. 3.2). The east portal or reception building had the most formal space—an entry court to the building defined by the building portico, approach road, and a long terrace bordered by a balustrade that was open to eastern views to Washington, D.C. This space was altered through installation of a granite-paved plaza in 1932 as part of the completion of the Tomb. The eastern side of the space was opened through replacement of the central terrace balustrade with monumental steps that led to new spaces for the approaches to the Tomb. These included a central axial approach framed by 22-foot-high sheared beech hedges that extended to the Tomb plaza along the sides of the monumental steps (fig. 3.3). The eastern terminus of this linear space was an entry court along Roosevelt Drive defined by piers, walls, and sheared hedges that opened to a bow-shaped terrace that overlooked views to Washington, D.C.



Figure 3.2. Top: The Memorial Amphitheater grounds looking east across Memorial Drive showing formal spaces defined by vegetation and circulation along the perimeter and at the portals of the building, ca. 1925. Bottom: Present character that shows loss of defined spaces such as the entry island at the west portal, and weakening of spaces around the perimeter due to loss of hedges, 2022. (Library of Congress, pnp_thc_5a35000-5a35876u; Arlington National Cemetery photography by Elizabeth Fraser)

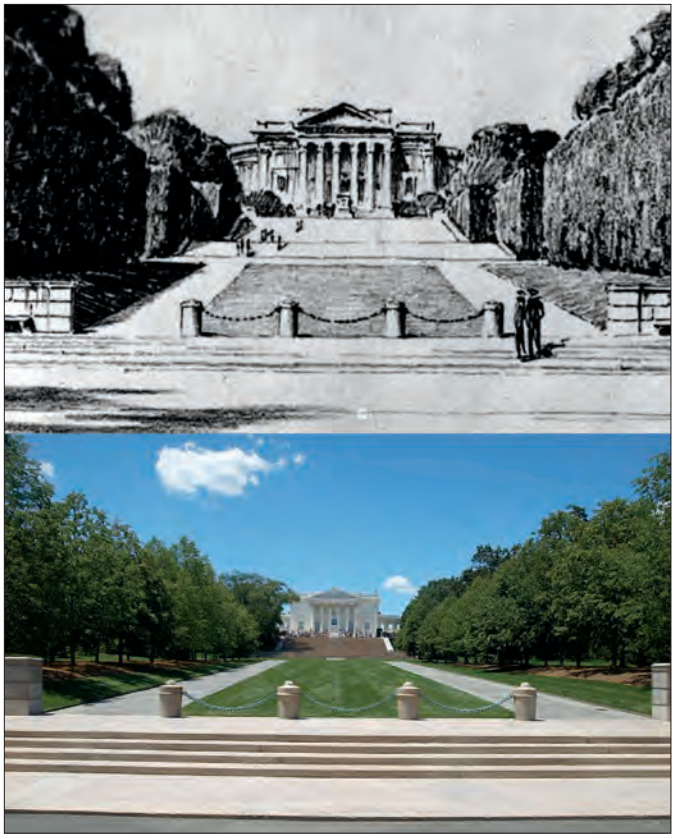


Figure 3.3. Top: The main Tomb approach showing hedge-enclosed space that extended from an entry court along Roosevelt Drive, from a rendering prior to construction, ca. 1930. Bottom: Existing conditions (2022) showing retention of the approach space, but less definition due to loss of hedges and growth of trees to either side of the monumental steps. (Detail, Schell Lewis rendering of Lorimer Rich design, ANC Historical Research Collection, box 4 Memorial Amphitheater; SUNY ESF)

Evaluation

Since 1932, the spatial organization of the Memorial Amphitheater grounds continues to be dominated by Tomb plaza and the approach to the Tomb from Roosevelt Drive. The inner perimeter and axes from Memorial Amphitheater have lost some of their formal spatial character that was an extension of the building due to removal of border hedges and shrubs. The spatial definition of the approach has been weakened due to removal of hedges along Roosevelt Drive and bordering the lower terrace, and by loss of the western third of the approach hedge, now referred to as the linden allée, along the middle terrace and monumental steps (see figs. 3.2, 3.3). The recently replanted lindens will be sheared once the trees mature, but will not extend to the ground as the beech hedge once did. Overall, the grounds outside of the Tomb plaza and approach retain their informal character with no major defined spaces.

LAND USE

This characteristic refers to the form and association of a landscape resulting from its function and use.

Historic Condition (to 1932)

Memorial Amphitheater was conceived as a memorial to the U.S. war dead and sacrifices of the nation's Armed Forces, and as the main ceremonial gathering area for Arlington National Cemetery, in place of the 1873 Tanner Amphitheater. Originally designed to honor all U.S. wars, the building's construction was authorized in 1913 and work continued through World War I. Honoring the sacrifices of that latest war was accomplished through the interment of an unknown solider on the east terrace at the front of the building in 1921.

The grounds within 250 feet of Memorial Amphitheater were designated as a grave and memorial exclusion area in 1921 to maintain the singular commemorative purpose of Memorial Amphitheater and its setting defined by quiet, simplicity, and reverence. The inner grounds close to the building were designed with walks to accommodate public visitation, which greatly expanded following addition of the Tomb in 1932. The outer grounds to the north and south of Memorial Amphitheater were designed with lawn and shade trees to integrate with the surrounding landscape of Arlington National Cemetery. The grounds to the east, facing Washington, D.C. were designed as the main, ceremonial entrance

to Memorial Amphitheater in the initial landscape design completed in 1920. This use was reinforced through the addition of the Tomb and completion of the approaches, including two parking lots, in 1932.

Evaluation

Since 1932, the commemorative and ceremonial use of Memorial Amphitheater, and its ownership and management by the U.S. Army, has remained consistent. The grounds continue to accommodate public visitation, although major increases since the 1960s have led to the addition of many barriers, signs, and other furnishings to accommodate and control crowds. Land uses introduced since 1932 include burials that began with establishment of Sections 35 and 46 in the outer grounds around 1955. The repeal of the 1921 grave and memorial exclusion area in 1960 led to burials within 250 feet of Memorial Amphitheater west of Memorial Drive in section 46, and to the addition of minor memorials, including six military monuments and eleven memorial trees within the exclusion area since 1970. While these uses introduced since 1932 are not significant to the historic designed landscape, the associated monuments, trees, and markers are historically significant under National Register Criterion A. This area of significance also covers the World War II and Korean War crypts added to the Tomb of the Unknown Soldier in 1958; and the third crypt added in 1975 and rededicated in 1998 to honor service members missing in action, all of which are consistent with the historic commemorative use of the Memorial Amphitheater grounds.

CIRCULATION

Circulation is comprised of the spaces, features, and materials that constitute systems of movement in the landscape.

Historic Condition (to 1932)

The Memorial Amphitheater grounds as completed in 1920 featured both pedestrian and vehicular circulation. The building was ringed by a perimeter gravel walk that mirrored the oval shape of the building, and there were axial gravel walks from the north and south portals. The axial walk from the north portal was extended north toward Arlington House with construction of the Crook Walk around 1925. The main entrance road to Memorial Amphitheater that approached from the east off Farragut Drive split to form a broad loop that ascended the east terrace to the front of the reception building. Roads looped around the building back to Memorial Drive, where a short loop road provided access to the west portal. The completion of the Tomb and construction of its approaches in 1932 changed this circulation system. The main approach road on the east was replaced with a long, axial pedestrian approach that led to the monumental steps at the Tomb of the Unknown Soldier (fig. 3.4). Two outer loop walks, roughly following the alignment of the former loop road, provided additional routes to reach the Tomb plaza and also extended to the north and

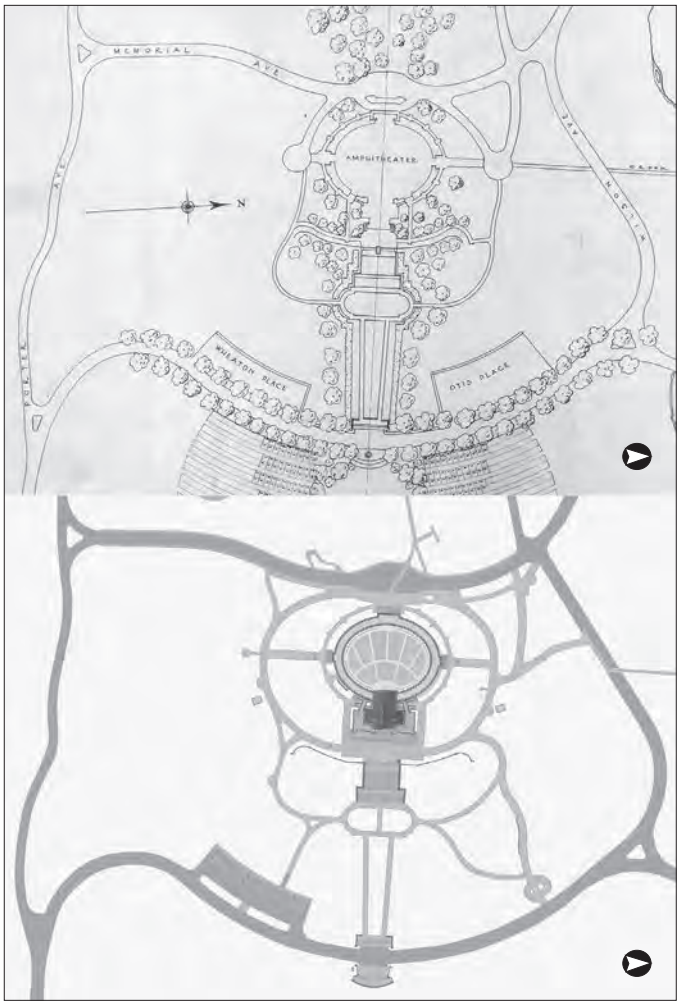


Figure 3.4. Top: Pedestrian and vehicular circulation in the Memorial Amphitheater grounds upon completion of the Tomb approaches (pedestrian shown by narrow lines), 1932. Bottom: Current (2022) pedestrian circulation (light gray) within the surrounding cemetery drives (dark gray). (Quartermaster General, "Proposed Development, Vicinity of Amphitheater" [burial sections 6 and 7], 1931; SUNY ESF)

south approach roads that were terminated at the north and south portals. Concurrent with the Tomb completion in 1932, a new cemetery road, Roosevelt Drive, was constructed to connect the Tomb approach. Two parking lots, Otis Place and Wheaton Place, were built symmetrically north and south of the central Tomb approach. Roosevelt Drive connected to the newly completed Hemicycle, Memorial Avenue, and Memorial Bridge over the Potomac River—the western end of a grand ceremonial route from the U.S. Capitol and National Mall.

Evaluation

Since 1932, circulation within the Memorial Amphitheater grounds has undergone several major changes. Toward the end of World War II, the gravel walks were resurfaced in multi-colored flagstone, in a pattern similar to the unrealized pavement Carrère and Hastings indicated on initial site plans. Many other changes were part of the 1975 grounds renovation. Interior roads were replaced with a new outer perimeter walk in a different alignment (see fig. 3.4). The entry drive and island to the west portal were removed along with the south end of the Crook Walk that connected on axis with the north portal. The Otis Place parking lot was removed, and a new walk was built in its place to serve as the main pedestrian entrance to Memorial Amphitheater for visitors walking up Roosevelt Drive from the recently built visitor center. Overall, circulation retains a similar physical character to what existed in 1932, including the main cemetery drives with concrete gutter-curbs. Uses, however, have changed since 1932 based in large part on a 1967 master plan that restricted vehicles and emphasized pedestrians. The most pronounced intangible change since 1932 has been the loss of the Tomb approach as the main entrance, as Carrère and Hastings, and Lorimer Rich, had intended. While the Tomb approach remains an entrance for major ceremonies, most visitors bypass it from the northeast or are dropped off via tram along Memorial Drive. Neither route allows visitors to experience the solemn grandeur of the Tomb approach; it is instead most often viewed as the backdrop to the Tomb.

TOPOGRAPHY

Topography is the three-dimensional configuration of the landscape related to built and modified landforms. Natural landforms are characterized under Natural Systems and Features.

Historic Condition (to 1932)

Construction of Memorial Amphitheater between 1915 and 1920 modified the natural landform but added only one major built landform: the east terrace that provided the platform for the approach road to the reception building. It was supported by a large retaining wall. Completion of the Tomb and its approaches in 1932 did not modify the east terrace landform. Two minor topographic features—berms for the beech hedge that framed the main approach—were added, and cuts were made into the hillside to provide room for the Wheaton Place and Otis Place parking lots off Roosevelt Drive.

Evaluation

Since 1932, there have been no substantial changes in the historic topography of the Memorial Amphitheater grounds. The bank along the western edge of Otis Place parking lot was modified when the parking lot was removed as part of the 1975 grounds renovation. The project also included minor grading as roads were removed and walks constructed or extended. Overall, the Memorial Amphitheater grounds retains its historic topography.

VEGETATION

Vegetation is comprised of trees, shrubs, vines, ground covers, and herbaceous plants that are managed or have particular cultural values. Natural and unmanaged vegetation is characterized under Natural Systems and Features.

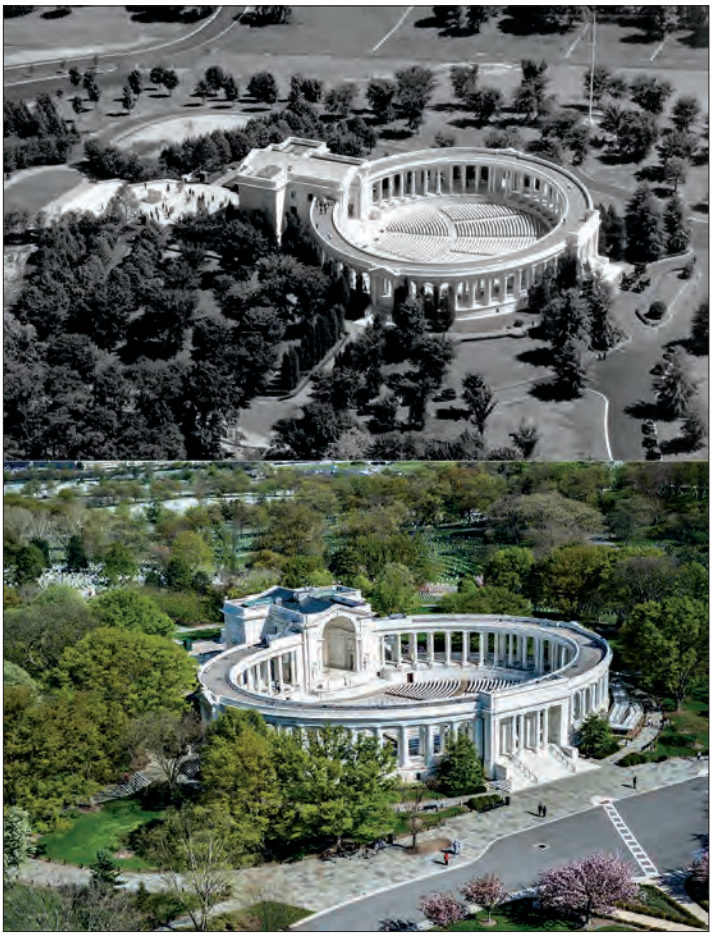


Figure 3.5. Top: Historic mix of formal and informal vegetation in the Memorial Amphitheater grounds looking southeast, 1932. Bottom: Present character of mostly informal vegetation throughout the grounds, along with flowering trees and flowerbeds, looking southeast, 2022. (ANC Historical Research Collection, aerial 1932_0526; Arlington National Cemetery, Elizabeth Fraser photograph)

Historic Condition (to 1932)

The original plantings for the Memorial Amphitheater, completed in 1920 and designed by Carrère and Hastings working with the Quartermaster General and Commission of Fine Arts, consisted of shrubs close to Memorial Amphitheater that echoed its formal architecture, and informal shade trees and lawn in the outer grounds intended to integrate the landscape with the neighboring older parts of Arlington National Cemetery (fig. 3.5). Shade tree species included sugar maple, Norway maple, pin oak, European linden, and American elm. The shrub plantings, which had a formal character dominated by evergreens to contrast with the white marble of the amphitheater, included low, sheared boxwood hedges along the walks, paired ball-shaped boxwood shrubs along the inner walk intended to



Figure 3.6. Top: The inner perimeter of the northwest quarter of Memorial Amphitheater showing plantings and lack of small-scale features (furnishings), 1920. Bottom: Close-up view of the same quarter showing loss of border hedges, installation of flowerbeds along the foundation, and addition of benches, water fountain, and bollard-and-chain barriers with mulch strips, 2021. (ANC Historical Research Collection, USC-F-2.. box 807, folder 1920; SUNY ESF)

frame unrealized marble seats, rounded yew shrubs at the east terrace and west portal, and conical Eastern redcedars clustered around the portals and reception building (fig. 3.6). An undulating evergreen border of hemlocks, Douglas-fir, and mountain pine lined the base of the east terrace wall, and allées of linden trees lined the approach road as it ascended the east terrace to the reception building. Two hemlock borders extended diagonally out from the main approach to frame the eastern views from the reception building. Construction of the Tomb approaches in 1931 included additional formal plantings, notably a 22-foot-tall double-row sheared hedge of European and American beech trees that framed the mall, middle terrace, and monumental steps along the main approach. Sheared hemlock hedges lined Roosevelt Drive from the parking lots to the Tomb approach entrance court (see fig. 3.1). These hedges also enclosed the sides of the lower terrace with Roosevelt Fountain.

Evaluation

Since 1932, plantings within the Memorial Amphitheater have undergone substantial change. Overall, shade trees and turf continue to dominate the outer grounds, but groves of fruit trees and understory plantings have been added, giving the landscape a more informal and showy character. In areas close to Memorial Amphitheater, the original formal plantings have been lost in large part, notably the hedges and shrubs along the walks, which were removed as part of the 1975 grounds renovation (the Army had ceased shearing the boxwood after World War II). This renovation also introduced informal groups of flowering trees, and ornamental evergreen groves to either side of the Tomb approach. The Army had stopped shearing the Tomb approach beech hedge in the 1930s and allowed it to grow into trees. By the 1970s, there were only scattered beech trees left, and those along the mall were replaced with an allée of linden trees in the 1975 renovation; the portion of hedge around the middle terrace and monumental steps was not replanted. The 1996 grounds renovation and subsequent years saw the introduction of flowerbeds along the foundation of the amphitheater and at the Tomb plaza (see fig. 3.6). The Army and Commission of Fine Arts had historically recommended against ornamental plantings as being out of character with the solemn purpose of Memorial Amphitheater. Overall, while shade trees remain a dominant feature of the landscape, the simple and formal character of the vegetation that historically extended the architecture of Memorial Amphitheater into the landscape has been lost. The loss of all or portions of the hedges that enclosed the central Tomb approach and Roosevelt Drive has likewise altered the

historic formal character of the landscape. Overall, vegetation retains the larger patterns that existed historically, but most of the formal details have been lost.

BUILDINGS AND STRUCTURES

Buildings and Structures are three-dimensional constructs, with buildings distinguished as features designed for human use. Subsurface structures, including drainage systems, are not evaluated because they are not visible in the landscape.

Historic Condition (to 1932)

Memorial Amphitheater was designed by Thomas Hastings of Carrère and Hastings in a Beaux-Arts neoclassical style using white Danby (Vermont) marble. Construction began on March 1, 1915, and the building was dedicated on May 15, 1920. Four entrances or portals provided connection with the surrounding grounds: two smaller Doric porticos at the north and south portals, a larger Doric portico at the west portal, and the original main entrance that faced east toward Washington, D.C. marked by a six-column Corinthian portico at the front of the two-story reception building (see figs. 3.1, 3.2). Each of the entrances featured sets of marble steps that extended to approach roads and a perimeter walk. The main approach road in front of the reception building was on a terrace supported by a large, neoclassical-style retaining wall built of gray Fox Island (Maine) granite, a material that Carrère and Hastings selected to wear better and be more visually compatible with the landscape than white marble. The wall was surmounted by a balustrade and had a central bowed section above a three-part blind arcade with two minor sets of steps at either end. The Tomb of the Unknown Soldier—a underground crypt topped by a marble plinth designed by Thomas Hastings and intended to support a future monument—was added to this terrace in 1921. Completion of the Tomb and redesign of the approach by architect Lorimer Rich required removal of the central section of the retaining wall in 1931 for construction of monumental steps. The new approaches included construction of neoclassical-style walls and piers at an entry court along Roosevelt Drive, and an adjacent stepped terrace that terminated the approach. In size, style, and materials, this stepped terrace mimicked the removed central section of the east terrace in front of the reception building.

Evaluation

Since 1932, there have been mostly minor architectural changes to Memorial Amphitheater. Those on the exterior include a marble terrace and enlarged steps in front of the reception building completed in 1975 to provide more space for visitors to view the Tomb and the Tomb Guards. Addition of an at-grade access ramp and a separate above-grade ramp structure have altered the appearance but required minimal changes to the building exterior. The monumental steps and the Tomb approach entry walls, piers, and lower terrace remain architecturally unchanged, although the loss of hedges along Roosevelt Drive have removed the

architectural extension of these structures into the landscape. Minor buildings and structures that have been added since 1932, including utility vaults and a stone retaining wall along a walk, are inconspicuous and have not changed the character of the landscape. Overall, buildings and structures remain a defining historic characteristic of the landscape.

VIEWS AND VISTAS

Views and vistas are prospects in the landscape, either natural or designed, with views defined as broad lines of sight, and vistas as controlled lines of sight with a defined focal point.

Historic Condition (to 1932)

Memorial Amphitheater's four entrances or portals became the axes for four primary views and vistas into the surrounding landscape. The most prominent was the east view from the reception building, the original front of Memorial Amphitheater. The importance of this view was reflected in the stepped terrace in front that featured a bow-shaped central section from which visitors could enjoy the view to Washington, D.C. The visual connection to the National Mall and the nation's seat of government was one of the reasons the Tomb of the Unknown Soldier was placed on the terrace in 1921.[15] With completion of the Tomb and its approaches in 1932, a second eastern view toward the National Mall was formed with the addition of the lower terrace that terminated the east end of the approach. Lorimer Rich maintained the primary view from the Tomb through the use of a sheared beech hedge along the approach that was to be maintained at 22 feet high so as not to obstruct the view (fig. 3.7). The second primary view was from the west portal to the U.S.S. Maine Memorial, which Carrère and Hastings' site design originally reinforced through plantings, walkways, and a terrace that were never realized. The other two primary views were from the south portal to the Woodhull Memorial Flagstaff dedicated in 1924, and from the north portal along the Crook Walk to Arlington House built about 1925.

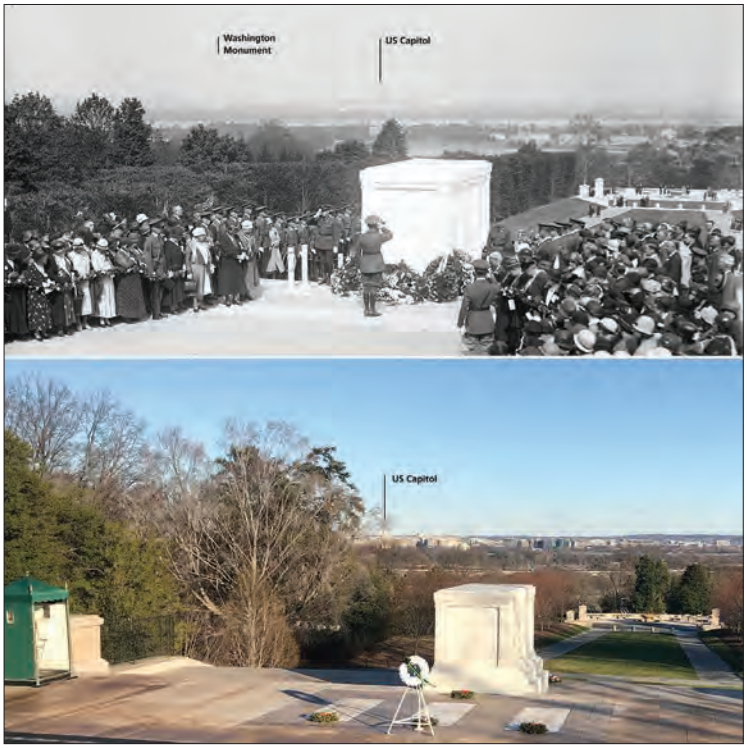


Figure 3.7. Top: The east view from Memorial Amphitheater and the Tomb toward the National Mall, ca. 1933. Bottom: The same view showing obstruction due to growth of trees north of the Tomb approach, 2020. (Library of Congress, pnp-hec-36800-36824u; SUNY ESF)

Evaluation

Four of the five historic views and vistas from Memorial Amphitheater remain today but have become obstructed or less prominent. The one that has been lost

is the vista from the North Portal to the Crook Walk. The vista to the U.S.S. Maine Memorial, which was never as prominent as originally intended by Carrère and Hastings, is discernable, but informal walkways and fruit trees along Memorial Drive divert attention from the axis. The south portal vista to the Woodhull Memorial Flagstaff is obstructed by tree canopy. The view of monuments on the National Mall from the Tomb approach lower terrace remains but is less expansive than it was historically (1931 and 1967 plans to create an axial view through the cemetery due east were never realized). The most important view in the landscape—from the Tomb of the Unknown Soldier northeast toward the National Mall—has become obstructed due to growth of trees north of the monumental steps and Tomb approach, including beech trees that are remnants of the original approach hedge. The U.S. Capitol is still visible at the edge of the canopy from a portion of the Tomb plaza, but the Washington Monument is not visible (see fig. 3.7). Views due east are still open but take in East Potomac Park and Southwest Washington, not the National Mall. The Potomac River can be seen in winter months. Overall, views and vistas are part of the historic design significance of the landscape, but have lost historic character.

CONSTRUCTED WATER FEATURES

Constructed water features are the built features and elements that use water for aesthetic or utilitarian functions in a landscape.

Historic Condition (to 1932)

Carrère and Hastings' site design for Memorial Amphitheater as developed by 1915 included fountains at either end of the east terrace at the main approach, but these along with marble seats and sculpture were omitted from the final site design. Lorimer Rich's plan for the Tomb approach originally featured a flagstaff at the entry court along Roosevelt Drive. The Army requested this be removed and, in its place, Rich designed a large granite fountain that became known as the Roosevelt Fountain. It featured a bowl with a bronze spout that formed a focal point at the entrance to the Tomb approach.

Evaluation

Since 1932, no additional constructed water features have been added as aesthetic features in the landscape. There are several water fountains added as part of grounds renovations in 1975 and 1996. Roosevelt Fountain remains unaltered, but due to loss of the Tomb approach as the main entrance for most visitors, it lacks the prominence it had historically.

SMALL-SCALE FEATURES

Small-scale features are furnishings and other details in the landscape defined by their size relative to the overall landscape. Small-scale features may serve aesthetic or utilitarian functions.

Historic Condition (to 1932)

Carrère and Hastings' site design for Memorial Amphitheater as developed by 1915 included sculptural works along the four axes, marble seats along the inner perimeter walk, and two fountains and bollard-and-chain barriers at the main approach, all in keeping with the Beaux-Arts classicism of the building. The only furnishings included in the final site plan were marble seats along the perimeter walk, which were ultimately excluded from the final construction, but the niches along the walk were built (see fig. 3.6). In 1924, a flagstaff designed by Thomas Hastings was added as a memorial south of the south portal. Lorimer Rich's design for the Tomb approach as built in 1931 included neoclassical-style stone benches on the middle landing of the monumental steps, at the approach entry court along Roosevelt Drive, and on the lower terrace. No signs, barriers, or other small-scale features were on the grounds by 1932, aside from a small marker near Memorial Drive at the tree that memorialized the mother of the Unknown Soldier. A moveable post-and-chain railing around the Tomb, designed by Rich, was also added soon after the Tomb's completion in 1932.

Evaluation

Since 1932, numerous small-scale features have been added to the Memorial Amphitheater grounds, mostly to accommodate increased visitation. Many have also been added due to expansion of burial areas and addition of memorials (monuments and memorial tree markers), some of which extend into the former grave and memorial exclusion area (1921–1960) that extended 250 feet out from Memorial Amphitheater. Other additions included bronze railings installed around the Tomb plaza as part of its 1958 expansion, and informal-style benches, water fountains, and barriers as part of the 1975 grounds renovation. The 1996 grounds renovation replaced these with a more formal style of furnishings and added signs and ornamental bollard-and-chain railings along heavily used walkways (see fig. 3.6). Other railings and barriers were added along the outer walks and at the base of the monumental steps. These post-1932 features have no historic design significance, and some take away from the historic simplicity and solemnity of the landscape. Minor memorials, including military monuments and markers for memorial trees added after 1970, do not contribute to the landscape's historic design significance, but are associated with Arlington's significance in military history.

ARCHEOLOGICAL SITES

Archeological Sites are parts of a landscape that contain surface or subsurface remnants related to historic or prehistoric land use.

Historic Condition

Designed as a highly maintained landscape, ruins or other archaeological features were not characteristic of the Memorial Amphitheater grounds during the historic period. Human remains, however, are a key part of the cemetery's purpose. The first introduced into the Memorial Amphitheater grounds was the Unknown Soldier of World War I interred on the east terrace in 1921.

Evaluation

Above-ground archaeological sites have never been characteristic of the Memorial Amphitheater grounds. There may be abandoned infrastructure underground, including a septic system, and remains of the east terrace wall removed to build the monumental steps on the Tomb approach, but nothing is visible. The interment of the unknowns of World War II and the Korean War on the Tomb plaza in 1958, and the hundreds of U.S. service members interred on the grounds around Memorial Amphitheater beginning around 1955, are not visible, but their above-ground markers are prominent features (see Small Scale Features). All are important for their association with Arlington's significance in military history.

ANALYSIS AND EVALUATION ENDNOTES

1 Adam Smith, Megan Tooker, and Susan Enscore, U.S. Army Corps of Engineers, "National Register of Historic Places Registration Form, Arlington National Cemetery Historic District" (Unpublished report prepared January 2013, approved April 2014), 1-5.

2 National Register, Section 8, page 36. The memorials that do not commemorate military history are documented as significant in the area of Politics/Government.

3 National Register, Section 8, page 47.

4 National Register Bulletin 15, *How to Apply the National Register Criteria (Washington, D.C.: National Register Program, 1990, revised 1991, 36.*

5 National Register, Section 7, page 2.

6 National Register, Section 7, pages 3-7.

7 National Register, Section 7, pages 8, 16-17, 22-24, 29.

8 National Register guidance includes National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation* (1991)*, National Register Bulletin 41, Guidelines for Evaluating and Registering Cemeteries and Burial Places* (1992), and "National Register Eligibility of National Cemeteries—A Clarification of Policy" (National Register Program unpublished white paper prepared for the Department of Veterans Affairs, September 8, 2011).

9 The Virginia State Historic Preservation Officer concurred with this interpretation of the National Register Criteria, Criteria Consideration D, in response to review of the Cultural Landscape Report for Poplar Grove National Cemetery. See M. Amanda Lee, Commonwealth of Virginia Department of Historic Resources, to Julia Steele, Cultural Resource Manager, Petersburg National Battlefield, Re: DHR File No. 2007-1072, July 16, 2009. The 2011 "National Register Eligibility of National Cemeteries—A Clarification of Policy" interpretation of National Register Bulletin 15, Criteria Consideration D states "component resources contribute to the cemetery's significance regardless of their age, function, or administrative role." This interpretation needs to be clarified that it only applies to resources that continue to be developed as memorials to the military history of the United States (graves, commemorative works), not to all resources in a national cemetery.

10 *How to Apply the National Register Criteria,* 44-45.

11 Letter, Thomas Hastings to Secretary of War, May 13, 1913, RG42, Entry327, box 3, folder 1, National Archives I.

12 Commission of Fine Arts, *Annual Report, July 1, 1919, to June 30, 1921*, 115.

13 Robert R. Page, Cathy A. Gilbert, and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (Washington, D.C.: National Park Service, 1998), 53, 78.

14 This table includes feature name, period of significance/NR Criteria, evaluation status, historical data including dates of construction and alteration, and a thumbnail existing conditions graphic.

15 Minutes, Commission of Fine Arts, July 20, 1922: Commissioners were considering a monument on the unfinished Tomb pedestal, "so that it could be seen in silhouette from an open sky with a distant view of the Potomac and Washington…"

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
Natural Systems and Features (Map key: NSF)				
NS-1. Piped Intermittent Stream (dwg. 2.1)	Ongoing	Non-contributing (compatible)	**History:** A stream drained the valley between the Memorial Amphitheater site and Fort McPherson ridge. It was channeled into concrete gutter, ca. 1905; gutter removed and replaced with subsurface drainpipe during development of Section 35, ca. 1955. Includes several drain inlets and aligns with a corridor-void through burial section. **Evaluation:** The piped intermittent stream was altered after 1932 and is not visible in the landscape. While part of Section 35 (also Section 6), it does not form part of immediate grounds associated with graves and does not convey military history.	
Spatial Organization Features (Map key: SO)				
SO-1. Pedestrian Route Entrance Gathering Area	1915–1932	Non-contributing (compatible)	**History:** Circular gathering area along main entrance walk from visitor center completed in 1975, on site of former Otis Place parking area (1931). **Evaluation:** The gathering area is a non-historic feature. It is on the edge of the Memorial Amphitheater grounds and is inconspicuous.	
SO-2. Tomb Approach Lower Terrace (dwg. 2.3)	1915–1932	Contributing	**History:** Constructed 1931 as terminus of Tomb approach, with space defined by semi-circular stepped terrace, stone pavement, balustrade, and sheared hemlock hedges that terminated in curls to either side. The pavement features Pink Milford (Massachusetts) rectangular granite pavement on the upper level and steps, and cobblestone panels with stars on the lower level. Hedges removed as part of 1975 renovation and replaced with informal shrubs that left gaps in the spatial enclosure. **Evaluation:** The lower terrace space retains its built features, but its historic spatial character has been diminished due to removal of the hemlock hedges that enclosed the sides.	
SO-3. Tomb Approach Arrival Court (dwg. 2.3)	1915–1932	Contributing	**History:** Constructed 1931 as part entry space to Tomb approach defined by low walls and four piers, and by Roosevelt Drive lined by sheared hemlock hedges. Informal plantings and flowers replaced hedges in 1975 and ca.1996. **Evaluation:** The arrival court space retains its built features, but has lost its historic, formal enclosed spatial character and sense of arrival due to removal of the sheared hemlock hedges along Roosevelt Drive.	
SO-4. Tomb Approach Mall and Middle Terrace (dwg. 2.4)	1915–1932	Contributing	**History:** Constructed 1931 as formal, enclosed pedestrian corridor leading to monumental steps to the Tomb. Linear mall and oval-shaped middle terrace enclosed by sheared, 22-foot-high hedge of European and American beech that extended from Roosevelt Drive to the sides of the monumental steps. Hedge failed after 1932 and allowed to grow into trees. Replaced in 1975 with double-rows of sheared silver lindens that did not extend around the middle terrace and monumental steps. Lindens replaced in 2019 and planned for shearing as they mature. **Evaluation:** The Tomb mall and middle terrace retain their overall spatial limits, but have lost their historic, enclosed formal character due to loss of the sheared hedge along the middle terrace and monumental steps.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

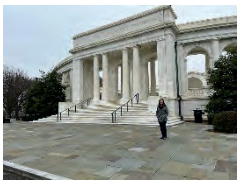
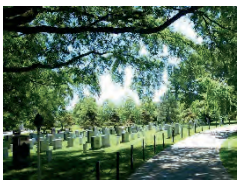
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
SO-5. Tomb Plaza (dwg. 2.2)	1915–1932, 1958	Contributing (Criteria A and C)	**History.** The Tomb plaza was originally built as the east terrace of Memorial Amphitheater that was an open space in front of the reception building defined by allées of linden trees along the approach road to the north and south and stepped terrace with a balustrade that was open to views east toward Washington. Addition of the Tomb in 1921 did not alter the space. In 1931, a plaza paved in granite, designed by Lorimer Rich, was built in place of the terrace and approach road in front of the Reception Building as part of the completion of the Tomb. The plaza space was defined by the plaza pavement, the open monumental steps to the east, and boxwood hedges along the perimeter of the plaza. In 1958, the plaza was expanded to the north and south. In 1975, the space was altered with the addition of a viewing terrace and steps in front of the Reception Building, minor expansion of the plaza, and removal of most of the border hedges. **Evaluation:** The Tomb plaza overall retains its historic spatial character defined by linden trees to the north and south, and the terrace balustrade and monumental steps to the east. Enlargement of the plaza in 1958 is associated with the historically-significant interment of the World War II and Korean War Unknowns. Addition of the viewing terrace in1975 altered the extent of the plaza, but not its overall spatial character.	 
SO-6. West Portal Arrival Court (dwg. 2.2)	1915–1932	Contributing	**History:** The arrival court at the west portal was completed in 1919 and consisted of an entry drive loop off Memorial Drive that formed a turf island planted with yew shrubs and boxwood border hedges. Carrère and Hastings' plans for a classical terrace on the opposite side of Memorial Drive, to enclose the arrival court, were not built. In 1975, the planted island was removed to create a flagstone-paved pedestrian area in front of the west portal. **Evaluation:** The overall space in front of the west portal remains an important arrival area but its historic spatial character has been lost due to removal of the planted island and drive. These changes diminish the sense of arrival and extension of the formal architecture into the landscape.	
Land Use Features (Map key: LU)				
LU-1. Burial Section 7A (dwg. 2.1)	Ongoing	Contributing (Criterion A)	**History.** Burial Section 7A was established after 1975 on the site of the Otis Place parking lot that was part of the Tomb approaches designed by Lorimer Rich and built in 1931. It is an officer section and contains a large percentage of private markers of various designs. **Evaluation:** Section 7A is significant for its association with the military history of the United States.	
LU-2. Burial Section 35 (dwg. 2.1)	Ongoing	Contributing (Criterion A)	**History.** Burial Section 35 was established in ca. 1955 on former open grounds with shade trees south of Memorial Amphitheater and was largely filled by 1975, outside of the 1921 grave and memorial exclusion area that extends 250 feet out from the amphitheater. Section 35 contains primarily government headstones. **Evaluation:** Section 35 is significant for its association with the military history of the United States.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
LU-3. Burial Section 46 (part) (dwg. 2.1)	Ongoing	Contributing (Criterion A)	**History.** Burial Section 46 was established in ca. 1955 on former open ground with shade trees west of Memorial Amphitheater within the axis between the west portal and U.S.S. Maine Memorial, and was largely filled by 1975. The eastern part of Section 46 extends into the 1921 grave and memorial exclusion area that extends 250 feet out from the amphitheater. Section 46 contains primarily government headstones. **Evaluation:** Section 46 is significant for its association with the military history of the United States. Its extension into the former grave and memorial exclusion area is consistent with the historic character of the national cemetery overall but does not reflect the historic grave and memorial exclusion area.	
LU-4. Burial Section 48 (dwg. 2.1)	Ongoing	Contributing (Criterion A)	**History.** Burial Section 48 was established in ca. 1955 on former open ground with shade trees north of Memorial Amphitheater and was largely filled by 1975, outside of the 1921 grave and memorial exclusion area that extended 250 feet out from the amphitheater. Section 46 extends up to and partially into the former alignment of Crook Walk removed in 1975. Section 48 contains mostly government headstones. **Evaluation:** Section 48 is significant for its association with the military history of the United States.	
Circulation Features (Map key: C)				
C-1. Audie Murphy Gravesite Walk	1915–1932	Non-contributing (compatible)	**History:** As part of the 1996 grounds renovation or in the years following, a short, flagstone-paved loop walk with steps was built off Memorial Drive around one of the oaks planted as part of the original development of the Memorial Amphitheater grounds. The trail replaced an unpaved social trail to the gravesite of Audie Murphy in Section 46. Murphy was a World War II Medal of Honor veteran, as well as an actor and songwriter, who died in 1971. **Evaluation:** The walk to the Audie Murphy gravesite has no historic design significance and is not part of the grounds associated with the gravesite that is significant under National Register Criterion A. It is inconspicuous within the larger grounds surrounding Memorial Amphitheater.	
C-2. Basement Ramp (dwg. 2.2)	1915–1932	Non-contributing (compatible)	**History:** At-grade ramp adjacent to the amphitheater foundation in southeast quadrant built in 1981; leads to lift within amphitheater that accesses the arcade level. Includes bronze railings and semi-circular apron off the inner perimeter walk and is screened by yew shrubs. **Evaluation:** The accessible ramp has no historic design significance but is inconspicuous in the landscape and does not detract from the symmetry of Memorial Amphitheater.	
C-3. Central Tomb Approach Walks (dwg. 2.3)	1915–1932	Contributing	**History**. Lorimer Rich's design for the central walks on the Tomb approach featured two parallel walks that defined a turf mall and formed a perimeter walk around the oval middle turf terrace. The walks featured Pennsylvania bluestone pavement of different hues laid in a repeating geometric pattern; bluestone curbs and oval iron grate drain inlets added along the mall walks. As part of the 1975 grounds renovation, a multi-colored flagstone walk was built across the center of the middle terrace (see C-8). The turf middle terrace was paved in asphalt in ca. 1980, and the asphalt was removed in the 1996 grounds renovation.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			Evaluation: The central Tomb approach walks retain their historic alignment, pavement, curbs, and drain inlets. Addition of the flagstone walk across the center of the middle terrace detracts from the historic character of the Tomb approach circulation.	
C-4. Crook Walk (dwg. 2.1)	1915–1932	Contributing (National Register resource) Non-Contributing: 1975 section (incompatible)	**History.** The Crook Walk was built in ca. 1925 and formed an axis from the north portal of Memorial Amphitheater toward Arlington House. As part of the 1975 grounds renovation, the portion of Crook Walk south of Wilson Drive was realigned away from the axis with the north portal and a dog-leg crosswalk was created. **Evaluation:** Crook Walk is part of the historic development of the Memorial Amphitheater grounds and the national cemetery, but the 1975 section is not significant. The loss of the axis with the north portal detracts from the historic character of the landscape. The historic main part of Crook Walk was not evaluated.	
C-5. Farragut Walk (dwg. 2.1)	1915–1932	Non-contributing (compatible)	**History:** Farragut walk (not official name) was constructed as part of the 1975 grounds renovation along the approximate alignment of Farragut Drive that was built in ca. 1897 and originally served as the north access road to Memorial Amphitheater. It was terminated at the north portal walk in 1931 as part of the Tomb approach grounds renovations. **Evaluation:** Farragut walk has no historic design significance but is compatible with the historic character of the landscape. The width of the walk reflects its origin as a road.	
C-6. Inner Perimeter Walks (dwg. 2.2)	1915–1932	Contributing	**History.** The inner perimeter walks (north and south) were built in 1919 as part of the original grounds development and parallel the oval shape of the amphitheater, with circular bump-outs at regular intervals. The surface was originally gravel and lined by boxwood border hedges. In 1944, the surface was changed to multi-colored flagstone, a similar stone and pattern to what Carrère and Hastings originally proposed. The alignment at the east end was changed with expansion of the Tomb plaza in 1958 and addition of the viewing terrace in 1975, and at the west end, with the removal of the west portal entrance drive and island in 1975. The boxwood border hedges were removed in 1973. **Evaluation:** The inner perimeter walks retain their overall character and alignment that echoes the formal architecture of Memorial Amphitheater. The existing flagstone pavement reflects the original design intent, although the multi-color stone does not. Loss of the boxwood border hedges detracts from the historic spatial definition and formal character of the walks.	
C-7. Memorial Drive (dwgs. 2.1, 2.2)	1915–1932	Contributing	**History:** Memorial Drive was completed in 1919 and featured gravel surface and concrete gutter-curbs. It served as the access road to the west portal but was not completed south of Memorial Amphitheater to Porter Drive until 1931, at which time it was paved. Memorial Drive formed part of the west portal entry court that was on axis with the U.S.S. Maine Memorial; a terrace on the west side designed by Carrère and Hastings was never realized. The drive was altered as part of the 1975 grounds renovation through removal of the planted island and drive at the west portal and addition of sidewalks (C-7); the original drain inlets mark the location of this island.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			Evaluation: Memorial Drive retains its overall historic alignment, surface, and concrete gutter-curbs (replaced in kind). Loss of the planted island and drive to the west portal detracts from its historic character and sense of ceremonial approach to Memorial Amphitheater.	
C-8. Memorial Drive Sidewalks (dwgs. 2.1, 2.2)	1915–1932	Non-contributing (compatible / incompatible)	**History:** Flagstone-paved sidewalks of various widths that are adjacent to, or parallel Memorial Avenue along its east side, north and south of the west portal; added as part of the 1975 grounds renovation. A narrow concrete sidewalk added around the same time is along the west side of Memorial Avenue. **Evaluation:** The sidewalks have no historic design significance but are overall compatible with the historic character of the landscape, except for the concrete walks along the west side of Memorial Drive that make the road appear wider than it was historically.	
C-9. Middle Terrace Center Walk (dwg. 2.3)	1915–1932	Non-contributing (incompatible)	**History:** The central Tomb approach walks (C-2) built in 1931 diverged around the perimeter of the turf middle terrace at the base of the monumental steps. The potential for pedestrians to walk across the grass was a concern in the initial design. As part of the 1975 grounds renovation, a central walk of multi-colored flagstone was added to address this issue. **Evaluation:** The multi-colored flagstone walk across the middle terrace has no historic design significance and detracts from the historic character of the Tomb approach. The walk disrupts the expanse of turf in the middle terrace that was intended to balance the mass of the monumental steps.	
C-10. North Portal Walk (dwg. 2.2)	1915–1932	Contributing	**History:** A walk with steps on axis with the north portal was completed in 1919 and terminated at an approach road that circled north of Memorial Amphitheater. In ca.1925, Crook Walk was built as an extension of this axis toward Arlington House. The north portal walk was originally gravel and was lined by columnar junipers and boxwood border hedges. The junipers were removed after 1932 and the hedges and axis with Crook Walk were removed as part of the 1975 grounds renovation. **Evaluation:** The north portal walk retains its historic alignment and width. The flagstone pavement reflects the type of pavement originally intended by Carrère and Hastings. The loss of the junipers, border hedges, and the axis with Crook Walk detracts from the historic formal character of the walk.	
C-11. Otis Place Walk (dwgs. 2.1, 2.3)	1915–1932	Non-contributing (compatible)	**History:** In ca. 1958, a walk was built to connect the Otis Place parking lot with the middle terrace of the Tomb approach, to circumvent the main approach walks. As part of the 1975 grounds renovation, Otis Place was removed, and the walk was extended to a new walk that served as the main pedestrian route from the visitor center (see C-13). **Evaluation** The Otis Place walk (not official name) has no historic design significance. It is inconspicuous and loosely reinforces the symmetry of the Tomb approach with the walk from the Wheaton Lot.	
C-12. Outer Perimeter Walks (North and South) (dwg. 2.2)	1915–1932	Non-contributing (compatible)	**History.** In 1919, two approach roads were built north and south of Memorial Amphitheater that loosely paralleled the oval shape of the building. In 1931 as part of the Tomb approach construction, the two roads were terminated at the north and south portals. As part of the 1975 grounds renovations, the shortened roads were replaced with walks that echoed the oval shape of the amphitheater and inner perimeter walks.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
			Evaluation: The outer perimeter walks have no historic design significance, but are compatible with the historic character of the landscape and echo the design of the historic north and south approach roads.	
C-13. Outer Tomb Approach Walks (North and South) (dwgs. 2.2, 2.3)	1915–1932	Contributing	**History:** The approaches to the Tomb designed by Lorimer Rich included outer loop walks that circumvented the monumental steps and extended from the main approach to the Tomb plaza. The walks echoed the alignment of the original east approach road completed in 1919. The walks were surfaced in gravel and in 1944 were paved in multi-colored flagstone. As part of the 1975 grounds renovations, the western parts of both walks were realigned, and 'Y' intersections added at the new outer perimeter walk. **Evaluation:** The walks retain their overall historic character in terms of alignment. Addition of 'Y' intersections at the outer perimeter walks conceal the historic continuation of the walks to the Tomb plaza.	
C-14. Pedestrian Route Entrance Walk (dwg. 2.1)	1915–1932	Non-contributing (compatible)	**History:** As part of the 1975 grounds renovation, a new walk was built from Roosevelt Drive to the north outer Tomb approach walk, across part of the site of the Otis Place parking lot built in 1931 and removed in ca .1973. The new flagstone walk was part of the 1967 master plan recommendation to create a pedestrian route from the visitor center to Memorial Amphitheater via Roosevelt Drive. **Evaluation**: The pedestrian route entrance walk has no historic design significance. It is compatible with the historic circulation in the Memorial Amphitheater grounds.	
C-15. Porter Drive (dwg. 2.1)	1915–1932	Contributing	**History:** Porter Drive (originally Porter Avenue) was built in ca. 1892 along the north toe of McPherson Fort ridge as part of the expansion of Arlington National Cemetery south across the former Freedmen's farms. The road was lined by rows of trees. By ca. 1932, Porter Drive had been paved in asphalt and lined by concrete-gutter curbs. **Evaluation:** No known changes in alignment and overall character have been made to Porter Drive since the historic period. It is on the south periphery of the Memorial Amphitheater grounds.	
C-16. Roosevelt Drive (dwgs. 2.1, 2.3)	1915–1932	Contributing	**History:** Roosevelt Drive (originally Roosevelt Avenue) was built in 1931 as the vehicular access to the Tomb approach from Memorial Bridge and the Hemicycle. The asphalt-paved road with concrete gutter curbs formed part of the arrival court to the Tomb approach and was lined by sheared hemlock hedges. Roosevelt Drive provided access to two parking areas designed as part of the Tomb approach: Wheaton Place (C-18) and Otis Place (removed 1975). Roosevelt Drive fell out of use as the primary entrance to Memorial Amphitheater and the Tomb, especially after private auto access was limited in the late 1960s. The hemlock hedges were removed as part of the 1975 grounds renovation and sidewalks from the two parking lots to the Tomb approach arrival court were removed in 2014. **Evaluation:** No changes in design have been made to Roosevelt Drive since the historic period except for removal of sidewalks and Otis Place parking lot. Roosevelt Drive does not serve as the primary access to Memorial Amphitheater and the Tomb as historically intended.	

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MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

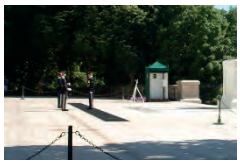
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
C-17. South Portal Walk (dwg. 2.2)	1915–1932	Contributing	**History:** A short gravel walk with bluestone steps (later replaced with granite) on axis with the south portal was completed in 1919 as part of the original grounds development. It terminated at the south approach road and was lined by sheared boxwood border hedges. In 1944, the walk was paved in multi-colored flagstone. As part of the 1975 grounds renovation, the boxwood hedges were removed, and the walk was extended south to new outer perimeter walk, partly replacing the walk to the Woodhull Memorial Flagstaff. **Evaluation:** The south portal walk, although extended in 1975, is part of the historic design of the Memorial Amphitheater grounds. Loss of the boxwood border shrubs detracts from the historic formal character of the walk.	
C-18. Tomb Guard Procession Mat (dwg. 2.2)	Ongoing	Contributing (Criterion A)	**History:** Guards began to patrol the area around the Tomb in 1925. Soon after completion of the Tomb in 1932, a light-colored mat (runner) was placed just west of the Tomb on the new surrounding granite plaza to provide slip protection and protect the granite from scuffing (Library of Congress photo, LC-H21-C-254, January 1933). By 1947, a black mat was in use (National Archives photo, RG111-SCR, box 26). The location of the mat was shifted west with addition of the World War II and Korean War crypts in 1958. **Evaluation:** Although not specified in Lorimer Rich's plans for the Tomb plaza, the procession mat is historically significant for its ongoing association with the Tomb Guards and protection of the Tomb. The mat is removed for major ceremonies.	
C-19. U.S.S. Maine Memorial Walk (dwg. 2.1, 2.2)	1915–1932	Non-contributing (incompatible)	**History:** In ca. 1946, a concrete walk was built from Memorial Drive to the U.S.S. Maine Memorial at a diagonal to the axis between the memorial and the west portal. The walk featured a 'Y' intersection at Memorial Drive. In ca. 1983, a spur walk was built to the new Iran Rescue Mission Memorial. In ca. 1996, the west end of the walk was lined by barberry border hedges and the 'Y' was planted with flowering annuals. **Evaluation**: The walk to the U.S.S. Maine Memorial has no historic design significance and is not part of the grounds associated with the graves. Together with the off-axis cross-walk on Memorial Drive, the walk detracts from the historic axis between the memorial and the west portal. The border hedges and flowering annuals accentuate the visibility of the walk.	
C-20. Wheaton Lot (dwgs.2.1, 2.3)	1915–1932	Contributing	**History:** Lorimer Rich's design for the Tomb approach included two asphalt-paved parking lots along Roosevelt Drive: Wheaton Place and Otis Place. Each included an island planted with pin oaks and were connected to the Tomb approach entry court by sidewalks along Roosevelt Drive. In 1975, after private vehicles were restricted from the cemetery, the Army removed the Otis Place parking lot based on the 1967 master plan, and the Wheaton Place lot was retained for permit parking. Benches and understory plantings were added to the parking lot island in ca. 1996. In 2014, the sidewalks along Roosevelt Drive were removed. **Evaluation:** Wheaton Place, now known as Wheaton Lot, retains its historic configuration and pavement but has lost the sidewalks that connected it to the Tomb approach arrival court.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

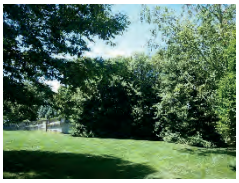
Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
C-21. Wheaton Lot Walk (dwg. 2.3)	1915–1932	Non-contributing (compatible)	**History:** In ca. 1958, the Army built a short, flagstone-paved walk from Wheaton Place to the outer south Tomb approach walk. A similar walk was built from the Otis Place lot to the north. The new walk, which included a long flight of stairs at the bank west of the parking lot and a Y intersection with the existing walk, allowed pedestrians who parked in the Wheaton Place lot to bypass the longer route to the Tomb via the main Tomb approach. **Evaluation**: The Wheaton Lot walk (not official name) has no historic design significance. It is compatible with the historic character of the landscape.	
C-22. Wilson Drive (dwg. 2.1)	1915–1932	Contributing	**History:** Wilson Drive (originally Wilson Avenue) was built in ca. 1931 to replace the east-west route of Farragut Drive that was partially removed in development of the Tomb approach. A north-south spur led to Arlington House. The road featured asphalt pavement and concrete gutter curbs. **Evaluation:** No known changes have been made to Wilson Drive in alignment and overall character since the historic period. It is on the north periphery of the Memorial Amphitheater grounds.	
C-23. Woodhull Memorial Flagstaff Walk (dwg. 2.2)	1915–1932	Non-contributing (compatible)	**History:** Woodhull Memorial Flagstaff was erected in 1924 on axis with the south portal of Memorial Amphitheater, with a circular concrete apron but no access walk. In ca. 1945, an access walk was built from the terminus of the south approach road, off-center from the south portal axis. As part of the 1975 grounds renovation, the walk was shortened with extension of the south portal walk and addition of the outer perimeter walk and realigned with the south portal axis and paved in multi-colored flagstone. **Evaluation**: The walk is not part of the historic design significance of the landscape but is compatible because it reinforces the historic axis of the south portal. The concrete apron around the flagstaff that forms part of the walk may date to the historic period.	
Topography (Map key: T)				
T-1. Tomb Approach Hedge Berms (dwg. 2.2)	1915–1932	Contributing	**History:** Lorimer Rich designed the main section of the Tomb approach with flanking low berms that added to the spatial enclosure of the central mall and provided an elevated location for the beech hedge. Bluestone curbs along the walks provided an edge to the interior of the berms, which tapered to grade on the west and were partially retained by the Tomb approach arrival court walls on the east. **Evaluation:** No known grade changes have been made the berms. The amount of turf and hedge/mulch cover has changed since 1932.	
Vegetation (Map key: V)				
V-1. East Terrace Wall Holly Groves (dwg. 2.2)	1915–1932	Non-contributing (compatible)	**History:** The entire base of the east terrace wall was planted with a wide evergreen border in 1919. This border grew to form a screen along the east terrace and was removed in ca. 1946. Smaller groves of American holly located close to the monumental steps were planted at the base of the wall in ca. 1958. **Evaluation**: The holly groves have no historic design significance but are compatible with the historic design for evergreens in this location. They have expanded since the initial planting and screen views looking east from	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			the Tomb plaza and approach walks that were part of the original site design. A large Norway maple, probably a volunteer, is in the north grove.	
V-2. Flowering Tree Groves (dwgs. 2.1, 2.2., 2.3)	1915–1932	Non-contributing (incompatible)	**History:** The grounds surrounding Memorial Amphitheater were historically designed with large, deciduous shade trees. As part of the 1975 grounds renovation, numerous groves of flowering trees, mostly Kwanzan cherry, flowering dogwood, and magnolia, were added to give a more ornamental character to the landscape. **Evaluation**: The flowering tree groves have no historic design significance and detract from the historic simplicity and formality of the landscape intended to convey a sense of solemnity. The groves of cherry trees along the west side of Memorial Drive obstruct the axial view between the west portal and the U.S.S. Maine Memorial.	
V-3. Memorial Amphitheater Foundation Beds (dwg. 2.2)	1915–1932	Non-contributing (incompatible)	**History:** The perimeter of Memorial Amphitheater was completed in 1919 with turf and no other plantings except for groups of Eastern redcedars flanking the portals, to maintain a simple and solemn character per the original design intent and recommendations of the Commission of Fine Arts. As part of the 1975 grounds renovations, beds of English ivy were established around the perimeter, and small trees along the new viewing terrace. As part of the 1996 grounds renovation, the English ivy was replaced with flowering bulbs and annuals, and additional flowerbeds were established at the sides of the viewing terrace. In ca. 2010, the flowerbed in the shady northeast quadrant was replanted with dogwood trees, and in 2021, the southwest quadrant bed was removed for construction of an accessibility ramp. **Evaluation**: The flower, shrub, and tree beds along the foundation of Memorial Amphitheater, including the viewing terrace, have no historic design significance. Maintenance of colorful flowering annuals in the beds does not follow the historic guidance of the Commission of Fine Arts that the landscape be characterized by quiet, simplicity, and reverence.	 
V-4. Memorial Amphitheater Portal Shrubs (dwg. 2.2)	1915–1932	Non-contributing (compatible)	**History:** The portals and Reception Building were planted in 1919 with groups of conical Eastern redcedars that contrasted with the white marble of Memorial Amphitheater and echoed the colonnade. In ca. 1946, the redcedars were removed and replaced to either side of the three portals with single American holly trees bordered by spreading yews, which were replaced in-kind in ca/ 1975 and1996. Plantings around the Reception Building were removed with expansion of the Tomb plaza in 1958. **Evaluation**: The groups of single holly trees with spreading yews beneath that bordered the west, north, and south portals have no historic design significance, but in overall evergreen and upright character echo the historic redcedar plantings that accentuate the portals as focal points.	
V-5. Memorial Trees (dwgs. 2.1, 2.2, 2.3) Memorial Tree Markers: see SSF-6	Ongoing	Contributing (Criterion A)	**History:** In 1932, the first memorial tree- a white birch—was planted along the east side of Memorial Drive to commemorate the mother of the Unknown Soldier (World War I). The second was a Korean pine planted in 1965 to honor U.S. Korean War veterans, followed by a tree commemorating the 3rd U.S. Infantry. Between 1980 and 2009, thirty-one memorial trees and other plantings were dedicated within the Memorial Amphitheater grounds. Most were ornamental species, such as Colorado	

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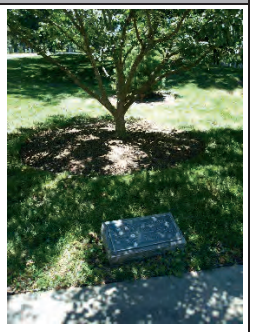
Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
			blue spruce and flowering cherry, and some consisted of multiple trees, a shrub, and a planting of azaleas (see drawings 2.1–2.3 for a complete list of memorial trees). Eleven memorial trees are within the former grave and memorial exclusion area (1921–1960) that extended 250 feet out from Memorial Amphitheater. The cemetery has discontinued the practice of designating trees as memorials. **Evaluation**: The thirty-four memorial trees within the Memorial Amphitheater grounds have no historic design significance, and the ornamental species detract from the historic character of the landscape. However, the military-related memorials are significant under Criterion A (Military); a few appear to have no significant military associations. The location and species of individual memorial trees do not appear to be significant except for the Korean pine and Korean mountain ash (memorial trees #18 and #19) associated with commemoration of the Korean War.	
V-6. Monumental Steps Trees and Shrubs (dwg. 2.3)	1915–1932	Non-contributing (incompatible)	**History:** The Tomb approach designed by Lorimer Rich featured a 22-foot-tall, sheared beech hedge that extended from Roosevelt Avenue along the mall, middle terrace, and along the monumental steps to the east terrace (Tomb plaza) wall. The Army stopped shearing the hedge in the 1930s and by the 1970s, only scattered trees remained. Several beech trees remained along the steps along with volunteer species, including black cherry and hackberry. In the 2000s, the Army planted magnolia trees with an understory of boxwood shrubs at the base of the monumental steps. **Evaluation**: The existing trees and shrubs bordering the monumental steps have no historic design significance (the existing beech trees are historic plant material but have outgrown their design intent). The informality of the plantings and lack of symmetry to either side of the steps detract from the historic character of the Tomb approach. The trees on the north side of the steps also obscure the east view from the Tomb toward the National Mall.	 
V-7. Moon Tree (dwg. 2.1)	1915–1932	Non-contributing (compatible)	**History:** A sycamore tree was planted northeast of the amphitheater in 2005 from a seed carried on Apollo 14, in memory of Apollo 14 astronaut Stuart A. Roosa. The tree was not designated a memorial tree (it did not include a marker) and was instead designated a "Tree of Unique Provenance." **Evaluation**: The Moon tree has no historic design significance but is compatible with the historic shade-tree character of the outer grounds. The memorial designation does not have an association with military history (National Register Criterion A).	
V-8. Otis and Wheaton Parking Lot Island Trees (dwg. 2.1, 2.3)	1915–1932	Contributing	**History:** As part of Tomb approach designed by Lorimer Rich, two parking lots, Otis Place and Wheaton Place, were built north and south of the main approach off Roosevelt Drive. The lots were separated from Roosevelt Drive by a narrow island planted with pin oak trees. As part of the 1975 grounds renovation, Otis Place was removed, but the pin oak trees (5) were retained. In 1990, these five trees were designated as a memorial named "Take Pride in America Grove." In ca. 1996, the understory of the Wheaton Lot trees was planted with mixed shrubs and perennials. **Evaluation:** The parking lot pin oak trees along Roosevelt Drive are part of the historic Tomb approach landscape. The trees at the former Otis Place parking lot	 

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MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			have lost their historic context. The trees in the Wheaton Lot island are declining in condition.	
V-9. Porter Drive Roadside Trees (dwg. 2.1)	1915–1932	Contributing	**History:** Formal rows of deciduous trees (allées) were planted along the avenues built in ca. 1892 in the expansion south of the original cemetery. Some of these trees along Farragut Drive north of Memorial Amphitheater remained by 1932, and the north side of Porter Drive south of the amphitheater remained lined by a row of trees. The roadside trees along Farragut Drive, the last part of which was removed in 1975, do not survive. **Evaluation:** The roadside trees along Porter Drive, many of which have been recently replanted, remain from the initial design of the southern expansion of the cemetery. They contribute to the larger setting and are not visible from the core of the Memorial Amphitheater grounds.	
V-10. Sheared Shrubs and Border Hedges (dwg. 2.2) See V-14 for Tomb approach hedge (linden allée)	1915–1932	Non-contributing (compatible)	**History:** The inner Memorial Amphitheater grounds were designed by Carrère and Hastings with sheared boxwood border hedges and boxwood and yew balls along the walks and west portal island. These shrubs extended the formal architecture of the building into the landscape. In 1932, these hedges were extended around the new Tomb plaza and sheared hemlock hedges were maintained along Roosevelt Drive at the Tomb approach. The boxwood and yew hedges were removed as part of the 1975 grounds renovation. After the 1996 grounds renovation, two small sections of sheared abelia hedges were maintained north and south of the Tomb plaza, and abelia balls to either side of the west portal. Sheared barberry border hedges were introduced around the same time along the walk to the U.S.S. Maine Memorial. **Evaluation**: The existing abelia and barberry sheared hedges and balls have no historic design significance but are in character of the sheared hedges and shrubs that historically surrounded Memorial Amphitheater.	 
V-11. Specimen Trees (dwgs. 2.1, 2.2., 2.3)	1915–1932	Contributing	**History:** The Memorial Amphitheater grounds were planted in 1919 with a cover of specimen deciduous shade trees (oak, elm, and maple) with understory of turf, in character with the older part of the cemetery to the north. These trees continued to define the character of the landscape until the 1970s, along with some additional species, including magnolia and linden. A number of shade trees were removed with development of burial sections 35 and 48 beginning in ca. 1955. In the 1975 grounds renovation, groves of white pines and flowering trees were added to the grounds. With continued loss of the original shade trees, many Japanese zelkova trees were planted in the grounds close to Memorial Amphitheater during the 1980s and 1990s. Mulch rings and mulched and planted understory were added around many trees. **Evaluation:** The overall character of shade trees continues to characterize the Memorial Amphitheater grounds, but shade trees are no longer the dominant species. Groves of flowering trees and white pines, along with ornamental species planted as memorial trees in the 1980s and 1990s and mulched understory in place of turf, detract from the historic character of the landscape. Specimen trees are not individually inventoried, but species within the inner grounds are identified on drawings 2.2 and 2.3.	 

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Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
V-12. Tomb Approach Arrival Court and Lower Terrace Plantings (dwg. 2.3)	1915–1932	Non-contributing (incompatible)	**History:** Lorimer Rich's design of the Tomb approach included sheared yew hedges along Roosevelt Drive leading up to the Tomb approach entry court. These hedges defined the formal character of the approach. As part of the 1975 grounds renovation, these hedges were removed and replaced with informal plantings of star magnolia, white pine, and cherrylaurel. Beds of flowering annuals were added at the corners of the arrival court in 2014. **Evaluation:** The existing plantings have no historic design significance. They do not reflect the historic formal character of the Tomb approach and detract from the historic spatial enclosure of Roosevelt Drive and the lower terrace.	
V-13. Tomb Approach Evergreen Collection (dwg. 2.3)	1915–1932	Non-contributing (incompatible)	**History:** The Memorial Amphitheater grounds as completed in 1920 included diagonal evergreen groves to either side of the east approach. These remained in part following construction of the Tomb approach. Lorimer Rich had intended the area to either side of the Tomb approach hedge to be planted with shade trees, but these areas remained open until the 1975 grounds renovation, when red pine trees were planted. These may not have thrived and were replaced by the 1980s with a collection of Austrian pine and sheared Japanese black pine (pinetum). These trees incorporated some hemlocks remaining from the original diagonal groves. **Evaluation**: The existing two collections of ornamental evergreens to either side of the Tomb approach have no historic design significance. They do not reflect Rich's design intent for these areas, and their ornamental appearance contrasts with the historic guidance of the Commission of Fine Arts that the landscape be characterized by quiet, simplicity, and reverence. The groves do provide enclosure to the Tomb approach in winter when leaves are off the linden hedge.	
V-14. Tomb Approach Hedge (Linden Allée) (dwg. 2.3)	1915–1932	Contributing	**History:** The main Tomb approach designed by Lorimer Rich was planted in 1931 with European and American beech trees that formed a 22-foot-high hedge sheared in a rectangular shape. The hedge extended continuously from Roosevelt Drive along the mall, around the middle terrace, and along the monumental steps to the Tomb plaza. The Army stopped shearing the hedge in the 1930s and allowed it to grow into trees. By the 1970s, many of the trees had been removed, and in 1975, the portion of the hedge along the mall was replanted with silver lindens that were sheared with rectangular sides and angled tops. This hedge was replaced in-kind in 2019. Several of the original 1931 beech trees remain along the monumental steps and one on the north side of the middle terrace. **Evaluation:** The Tomb approach hedge, which the cemetery calls the Linden Allée, is a character-defining feature of the formal Tomb approach landscape. The trees are presently not sheared, but they will be once they mature. The loss of the portions of the hedge along the middle terrace and the monumental steps detracts from the historic character of the landscape.	 
V-15. Tomb Approach Tree and Shrub Beds (dwg. 2.3)	1915–1932	Non-contributing (incompatible)	**History:** As part of the 1996 grounds renovation or in the following years, masses of naturalistic shrubs and trees in mulched beds were established to either side of the Tomb approach (one contains the Gilbert azaleas memorial), and another on the wooded slope near the intersection of Wilson Drive and Roosevelt Drive.	

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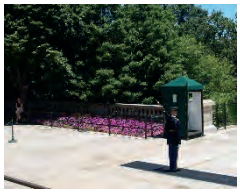
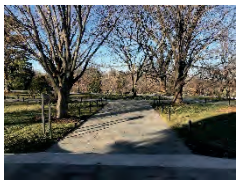
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			Evaluation: The tree and shrub beds to either side of the Tomb approach and at the Wheaton Lot detract from the historic formal character of the landscape.	
V-16. Tomb Plaza Approach Linden Allées (dwg. 2.2)	1915–1932	Contributing	**History:** Carrère and Hastings lined the approach roads on the east terrace to either side of the reception building with allées of closely spaced linden trees. These trees were retained in the redesign of the Tomb approach built in 1931 that converted the roads to walks. The lindens were thinned over time. By the 1980s, only a few of the trees remained. In the 1980s, the lindens on the west side of the walk were removed and Japanese zelkovas were planted. The lindens on the east side adjacent to the east terrace balustrade were replanted with American linden and silver linden. **Evaluation:** The trees along the approach walks to the Tomb plaza no longer form symmetrical allées due to replacement of the trees on the west sides with informally-placed zelkovas. The linden trees on the east side maintain a formal row. The loss of the allée design detracts from the historic formal character of the approach to the Tomb.	 
V-17. Tomb Plaza Flowerbeds (dwg. 2.2)	1915–1932, 1958	Non-contributing (incompatible)	**History:** The Tomb plaza as completed in 1932 featured a simple, formal palette of trees and shrubs, with sheared boxwood hedges along the borders of the plaza to maintain a simple and solemn character per the original design intent and recommendations of the Commission of Fine Arts. As part of the 1996 grounds renovation or in the years following, annual beds were established at the ends of the former linden allée (V-15) along the approach walks, to either side of the Tomb plaza. **Evaluation**: The existing annual beds to either side of the Tomb plaza have no historic design significance. The ornamental, colorful character of the beds detracts from the historic Commission of Fine Arts guidance that the landscape be characterized by quiet, simplicity, and reverence.	
V-18. Turf (dwgs. 2.1, 2.2, 2.3)	1915–1932	Contributing	**History:** Mown turf or lawns were part of Carrère and Hastings' site design of the Memorial Amphitheater grounds, as well as the larger landscape of Arlington National Cemetery. Mown turf was in both open ground and the understory of shade-trees. Lorimer Rich's design of the Tomb approach completed in 1932 included prominent panels of turf in the center mall and middle terrace. In the 1975 and 1996 grounds renovation projects, turf in areas of heavy shade was replaced with groundcover or herbaceous plantings, and turf beneath barriers, around trees (tree rings), and in other areas was replaced with hardwood mulch. **Evaluation:** Well-tended mown turf remains a character-defining feature of the Memorial Amphitheater grounds. The introduction of understory groundcover, shrub beds, and mulched areas detracts from the visual continuity that turf historically provided across the landscape. The multiple mulched and planted areas overall detract from the historic simplicity of the landscape.	 
V-19. Understory Plantings (dwgs. 2.1, 2.2, 2.3)	1915–1932	Non-contributing (compatible, incompatible)	**History:** The original site design of the Memorial Amphitheater grounds by Carrère and Hastings and Lorimer Rich included no understory plantings. In the 1975 and 1996 grounds renovation projects that introduced a more naturalistic and less formal design to the landscape, areas of shady lawn beneath trees were replaced with understory plantings of shrubs, groundcover, perennials, and flowering annuals.	

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Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			Plantings included beds of azaleas beneath trees along Memoria Drive, and beds beneath groves of flowering trees. **Evaluation**: The existing understory plantings have no historic design significance. The understory plantings in the historically formal areas of the landscape close to Memorial Amphitheater and the Tomb approach detract from the historic formal character of the landscape. Those in the outer grounds are generally compatible with the more informal character of these areas.	
V-20. Woodhull Memorial Flagstaff Hedge (dwg. 2.2)	1915–1932	Contributing	**History:** The Woodhull Memorial Flagstaff, dedicated in 1924, was surrounded by ca. 1930 with a rectangular evergreen hedge, most likely boxwood, that framed the terminal of the visual axis from the south portal of Memorial Amphitheater. As part of the 1975 grounds renovation, plans specified that the boxwood hedge was to be moved to form a semi-circle around the flagstaff. These boxwoods either died after transplanting, or the project specifications were changed to plant new Japanese holly shrubs instead. **Evaluation:** The existing hedge, although changed in species, shape, and size (about 7 feet tall and 8 feet wide), contributes to the historic formal character of the landscape, and continues to form the visual terminal of the axial view from the south portal.	
Buildings and Structures Features (Map key: BS)				
BS-1. East Terrace Wall and Balustrade (dwg. 2.2)	1915–1932		**History:** The main (east) approach to Memorial Amphitheater designed by Carrère and Hastings, constructed in 1917–1919, featured a terrace along the east (main) front that contained the main approach road loop (later walk) to the reception building. The terrace was supported by a neoclassical-style retaining wall with a balustrade along the top made of gray Fox Island (Maine) granite. The center of the wall featured a curved face with three blind arches and two staircases that led down from a terrace below the approach road. Lorimer Rich's design for the Tomb approach replaced the center portion of the terrace wall, including the arcade and steps, with a set of monumental steps (see BS-8) intended to serve as the main approach to the Tomb of the Unknown Soldier. **Evaluation:** There have been no known changes to the East Terrace wall and balustrade since 1932. The east face of the wall is partly obscured by vegetation and is outside the primary visitor circulation. The balustrade is visible from the Tomb plaza.	
BS-2. Lower Terrace Wall and Balustrade (dwg. 2.3)	1915–1932		**History:** Lorimer Rich's design for the Tomb approach featured a semi-circular terrace that terminated the lower (east) end of the axis. The neoclassical-style terrace, built in 1931, was the same shape as the old curved central section of the east terrace that was removed to build Rich's monumental steps to the Tomb. The new lower terrace was specified to reuse the gray Fox Island wall facing and balustrade from the old terrace. **Evaluation:** There have been no known built changes to the lower terrace wall and balustrade since its construction in 1931. The character of the wall has changed due to removal of hedges that were intended to continue the vertical enclosure of the balustrade along the sides of the lower terrace.	

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MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
BS-3. Memorial Amphitheater (ANC Buildings 400 and 410) (dwg. 2.2)	1915–1932	Contributing (National Register resource)	**History:** Memorial Amphitheater, designed by Thomas Hastings of Carrère and Hastings in a Beaux-Arts neoclassical style using white Danby (Vermont) marble, was begun in 1915 and substantially completed by 1917 based on plans approved by Congress in 1909. The building included the colonnade with three portals, and the two-story reception building at the main (east) front facing Washington, D.C. Following completion of the approaches, the building was dedicated on May 15, 1920. The first major exterior changes were completed in 1975 and included the addition of a neoclassical-style white marble viewing terrace and steps at the front of the reception building overlooking the Tomb plaza. In 1980, a basement ramp was built along the northeast quadrant, and in 2021, a large steel-and-concrete ramp was built along the southwest quadrant. **Evaluation:** Memorial Amphitheater retains a high level of historic integrity. The addition of the 2021 ramp, along with changes in plantings since 1932, has diminished the historic symmetry of the building and the extension of the formal architecture into the landscape. There have been numerous minor changes to the roofline of Memorial Amphitheater since 1932, but aside from large spotlights over the west portal and reception building, these do not affect the historic character of the landscape.	  (ANC, Elizabeth Fraser photographs)
BS-4. Memorial Amphitheater ADA Access Ramp (Exterior) (dwg. 2.2)	1915–1932	Non-contributing (incompatible)	**History:** Memorial Amphitheater was designed with flights of steps at the entrances (west, north, and south portals, and the Reception Building). In 1980, an accessible ground-level ramp was built to a basement elevator at the southeast quadrant off the inner perimeter walk (C-1). In 2021, a steel and concrete ramp was built off the inner walk along the southwest quadrant to further enhance universal accessibility. The ramp was the most cost-effective alternative from a 2015 accessibility study that looked at alternatives including two symmetrical masonry ramps and two glass elevators (Pond Architects Engineers Planners, 2015, p. 1-2). **Evaluation**: The newly-completed ramp has no historic design significance. It resulted in minimal physical alteration the built materials of Memorial Amphitheater. While its design is distinguishable from the historic building and grounds, its location, design, and materials are incompatible with the historic symmetry and formality of the landscape.	
BS-5. Solar Shelter (dwg. 2.1)	1915–1932	Non-contributing (incompatible)	**History:** In 2021, a metal and smoked-glass shelter with benches and solar panels for cell-phone charging was installed in the outer grounds near the intersection of Memorial Drive and Wilson Drive. **Evaluation:** The Solar shelter has no historic design significance. While its design is inconspicuous, it is counter to the materials and formal design that historically characterized the landscape.	
BS-6. Stone Retaining Wall along Pedestrian Route Entrance Walk (dwg. 2.1)	1915–1932	Non-contributing (compatible)	**History:** A low stone-faced retaining wall was built along the new walk along the main pedestrian route from the visitor center constructed as part of the 1975 grounds renovation. The wall made up the grade as the walk cut through the bank that bordered the west side of the Otis Place parking lot removed as part of the renovation. **Evaluation:** There is no historic design significance to the stone retaining wall. Its rustic design is compatible with the historic informal character of the outer grounds.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
BS-7. Tomb of the Unknown Soldier (dwg. 2.2) (Tomb of the Unknowns; includes World War II and Korean War crypts)	1915–1932, 1958, 1975, 1998	Contributing (Criteria A and C, National Register resource)	**History:** On March 4, 1921, President Woodrow Wilson signed a bill authorizing burial of an unknown soldier of World War I at Arlington National Cemetery. The chosen site was the east terrace of Memorial Amphitheater, with the view toward the US Capitol and other monuments on the National Mall in the distance. A subterranean crypt was built into the upper level and steps of the terrace, and a simple marble plinth was installed to cover the crypt, with the intention of installing a monument on top at a future date. The unknown soldier was interred on Armistice Day, November 11, 1921. The crypt was lined with two inches of soil from the battlefields of France. In 1926, Congress authorized completion of the Tomb (installation of a monument). In 1928, a design competition for the monument and redesign of the approach was announced. The submission by Thomas Hudson Jones, a New York sculptor, and Lorimer Rich, a New York architect, was selected. The design was for a neoclassical-style marble sarcophagus to be placed on the existing marble plinth, a granite-paved plaza, and a monumental approach from Roosevelt Drive. As completed in 1932, the Tomb monument was a 11′ high and 9′ wide ornamental sarcophagus carved from a single block of Colorado Yule marble. The project included replacement of the 1921 marble plinth and replacing the adjacent bluestone steps in granite. In 1946, Congress approved interment of an unknown soldier from World War II at the Tomb, and in 1948, the Army commissioned Lorimer Rich and Associates to prepare a design for the second tomb. In 1956, President Eisenhower approved selection of unknown soldiers from both World War II and Korea. Rich's final design for the two new unknowns placed them in subterranean crypts on the west side of the 1921 tomb, marked by flush white-marble ledger stones surrounded by pink granite pavement. His design also expanded the granite-paved plaza. The two new crypts and expanded plaza were completed in 1958, with the two unknowns interred on Memorial Day. As part of the 1975 expansion of the Tomb plaza that added the viewing terrace, a third crypt was added between the World War II and Korean crypts for an unknown soldier of the Vietnam War. In 1984, this unknown soldier was interred in the reserved crypt, but fourteen years later in 1998, the remains were identified and reinterred to Jefferson Barracks National Cemetery in Missouri. The white marble ledger stone above the empty crypt was replaced and rededicated with the inscription "Honoring and keeping faith with America's missing servicemen." **Evaluation:** The Tomb of the Unknown Soldier, consisting of four crypts (one empty) built in 1921, 1958, and 1975, the sarcophagus monument completed in 1932, and three white marble ledger stones added in 1958 and 1998 and their surrounding granite plaza, are historically significant to the military history of the United States and contribute to the historic design of the Memorial Amphitheater grounds associated with completion of the Tomb in 1932.	 
BS-8. Tomb Approach Entry Court Walls, Piers, and Steps (dwg. 2.3)	1915–1932	Contributing	**History:** As built in 1931 to the design of Lorimer Rich, the neoclassical-style entrance court at the head of the Tomb approach featured four granite piers embellished with symbols of the branches of the U.S. military, granite ashlar walls with Greek-key fretwork that made up the grade on the west side, and steps leading up to the approach walks. The piers and walls were made of pink Milford (Massachusetts) granite; Stony Creek	

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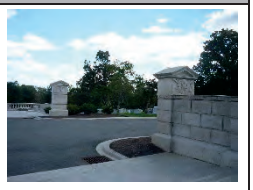
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			(Connecticut) granite was used for the steps. The entry court was also delineated by granite bollard and chains (see Small-Scale Features), and by walls of sheared hemlock hedges that extended out from the piers along Roosevelt Drive, which were removed as part of the 1975 grounds renovation. **Evaluation:** The piers, walls, and steps are character-defining features of the Tomb approach. Loss of the yew hedges detracts from the historic character of the landscape. While the piers still announce the entrance to the Tomb, the area is no longer used as the main entrance as originally intended, except during major ceremonies.	
BS-9. Tomb Approach Monumental Steps (dwgs. 2.2, 2.3)	1915–1932	Contributing	**History:** Carrère and Hastings' original design for the approach to Memorial Amphitheater included a flight of monumental steps, but these were omitted in the final design. Monumental steps were a central feature in Lorimer Rich's design for the approach to the Tomb of the Unknown Soldier, reflecting the renewed prominence of the east side of Memorial Amphitheater due to the Tomb and the new connection to Memorial Bridge. As built in 1931, the steps required removal of the central part of the east terrace retaining wall and two small flights of steps built in 1919. The new structure included 3,500 linear feet of granite steps on concrete substructure, with a landing and cheek walls. After 1932, television crews set up temporary platforms on the upper flight of steps. In ca. 1965, ornamental iron picket fence was installed on the uppermost cheek wall, presumably to prevent falls. After 1980, utilitarian-style moveable barriers were placed at the bottom of the steps to restrict public access. **Evaluation:** The monumental steps are a character-defining feature of the Tomb approach and remain unchanged since their construction, except for the addition of iron fences along the upper cheek walls. The monumental steps are only used during major ceremonies.	 
BS-10. Tomb Guard Booth (dwg. 2.2)	1915–1932	Contributing (Criterion A)	**History:** In ca. 1933, shortly after completion of the Tomb, two small canvas booths were placed to either side of the Tomb plaza to provide shelter for the Tomb Guards. These were set off the ends of the Tomb plaza pavement on masonry pads, within the bed of the linden allées that lined the approach walks. After completion of the renovation that added the viewing terrace and steps in front of the reception building in 1975, only the north shelter was maintained. It was on the edge of the Tomb plaza pavement, instead of within the planting bed. **Evaluation:** The Tomb Guard booth is associated with the protection of the Unknown Soldiers of World War I, World War II, and the Korean War interred in 1921 and 1958. The booth has maintained the same overall design and conveys significant associations with the military history of the United States. The absence of the second booth south of the Tomb detracts from the historic symmetry of the landscape.	
BS-11. Utility Vaults (dwgs. 2.2, 2.3)	1915–1932	Non-contributing (compatible)	**History:** In ca. 2015, two underground utility vaults were built off the north and south outer perimeter walks, and another adjacent to the lower terrace to house the mechanicals for the Roosevelt Fountain. The vaults are flush with the ground and include steel covers and concrete frames. Shrubs and ground cover are planted around the vaults for screening. **Evaluation:** The vaults have no historic design significance and are inconspicuous in the landscape,	

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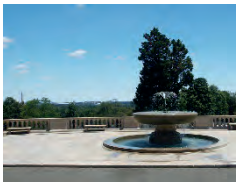
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			although the presence of the ones near the outer perimeter walk is more conspicuous due to the associated plantings.	
Views and Vistas Features (Map key: VV)				
VV-1. View of National Mall from Lower Terrace (dwg. 2.3)	1915–1932	Contributing	**History:** Lorimer Rich designed the lower terrace at the east end of the Tomb approach to capture views northeast to landmarks on the National Mall (benches on the terrace were located to take advantage of the framed vista up the approach to the Tomb). In 1931, the Army drew up plans to create an axial view due east from the terrace, and in 1967, to the new eastern expansion of the cemetery, but these views were never realized. **Evaluation:** The view of the landmarks on the National Mall (Washington Monument, Capitol) remains, although the tree canopy in Section 7 is encroaching.	
VV-2. View of National Mall from the Tomb (dwg. 2.2)	1915–1932	Contributing	**History:** Thomas Hastings sited and designed Memorial Amphitheater to take advantage of views toward the U.S. Capitol and other landmarks on the National Mall, creating a visual connection between the military and government it defended. His design featured a raised terrace from which to take in this view. The selection of this terrace for the Tomb of the Unknown Soldier in 1921 reinforced the symbolism of the view. Lorimer Rich's design for completing the Tomb respected this view, but also created a new vista looking due east along the hedge-enclosed approach. After the Army ceased shearing the approach hedge in the later 1930s, the hedge grew into trees that obscured much of the view of the National Mall from the Tomb, along with other trees planted to the northeast. **Evaluation:** The view of the U.S. Capitol remains visible off the edge of the existing tree canopy when standing on the steps of the reception building, but the historic extent of the view has been lost due to growth of trees. Views remain to the southern part of Washington due east of the Tomb.	
VV-3. Vista of Tomb along Approach (dwg. 2.3)	1915–1932	Contributing	**History:** Lorimer Rich designed a hedge-enclosed axial approach to the Tomb that created a long vista with the Tomb and reception building as focal points. Replanting of the sheared hedge in 1975 did not include the portions around the middle terrace and monumental steps. These sections were maintained as trees. **Evaluation:** The vista of the Tomb along the approach remains a character-defining feature of the landscape. The natural habit of the trees and asymmetry along the monumental steps to either side of the Tomb has weakened the vista. The existing hedge trees, replanted in 2019, will be sheared once they mature.	
VV-4. Vista of U.S.S. Maine Memorial (dwg. 2.2)	1915–1932	Contributing	**History:** Memorial Amphitheater was sited to create an axis with the U.S.S. Maine Memorial, dedicated in 1915 when construction began on the amphitheater. Carrère and Hastings' initial site plan called for geometric plantings and circulation that reinforced this vista from the west portal, but these features were never realized. Addition of a walk on diagonal to the axis in ca. 1946, development of Section 46 with its diagonal rows beginning in ca. 1955, and planting of groves of flowering trees along Memorial Drive beginning in 1975 has diluted this axis and partially obscured the vista from the west portal of Memorial Amphitheater. **Evaluation:** The vista from the west portal to the U.S.S. Maine Memorial remains, but landscape changes west of	

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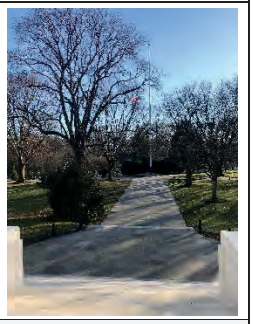
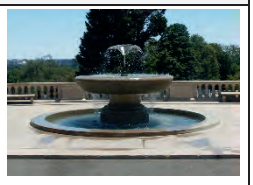
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			Memorial Drive made after 1932 have altered its historic character and prominence in the landscape.	
VV-5. Vista of Woodhull Memorial Flagstaff (dwg. 2.2)	1915–1932	Contributing	**History:** The Woodhull Memorial Flagstaff, designed by Thomas Hastings and built in 1924, was placed on axis with the south portal of Memorial Amphitheater. Shade trees most likely obscured the vista of the flagstaff by mid-century. A walk along the axis between the south portal and flagstaff was not constructed until 1975. **Evaluation:** The vista from the south portal to the Woodhull Memorial Flagstaff—the only flagstaff at Memorial Amphitheater--was a feature of the landscape during the historic period. While the vista is obscured by tree canopies, the walk frames the vista.	
Constructed Water Features (Map key: CWF)				
CWF-1. Roosevelt Fountain (dwg. 2.3)	1915–1932	Contributing	**History:** Lorimer Rich's design for the Tomb approach originally contained a flagstaff at the lower/eastern terminus, but at the Army's request Rich changed the design to a fountain. As completed in 1931, the fountain featured a large granite bowl, pedestal, and basin, with a bronze spout. It was in a prominent location at the entrance to the Tomb approach from Roosevelt Drive. **Evaluation:** There have been no changes to the Roosevelt Fountain since its construction, but its prominence has been diminished to shifting of the main entrance to the Tomb to the west portal and the pedestrian access walk from the visitor center.	
Small-Scale Features (Map key: SSF)				
SSF-1. Amvets Carillon Memorial Tablet (dwg. 2.2)	Ongoing (1978)	Unevaluated	**History:** On December 29, 1949, President Truman dedicated an electronic carillon at Memorial Amphitheater that was given by AMVETs, a Congressionally-chartered veterans service organization, in memory of those who died in World War II. This established an ongoing AMVETs program of installing carillons throughout the country as living memorials to deceased veterans (92 locations as of 2022, https://amvetsnsf.org/carillon/). In 1978, the Arlington carillon was rededicated to the memory of those who died in Korea and Vietnam. Since the carillon device was not visible, AMVETs installed a bronze memorial tablet (plaque) at the north edge of the Tomb plaza that explained the commemorative purpose of the carillon. **Evaluation:** The carillon memorial tablet may have historic significance for its association with commemoration of the military history of the United States, similar to other memorials at Arlington as inventoried in the National Register documentation. This tablet, however, is not inventoried. Although inconspicuous in the landscape, the tablet is within the former grave and memorial exclusion area that extended 250-foot out from Memorial Amphitheater.	

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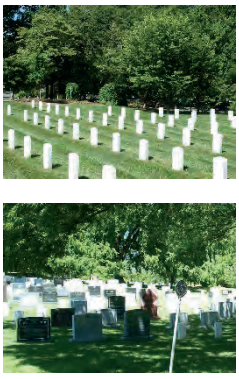
Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
SSF-2. Contemporary Furnishings (dwgs. 2.1, 2.2., 2.3) - Black Metal Benches - Trash Cans - Water Fountains	1915–1932	Non-contributing (compatible)	**History:** In the original development of the Memorial Amphitheater completed in 1929, there were no benches, trash cans, or other furnishings in the landscape. Lorimer Rich's design for the Tomb and its approaches completed in 1932 included neoclassical-style stone benches along the approach. The 1975 grounds renovation added the first substantial number of furnishings, including utilitarian-style benches and water fountains. The 1996 grounds renovation replaced most of the 1975 furnishings with more ornamental benches, water fountains, and trash receptacles that have been adopted as the standard design for most parts of the cemetery (ANC Design Guide, 2013). **Evaluation:** The existing benches, trash cans, and water fountains located throughout the Memorial Amphitheater grounds have no historic design significance. The benches and trash receptacles are in a simple, contemporary design that is compatible but distinguishable from the historic landscape. The 1996 water fountains near Memorial Amphitheater have a more ornamental design that suggests historic styles.	
SSF-3. Grave Markers (dwgs. 2.1, 2.2, 2.3) Graves: See A-1. Burial Sections: See LU-1 to LU-4.	Ongoing	Contributing (National Register resource)	**History:** The first military graves within the Memorial Amphitheater grounds, aside from the Tomb of the Unknown Soldier, were interred in ca. 1955 in newly-established Sections 35 and 48. Section 46 west of Memorial Drive expanded into the former grave and memorial exclusion area beginning in the late 1960s. The graves were marked by government grave markers (General style), except for a small number of private markers (monuments). The majority of graves in Section 7A, an extension of Section 7 (officer section) east of Roosevelt Drive that opened after 1975, were marked by private monuments in a wide variety of styles and types of stone. **Evaluation:** The grave markers within the Memorial Amphitheater grounds are historically significant, regardless of age, for their association with the military history of the United States.	
SSF-4. Iran Rescue Mission Memorial (dwg. 2.2)	Ongoing (1983)	Contributing (National Register resource)	**History:** The Iran Rescue Mission Memorial, a gray granite slab with a bronze plaque, was dedicated in 1983 north of the walk to the U.S.S. Maine Memorial. Two similar monuments were installed to either side in 1986 and 2004 (see SSF-9, 10). **Evaluation:** The Iran Rescue Memorial is documented as a contributing resource in the National Register for its association with military history and commemoration. It is located within the former grave and memorial exclusion area that extended 250 feet out from Memorial Amphitheater.	
SSF-5. Korean War Veterans Memorial (Bench) (dwg. 2.2)	Ongoing (1987)	Contributing (National Register resource)	**History:** The Korean War Veterans Association and the No Greater Love organization dedicated a large granite bench along the outer perimeter walk north of Memorial Amphitheater on July 27, 1987, on the 34th anniversary of the signing of the Korean War armistice. The bench, which honored U.S. service members who gave their lives in the Korean War, was near a Korean pine planted in 1965 (replaced 1989) for the same purpose, as a gift from South Korea. In 1989, a Korean mountain ash tree was planted behind the bench as a memorial to the Korean War dead. **Evaluation:** The bench is documented as a contributing resource in the National Register for its association with military history and commemoration. It has no historic design significance and is located within the former grave	

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Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			and memorial exclusion area that extended 250 feet out from Memorial Amphitheater.	
SSF-6. Memorial Tree Markers (not shown on dwgs. 2.1-2.3) See also V-5, Memorial Trees	Ongoing	Contributing (Criterion A)	**History:** In 1932, the first marker for a memorial tree was dedicated along the east side of Memorial Drive to commemorate the mother of the Unknown Soldier. The next memorial tree, located near the Woodhull Memorial Flagstaff, was dedicated in 1970 to honor the 3rd U.S. Infantry, "The Old Guard." Between 1980 and 2009, thirty-one memorial trees and other plantings were dedicated within the Memorial Amphitheater grounds. All feature an associated marker, usually placed near the adjacent walk. Most were simple rectangular finished granite stones, similar to footstones, with rectangular bronze plaques. The marker for the Mother Tree is a rough-cut granite block with a shield-shaped bronze plaque. One marker is a small bronze tablet. The Korean War memorial tree is marked by a granite bench (see SSF-5). Eleven memorial tree markers are within the former grave and memorial exclusion area (1921–1960) that extended 250 feet out from Memorial Amphitheater. The cemetery has discontinued the practice of designating trees as memorials. **Evaluation**: The memorial tree markers within the Memorial Amphitheater grounds have no historic design significance, but most are inconspicuous in the landscape. However, the military-related markers are documented as significant under National Register Criterion A (Military). A few of the memorial trees appear to have no significant military associations. The location of individual memorial trees and their markers, which include eleven within the former grave and memorial exclusion area, do not appear to be site-specific.	 (examples)
SSF-7. Monumental Steps Iron Fences	1915–1932	Non-contributing (compatible)	**History:** In ca. 1965, short sections of iron picket fencing were installed on the uppermost cheek wall of the monumental steps to either side of the Tomb, most likely as a safety measure given the 25-foot drop-off and use of the upper landing for ceremonies. The sheared beech in the approach hedge originally served as a vegetative barrier, but once shearing stopped in the 1930s and the beech grew into trees, this function disappeared. **Evaluation:** The iron fences have no historic design significance. They are compatible with the historic character of the landscape because they are inconspicuous against the backdrop of tree canopy, although their ornamentation contrasts with the neoclassical simplicity of the Tomb plaza.	
SSF-8. Signs – Information, Interpretive, and Wayfinding (dwgs.2.1, 2.2., 2.3)	1915–1932	Non-contributing (compatible)	**History:** The 1996 renovation of the Memorial Amphitheater grounds introduced formal, oval signs for information, wayfinding, and burial sections that have been adopted as the cemetery standard. Flag or street-style signs, which identify the drives and provide directions to the Tomb, date to the same period and are also cemetery standards. Two interpretive waysides near Memorial Drive provide information about the history of Memorial Amphitheater. **Evaluation:** The signs in the Memorial Amphitheater grounds have no historic design significance. In overall style, scale, and materials, they are compatible with the historic character of the landscape.	

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Feature Name (dwg. location)	**Period of Signif-icance**	**Evaluation**	**History and Evaluation Narrative**	**Graphic Reference** (existing)
				
SSF-9. Space Shuttle Challenger Memorial (dwg. 2.2)	Ongoing (1986)	Contributing (National Register resource)	**History:** The Space Shuttle Challenger Monument, a gray granite slab with a bronze plaque, was dedicated in 1986 north of the walk to the U.S.S. Maine Memorial, adjacent to the Iran Rescue Memorial dedicated in 1983. **Evaluation:** The Space Shuttle Challenger Monument is documented as a contributing resource in the National Register for its association with military history and commemoration. It is located within the former grave and memorial exclusion area that extended 250 feet out from Memorial Amphitheater.	
SSF-10. Space Shuttle Columbia Memorial (dwg. 2.2)	Ongoing (2004)	Contributing (National Register resource)	**History:** The Space Shuttle Columbia Monument, a gray granite slab with a bronze plaque, was dedicated in 2004 north of the walk to the U.S.S. Maine Memorial, adjacent to the Iran Rescue Memorial dedicated in 1983. **Evaluation:** The Space Shuttle Columbia Monument is documented as a contributing resource in the National Register for its association with military history and commemoration. It is located within the former grave and memorial exclusion area that extended 250 feet out from Memorial Amphitheater.	
SSF-11. Third Infantry Division Marker (dwg. 2.2)	Ongoing (1990)	Contributing (Criterion A)	**History:** A small granite marker commemorating the Third Infantry Division was installed near the foot of the walk to the U.S.S. Maine Memorial in 1990. A larger monument was installed at the same time, to the north (see SSF-12). **Evaluation:** The Third Infantry Division marker is not inventoried in the National Register documentation as a contributing resource, but the associated monument is. The marker is located within the former grave and memorial exclusion area that extended 250 feet out from Memorial Amphitheater.	
SSF-12. Third Infantry Division Memorial (dwg. 2.2)	Ongoing (1990)	Contributing (National Register resource)	**History:** In 1988, President George H. W. Bush approved the addition of a memorial the Third Infantry Division at Arlington National Cemetery, west of Memorial Drive and east of the Iran Rescue and Space Shuttle Challenger memorials. In 1990, the short granite obelisk was dedicated. The memorial included a marker adjacent to the walkway to the U.S.S. Maine Memorial (SSF-11). **Evaluation:** The Third Infantry Division Monument is documented as a contributing resource in the National Register for its association with military history and commemoration..	
SSF-13. Tomb Approach Entrance Granite Bollards and Chain (dwg. 2.3)	1932–1975	Contributing	**History:** As part of the Tomb approach construction in 1931, four large, pink Milford (Massachusetts) granite bollards connected by bronze chains were installed to define the Tomb approach entrance court and direct pedestrians to the flanking walks. **Evaluation:** The granite bollards and chain are a prominent feature of the Tomb approach entry court along Roosevelt Drive designed by Lorimer Rich. They have not been changed since their original construction.	

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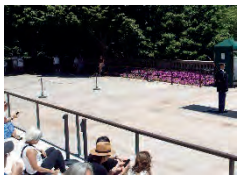
Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
SSF-14. Tomb Approach Stone Benches (dwgs. 2.2, 2.3)	1915–1932	Contributing	**History:** The Tomb approach designed by Lorimer Rich and built in 1931 featured nine neoclassical stone benches: five on the lower terrace, two in the Tomb approach entrance court, and two on the middle landing of the monumental steps. **Evaluation:** The stone benches on the Tomb approach are part of the historic formal design of the landscape and have not been altered since their original construction. They reflect areas of the approach where visitors were intended to congregate. The two benches on the middle landing of the monumental steps are not accessible to the public due to barriers at the base of the steps.	
SSF-15. Tomb History Tablet (dwg. 2.2)	1915–1932	Non-contributing (compatible)	**History:** A large bronze tablet was installed in ca. 1999 along the south edge of the Tomb plaza, most likely as part of the rededication of the empty Vietnam crypt to missing servicemen. The tablet, which is similar in placement and size to the AMVETS Carillon tablet on the north edge of the plaza, contains text about the history of the interment of the unknown soldiers of World War I, World War II, Korean War, and Vietnam War, and the identification and disinterment of the Vietnam War unknown. **Evaluation:** The Tomb history tablet has no historic design significance, but its simple, formal design is compatible with the historic character of the landscape.	
SSF-16. Tomb Plaza Railings and Barriers	1915–1932	Non-contributing (compatible / incompatible)	**History:** Soon after completion of the Tomb and surrounding plaza in 1932, the Army asked Lorimer Rich to design a removeable barrier around the Tomb to keep visitors off the marble sarcophagus. These bronze post and chains with anchors in the granite pavement were retained until 1958 when the addition of the World War II and Korean War crypts required a larger area to be cordoned off. The Army added a longer moveable bronze post-and-chain system usually placed in a heart shape, and welded bronze pipe railings were added along the edges of the expanded plaza and the approach walks to the north and south. In the 1975 expansion of the Tomb plaza that added the viewing terrace and steps, these barriers were retained (some sections of the bronze pipe railing were removed). In ca. 1996, fixed bronze and steel railings were added along the front of the viewing terrace steps to keep visitors off the Tomb plaza. The 1958 moveable post-and-chain barriers were retained and usually placed to close off the plaza on the north and south sides. The bronze pipe railings were also retained. **Evaluation:** The three types of barriers on the Tomb plaza and approach walks have no historic design significance since they post-date 1932, although they are part of the Army's ongoing efforts to protect the Tomb and control crowds of visitors on the plaza. The fixed railings detract from the open spatial character and circulation of the steps leading up to the Reception Building.	 
SSF-17. Walkway Barriers (key on dwgs. 2.2, 2.3)	1915–1932	Non-contributing (compatible, incompatible)	**History:** After the 1975 grounds renovation, gray metal post and chain barriers were installed along some high-traffic walks, and moveable gray-metal railing were installed at the base of the monumental steps. The 1996 grounds renovation painted these black and added more. The project also installed ornamental lighted bollards and chains along both sides of the inner perimeter walks and portions of the outer perimeter walks, with a mulched strip beneath. Utilitarian-style crowd-control barriers were placed at the bottom of the monumental steps.	

TABLE 3. LANDSCAPE FEATURES INVENTORY
MEMORIAL AMPHITHEATER GROUNDS - ARLINGTON NATIONAL CEMETERY Key and notes at end

Feature Name (dwg. location)	Period of Signif-icance	Evaluation	History and Evaluation Narrative	Graphic Reference (existing)
			Evaluation: The barriers along the walkways have no historic design significance. The black metal post and chain barriers along outer walks are compatible with the historic character of the landscape because they are inconspicuous. The ornamental bollard-and-chain barriers with mulch strips are incompatible with the historic character of the landscape because they create a cluttered and ornamental appearance that is counter to the historic design guidance of the Commission of Fine Arts that the landscape be characterized by quiet, simplicity, and reverence. The utilitarian crowd-control barriers at the base of the monumental steps, although removable, detract from the formality of the Tomb approach and visually block historic circulation patterns.	
SSF-18. Woodhull Memorial Flagstaff (dwg. 2.2)	1915–1932	Contributing (Criterion A and C)	**History:** In 1922, the Secretary of War approved a memorial to Maxwell Woodhull and his son Maxwell Van Zandt Woodhull who were Civil War veterans. The Commission of Fine Arts and War Department approved the site south of Memorial Amphitheater, within the grave and memorial exclusion area. The flagstaff, designed by Thomas Hastings, architect of Memorial Amphitheater, featured a marble plinth with a memorial inscription, a bronze base, a white painted metal shaft, and a gold ball finial. A connecting walk to Memorial Amphitheater was not completed until the 1975 grounds renovation. **Evaluation:** The Woodhull Memorial Flagstaff is part of the historic designed landscape and a historic commemorative feature associated with the military history of the United States. The flagstaff is visible from the south via Porter Drive; the vista from the south portal of Memorial Amphitheater is partially blocked by tree canopy.	
Archeological Sites (Map key: A)				
Graves (dwgs. 2.1, 2.2, 2.3) Headstones: see SSF-3	Ongoing	Contributing (Criterion A)	**History**: The first military serviceperson to be interred within the Memorial Amphitheater grounds was the unknown soldier of World War I on November 11, 1921. No remains were interred in the outer grounds until ca. 1955 with the establishment of burial sections 35 and 48, around the same time that the unknown soldiers of World War II and the Korean War were interred at the Tomb in 1958. Burials in section 46 across Memorial Drive, also established in ca. 1955, began to encroach into the grave and memorial exclusion area that extended 250 out from Memorial Amphitheater beginning the late 1960s. These three burial areas were substantially full by 1978, when Section 7A, at the former site of the Otis Place parking area was established. This section was mostly full by the early 2000s. There remain open burial sites. **Evaluation:** All military graves within the Memorial Amphitheater grounds are historically significant regardless of age for their association with the military history of the United States. The graves are not visible in the landscape.	n/a

TABLE 3.1 NOTES

1. Column Explanations

• Feature Name: Established name or name created for this CLR. Features labeled on existing conditions plans (drawings 2.1, 2.2, and 2.3).

• Period of Significance: The time period in which the proeprty gained its significance, as documented in the National Register and updates recommended for this CLR: Ongoing - under Criterion A for graves and associated markers and grounds that are significant in military history; and 1915–1932 under Criterion C for design and construction of Memorial Amphitheater, Tomb of the Unknown Soldier, and associated grounds.

• Evaluation: How the feature reflects the historic character of the landscape: 1. Contributing (historic feature); 2. Non-contributing (non-historic feature; and whether the feature is compatible or incompatible with the historic character of the landscape); or 3. Unevaluated, if there is insufficient documentation to make an evaluation.

• History and Evaluation Narrative: Summary physical history of the feature and an explanation behind the determination of contributing, non-contributing, or unevaluated.

• Graphic Reference: A thumbnail existing conditions photograph of the feature. Photographs by SUNY ESF and ANC staff between 2020 and 2023.

2. All documentation from the CLR Site History and field inspection by authors, except where noted.

3. Vegetation features include groupings of trees, shrubs, and groundcover; inventory does not document all individual plant material.

4. Inventory of small-scale features is by grouping of non-historic signs, pedestrian barriers, and furnishings (benches, trash receptacles, and water fountains). Drainage inlet grates, irrigation nozzles, fire hydrants, and other inconspicuous non-historic features are not inventoried.

4. TREATMENT

This chapter provides design and planning recommendations for management of the historic Memorial Amphitheater grounds. The recommendations are based on the landscape's ongoing historical significance as a memorial to the nation's fallen military members, and its historic Beaux-Arts-style design dating to completion of the Memorial Amphitheater in 1920 and the Tomb of the Unknown Soldier and its approaches in 1932 (fig. 4.1). Overarching concepts for treatment of this landscape include:

- Dignity, simplicity, and uniformity of arrangements are the prevailing characteristics of the Memorial Amphitheater grounds.[1]
- The inner grounds around Memorial Amphitheater along with its major axes are extensions of the formal, solemn character of the building and Tomb of the Unknown Soldier.
- The outer grounds of Memorial Amphitheater have an informal character that contrasts with the uniform rows of grave markers, consistent with the overall character of the Arlington National Cemetery landscape west of Eisenhower Drive.



Figure 4.1. The main approach to the Tomb of the Unknown Soldier and front of Memorial Amphitheater looking west across Roosevelt Drive, ca. 1932. (Lorimer Rich photograph, Lorimer Rich Papers, Syracuse University Special Collections Resource Center)

The treatment recommendations for the Memorial Amphitheater grounds in this chapter are based on historical research, existing conditions and uses, evaluation of historical significance, a framework of legislation and cemetery planning, and consultation with Arlington National Cemetery staff that included a treatment workshop held on June 24, 2021. The recommendations build on existing landscape planning in Arlington National Cemetery's Real Property Master Plan (2020), Cemetery Design Guide (2013), and Cemetery Grounds Management Plan (2014). Overall, the recommendations provide a tool for connecting landscape stewardship to cemetery regulations and policy.

Recommendations are presented as a series of broad guidelines followed by tasks that are specific actions. Many of the tasks are conceptual and will require further development to implement, and some include alternative strategies based on cemetery staff concerns. The guidelines are summarized in table 4.1, and the tasks in table 4.2.[2]

TREATMENT FRAMEWORK

This section outlines landscape-related legislation, regulations, policies, and cemetery planning that pertain to the Memorial Amphitheater grounds. Based on this background, the section defines a recommended primary (overall) treatment, a treatment philosophy, and landscape treatment goals that serve as broad guidance for management of the Memorial Amphitheater grounds.[3]

LEGISLATION, REGULATIONS, AND POLICIES

Laws Pertaining to Arlington and Memorial Amphitheater

The Acts of Congress that established and developed the National Cemetery System beginning in 1862 set forth basic provisions, but none relate to the specific conditions of the Memorial Amphitheater and its surrounding formal grounds. The series of laws passed by Congress between 1908 and 1919 to approve and fund the construction of Memorial Amphitheater also do not include any provisions specific to the landscape, except to recognize the approaches as part of Memorial Amphitheater.

On March 4, 1921, Congress approved interment of the unknown soldier of World War I at Memorial Amphitheater. A companion piece of legislation that established the Arlington Memorial Amphitheater Commission (Public Law no. 397, 24 U.S. C. 291–295, Chapter 169, 41 Stat. 1440) required Congressional approval for any other memorials or entombments within Memorial Amphitheater and a provision specific to the surrounding landscape: "That no memorial shall be placed and no body shall be interred in the grounds about the Arlington Memorial Amphitheater within a distance of two hundred and fifty feet from the said memorial."[4] This exclusion area was intended to preserve the singular commemorative effect of Memorial Amphitheater—in architect Thomas Hastings' words, that it be "unrelated to other monuments" and "clear of encroachments."[5] The exclusion area was not expanded to include the approach to the Tomb of the Unknown Soldier that extended beyond 250 feet from Memorial Amphitheater. In 1960, Congress passed Public Law 86-694 that abolished the Arlington Memorial Amphitheater Commission and transferred its responsibilities to the Secretary of Defense. The grave and memorial exclusion area was not carried over to the new law, and the cemetery did not reinstate it as policy. Since 1960, burials and ten memorials (monuments and memorial trees) have been added within the former exclusion area west of Memorial Drive, and twelve memorials (memorial trees) have been dedicated within the exclusion area east of Memorial Drive.[6]

National Historic Preservation Act

Regulations and policies under the National Historic Preservation Act of 1966 relevant to treatment of the Memorial Amphitheater grounds include Section 106

(36 CFR Part 800), which requires federal agencies, including the Department of Defense, to take historic preservation into account for undertakings at properties listed or eligible for listing in the National Register of Historic Places.

Arlington National Cemetery, including the Memorial Amphitheater grounds, was listed in the National Register as a historic district in 2014. Resources identified as "contributing" in the National Register documentation convey the property's historic significance and therefore should be preserved. The list of resources in the National Register documentation is not comprehensive for the landscape (see CLR Analysis and Evaluation chapter).

To streamline Section 106 review of undertakings in the cemetery, the Army signed a ten-year programmatic agreement that exempted certain routine undertakings and those involving non-historic resources from consultation with the Virginia State Historic Preservation Officer and Advisory Council on Historic Preservation under Section 106.[7] With respect to the Memorial Amphitheater grounds, the following undertakings were identified as having limited potential to adversely affect the historic property and therefore required no additional review under Section 106 (meaning these are appropriate treatment actions that would not affect the historic character of the landscape):

- Interments in areas previously subjected to severe ground disturbance.
- In-kind repairs (retaining walls, roads, walks, fences, etc.).
- Installation of signs compliant with ANC guidelines.
- Addition of interpretive signs or exhibit structures.
- Replacement of trees, including use of different species where warranted due to disease, pests, invasive nature, or lack of availability; and relocation where necessitated by limited space or obstruction of a grave site.
- Adding new tree species to increase diversity and reduce susceptibility to disease and invasive pests.
- Not replacing trees that fail to establish after two attempts at planting.
- Removal of invasive species and hazard trees.
- Replacement, removal, or alteration of resources of recent origin that fall within the continual period of significance under National Register Criterion A:
    - Metal benches (Memorial Amphitheater grounds).
    - Fencing, metal bollard and chain (Memorial Amphitheater grounds).
    - Signs - informational, section, street, and traffic.
    - Trash receptacles.
    - Water spigots.
    - Water [drinking] fountains (Memorial Amphitheater).[8]

Chesapeake Bay Watershed Agreement

The Department of Defense is a signatory partner in the Chesapeake Bay Watershed Agreement, approved in 2014 and amended in 2020. The agreement partners seek "an environmentally and economically sustainable Chesapeake Bay watershed with clean water, abundant life, conserved lands and access to the water, a vibrant cultural heritage and a diversity of engaged citizens and stakeholders." Partners have agreed to seek restoration and protection of the Chesapeake Bay ecosystem and its watershed. The Memorial Amphitheater grounds, characterized by underground piped streams and closed drainage that feeds into the Potomac River, is part of the watershed. [9]

Department of the Army Environmental Policy

Environmental Protection and Enhancement (AR200-1) is the Department of the Army's official policy for management, care, and preservation of cultural resources. It addresses the requirements of cultural resources laws, regulations, Executive Orders, and Presidential memoranda, and establishes internal Army policy for compliance with the Advisory Council on Historic Preservation's regulations (36 CFR Part 800). The Army is presently implementing a cultural landscape approach to planning that views military installations as landscapes that integrate natural resources, cultural resources, and military operations.[10]

Department of the Army – Army Cemeteries Regulations

The Army's regulations for national cemeteries under its authority is contained in Army Regulation 290-5 (32 CFR Part 553), "Army Cemeteries," last revised on October 21, 2020. It prescribes policies, procedures, and responsibilities for development, operation, maintenance, administration, and inspection at Army cemeteries that include Army National Military Cemeteries (ANMC) comprised of Arlington National Cemetery and U.S. Soldiers' and Airmen's Home National Cemetery.[11]

Sections of Regulation 290-5 that are relevant to the treatment of the Memorial Amphitheater grounds include Chapter 4: "Maintain the Hallowed Grounds," which outlines broad guidelines on the appropriate level of maintenance (detailed instructions for grounds maintenance are contained in Department of the Army Pamphlet *Pam 290-5*. Chapter 6, "Maintain and Communicate the Living History of the Army's Cemeteries," stipulates measures to enhance the visitor experience, along with historic preservation and documentation measures to "preserve the rich history of Army cemeteries for current and future generations." This section requires the Secretary of the Army to comply with the National Historic Preservation Act and address routine operations and maintenance through development of programmatic agreements, as has been executed for Arlington National Cemetery. Chapter 7, "Long-Term Planning and Preparation"

requires the development of master plans that include provisions for "sustainable operations and maintenance, and preservation of historical and other special features." [12]

Historic War Department National Cemetery Regulations

Regulations promulgated by the Quartermaster General of the Army for management of national cemeteries during the historic development of the Memorial Amphitheater grounds (precursor to current Army Regulation 290-5) are no longer binding but provide useful guidance in maintaining and enhancing the historic character of national cemetery landscapes. The regulations published in 1911, which were in effect through the addition of the Tomb of the Unknown Soldier in 1932, provide a guide for maintaining the character of the Memorial Amphitheater grounds where there is no other specific historic documentation, including guidance on treatment of drives, walks, trees, lawns, and annual beds, along with monuments and government grave markers.[13]

ARLINGTON NATIONAL CEMETERY PLANNING

Treatment recommendations in a cultural landscape report provide guidance on implementing existing planning for a historic property. Arlington National Cemetery has adopted a master plan and design guide, along with a grounds management plan, long-range interpretive plan, and operational standards and measures that address treatment of the Memorial Amphitheater grounds. These are all recent planning documents that have been created in the past decade as the Army was recognizing Arlington National Cemetery as a historic landscape through its listing in the National Register of Historic Places.

Arlington National Cemetery Real Property Master Plan and Design Guide [14]

In 2013, Arlington National Cemetery adopted the Real Property Master Plan, which identifies three goals for the cemetery: honor the nation's military heroes, remember the duty and sacrifice of veterans, and enhance opportunities for visitors to explore the cemetery's hallowed grounds. In conjunction with the master plan, the Cemetery Design Guide was completed to provide guidance on implementing the master plan by establishing general policies and design standards. Together, the master plan and design guide provide Arlington's foundation of planning for treatment of the Memorial Amphitheater grounds.

The Cemetery Design Guide organizes the cemetery into distinct areas (themes), with the Memorial Amphitheater grounds identified as a subzone within the larger Informal Zone that comprises the older portions of the cemetery west of Eisenhower Drive (fig. 4.2). The guide outlines standards according to the following categories: site planning, building design, circulation design, landscape design (vegetation), site elements design (small-scale features), and sustainability. It identifies preservation as an objective for the cemetery's historic buildings and

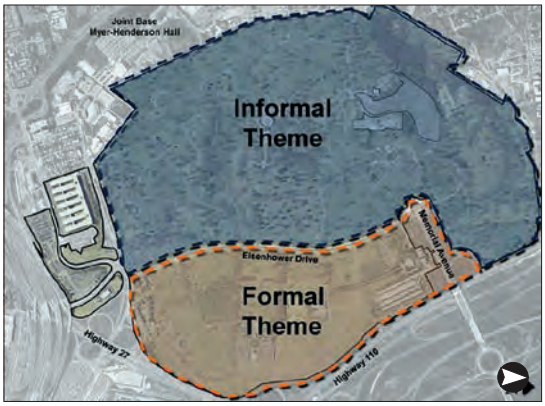


Figure 4.2. Map of Informal Theme and Formal Theme zones identified in the Cemetery Design Guide. Memorial Amphitheater is beneath the label "Informal Theme." (HNTB and PWP, "Cemetery Design Guide – Arlington National Cemetery – U.S. Soldiers' and Airmen's Home National Cemetery," 2013, page 14)

districts but does not provide specific preservation guidance for the cemetery landscape.[15]

The latest version of the Real Property Master Plan, which was updated in draft form in September 2020, recognized the cemetery's listing in the National Register of Historic Places and its Level III Arboretum designation. The plan's goals and objectives define a vision of "Great People honoring service and sacrifice to a grateful Nation," and three guiding words: "Honor, Remember, Explore." Goals and objectives applicable to the Memorial Amphitheater grounds include:

- Modernize and expand existing facilities and infrastructure to enhance cemetery operations.
- Enhance the visitor experience while maintaining the iconic image of the cemetery.
  - Preserve and restore the historic district and landscape elements.
- Maintain a safe and secure operating environment.[16]

The Real Property Master Plan provides planning for specific areas, known as Area Development Plans (ADPs). ADP #2 corresponds with the Memorial Amphitheater grounds and includes the area extending west to the cemetery boundary, inclusive of the U.S.S. Maine, Spanish-American War, and Confederate memorials. The plan documents the area's primary functions, existing conflict points (deficiencies), concepts for improvements, and areas of opportunity where concepts may be implemented. Proposed landscape-related projects are depicted on the "Memorial Amphitheater Exterior Spatial Implementation Plan" (fig. 4.3). This plan includes the development of four pedestrian nodes and four specific projects (implementation time frame in parentheses):

- ADA improvements to the Memorial Amphitheater exterior (short-term; completed 2021).
- Implement pedestrian circulation improvements and pedestrian nodes (medium term).
- Construct guest amenities facility southeast of amphitheater (long term).
- Add ADA-compliant access to Amphitheater from Wheaton Lot with Tram Stop (long term).[17]

Army National Cemeteries Operational Standards and Measures

The National Cemetery Administration within the Department of Veterans Affairs, which administers most national cemeteries in the country, manages its landscapes according to a plan known as the National Shrine Commitment. Specific guidance on maintaining the graves, grave markers, roads, vegetation, and other features of the landscape is contained in a manual known as "Operational

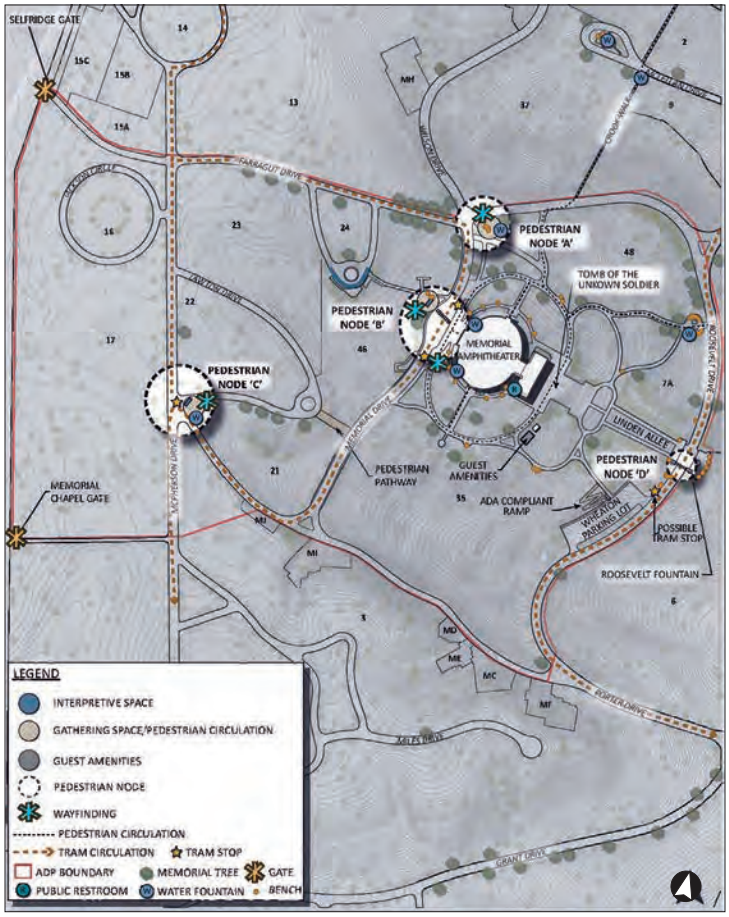


Figure 4.3. Exterior Spatial Implementation Plan for the Memorial Amphitheater Area in the cemetery master plan. (Alliance, "Arlington National Cemetery and U.S. Soldiers' and Airmen's Home National Cemetery Real Property Master Plan," 2020, figure 48)

Standards and Measures" (most recent version dated February 2021). The Army National Cemeteries has recently adopted its own version of this manual, "Operational Standards and Measures Version 1."[18] Aside from outlining an overall high level of maintenance in the landscape intended to convey honor and respect, the guidance in this document does not have specific standards or measures that apply to the formal landscape surrounding Memorial Amphitheater. It applies primarily to the grave sections in the outer grounds.

Cemetery Grounds Management Plan

In 2014, Arlington National Cemetery adopted a Cemetery Grounds Management Plan to provide standard operating procedures for maintaining the cemetery landscape. The plan, developed by the cemetery's Horticulture Department within the Engineering Division, addresses the tasks necessary to maintain Arlington National Cemetery as a "national shrine," in accordance with the "Office of Army Cemeteries Operational Standards and Measures." The plan addresses turf management, landscape maintenance (beds, groundcover, mulch rings), and tree and shrub maintenance. Guidance specific to the Memorial Amphitheater grounds includes classification as a "Highly Prominent Area" that requires higher level of maintenance in the area within the outer amphitheater walks and including the Tomb approach. The plan also includes specific guidance on pruning of the lindens on the Tomb approach (Ceremonial Mall).[19]

Strategic Plan for the Memorial Arboretum

Arlington National Cemetery was designated a Level III (third highest status) arboretum in 2014 to commemorate the 150th anniversary of the cemetery's establishment and to solidify the Army's commitment to preservation of the cemetery's natural and cultural landscape resources.[20] Officially named the Memorial Arboretum at Arlington National Cemetery, the arboretum encompasses approximately 8,800 trees and thousands of shrubs on 624 acres, including the Memorial Amphitheater grounds.[21]

Accreditation as a Level III arboretum, which is renewed every five years, requires certain conditions be met, but does not impose management requirements. The ANC Horticulture Department is responsible for maintaining the Memorial Arboretum. The cemetery's arboretum strategic plan identifies goals and objectives to support the accreditation, including developing interpretive

materials, executing sustainable maintenance practices, and researching tree and landscape history. Accreditation as an arboretum has not changed the Horticulture Department's maintenance program, but instead "has created a vehicle to highlight to the public the horticultural, arboricultural, and turf management programs that the cemetery has developed." [22]

Long Range Interpretive Plan

Arlington National Cemetery completed a Long Range Interpretive Plan (LRIP) in 2020 that establishes how the cemetery will connect visitors with its history. The plan establishes four themes: A Microcosm of America; Honoring Sacrifice and Service; Loss and Remembrance; and America's Highest Profile National Cemetery. The LRIP recognizes physical features in the landscape as vehicles to tell the cemetery's story, including grave markers, the Tomb of the Unknown Solider and its sight lines, the Tomb Guards, memorial trees, and the natural environment. The plan also recognizes intangible resources that include the feelings and ideas that tangible resources invoke. While the LRIP does not make specific recommendations for treatment of the Memorial Amphitheater grounds, its recommendations align with the cemetery's Real Property Master Plan and reinforce its call for resource preservation, universal accessibility, and improved wayfinding. The LRIP recommends limited, low-profile interpretive signage at unobtrusive locations to maintain an atmosphere of silence and respect.[23]

PRIMARY LANDSCAPE TREATMENT

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (36 CFR Part 68, 1995) are best practices for managing historic properties in compliance with the National Historic Preservation Act, and inform Arlington National Cemetery's plan for preserving historic resources and the cemetery's iconic image while accommodating additions and modifications to enhance current operations. This call for both preservation and modification translates into the *Standards for Rehabilitation* as the primary or overall treatment for the Memorial Amphitheater grounds. One of four Standards, Rehabilitation is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."[24]

Rehabilitation is the appropriate primary treatment because it allows for flexibility in balancing historic preservation with the cemetery's current operational needs such as universal accessibility, interpretation, natural resource conservation, and maintenance capacity. Rehabilitation allows for application of the other Standards, including *Preservation, Restoration, and Reconstruction,* to specific features. It allows for re-establishing character-defining features that have been lost over time and which detract from the landscape's historic character. Rehabilitation as a

primary treatment for the Memorial Amphitheater Grounds in line with Objective 3C of the cemetery's Real Property Master Plan: "Preserve and restore the historic district and landscape elements."[25]

The other three of the Secretary of the Interior's treatment standards—Preservation, Restoration, and Reconstruction—are not appropriate as a primary treatment for the Memorial Amphitheater grounds. Preservation would maintain the landscape in its existing condition, which would not allow for changes, including addressing accessibility and restoring character-defining features that have been lost or altered since completion of the Tomb of the Unknown Soldier in 1932. Restoration of the landscape to its character in 1932 is not feasible as a primary treatment because of the significant changes that have occurred since that time, as well as the need to make changes for accessibility and interpretation. Reconstruction, which is a treatment to essentially rebuild a lost landscape, is not an applicable primary treatment because the historic landscape remains.

TREATMENT PHILOSOPHY

Memorial Amphitheater and the Tomb of the Unknown Soldier are the nation's premier memorial to its fallen military members, and together with the surrounding grounds form the commemorative heart of Arlington National Cemetery. The landscape conveys honor, solemnity, and respect through high-quality design, expert maintenance, and well-preserved historic features in keeping with the cemetery's guiding vision: "Great people honoring service and sacrifice to a grateful Nation."[26] The design and function of the Memorial Amphitheater grounds are also significant as part of a ceremonial, formal linkage of monuments that originates at the U.S. Capitol, extends through the National Mall to the Lincoln Memorial and crosses the Potomac River over Memorial Bridge to Arlington National Cemetery, where Roosevelt Drive then leads to the approach to the Tomb of the Unknown Soldier and the formal front of Memorial Amphitheater.

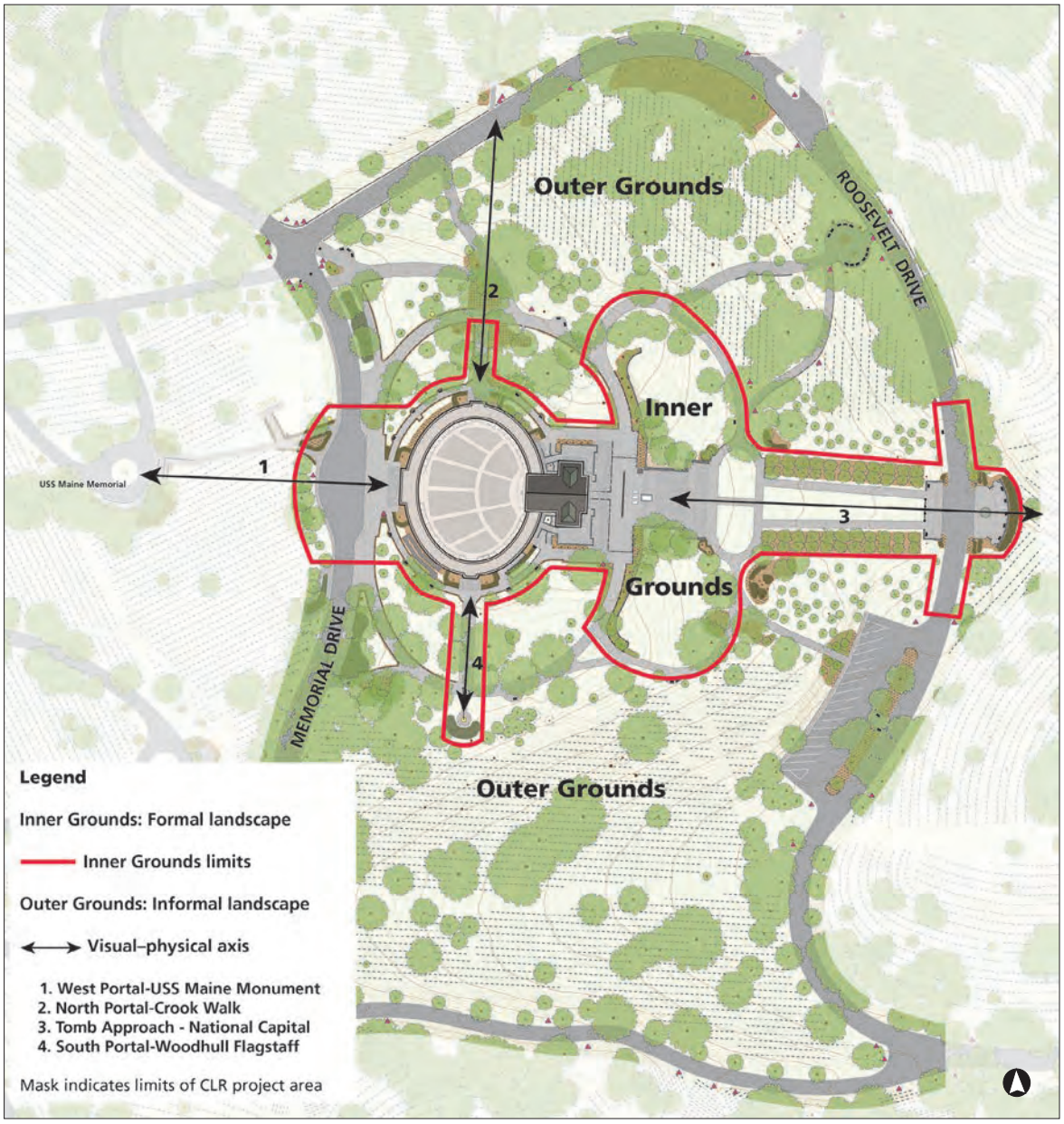
The recommended overall treatment of the Memorial Amphitheater grounds is to maintain a landscape of simplicity, formality, and solemnity that conveys honor and respect, in keeping with the commemorative intent and classical design of Memorial Amphitheater and Tomb of the Unknown Soldier. As the U.S. Commission of Fine Arts advised in 1921, "Quiet, simplicity, and a sacred feeling are to pervade the places where our dead lie in the soil made theirs and ours by sacrifice for the peace of the world."[27] The War Department's regulations for Arlington National Cemetery issued in 1933 stressed "dignity, simplicity, and uniformity of arrangements" as prevailing characteristics. [28] While the Memorial Amphitheater grounds have their own distinct character, they should be well integrated into the surrounding landscape of Arlington National Cemetery

and convey the Memorial Amphitheater's symbolic connection with national landmarks in Washington, D.C.

Within this overall treatment philosophy, two landscape areas warrant distinct approaches to landscape treatment, tracing back to the original design and development of Memorial Amphitheater and the Tomb Approach (fig. 4.4):

- The **inner grounds** comprising the formally designed landscape immediately surrounding Memorial Amphitheater and Tomb plaza, together with the visual or physical axes including the Tomb approach and the west, south, and north portals.
- The **outer grounds** that comprise an informally designed landscape with sections of uniform government headstones and large shade trees that is integral with the larger surrounding cemetery landscape.

Figure 4.4. Map of the Memorial Amphitheater grounds showing inner grounds and outer grounds areas that define distinct areas of landscape treatment. (SUNY ESF)



This approach is based on the historic designs of Carrère and Hastings and Lorimer Rich, and the War Department's historic regulations for the National Cemetery System that included Arlington. It is also based in the advice of the U.S. Commission of Fine Arts (CFA) dating to the historic development of Memorial Amphitheater (1915–1932).

Inner Grounds Treatment Philosophy

Recommended treatment for the inner grounds of Memorial Amphitheater is to enhance the formal character of the landscape designed by Carrère and Hastings, and the approaches to the Tomb of the Unknown Soldier designed by Lorimer Rich. The design of the landscape upon completion of the Tomb in 1932 serves as a benchmark for guiding future changes to the landscape (figs. 4.5, 4.6). This treatment is in keeping with the historical significance of the Memorial Amphitheater grounds as part of the Beaux-Arts additions to the cemetery (National Register Criterion C).

Reestablishment of character-defining features that have been removed since 1932, primarily plantings and small-scale features, is intended to enhance the overall historic character of the landscape and the public's understanding of its historic significance. New features to enhance current operations would be consistent with the simple, formal character of the landscape. Existing walks and drives and the Tomb plaza, which reflect major modifications made after 1932 including addition of three unknown crypts (significant under National Register Criterion A), would remain unchanged with minor exceptions.

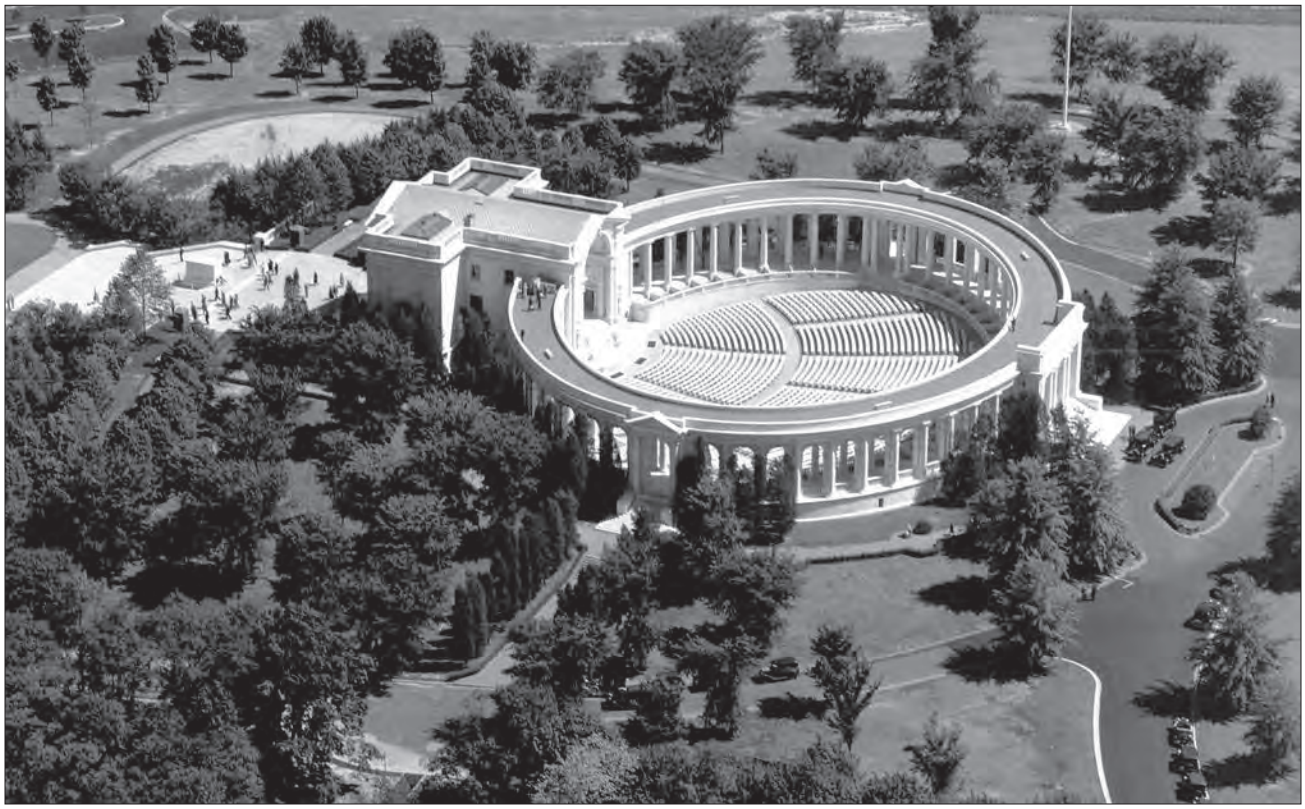


Figure 4.5. The inner grounds around Memorial Amphitheater upon completion of the Tomb of the Unknown Soldier looking southeast, 1932. The landscape shown in this photograph, with its formal hedges and shrubs, turf, and shade trees, provides a benchmark for character management in the landscape. (Arlington National Cemetery)

Plantings under this treatment philosophy would reestablish a simplified evergreen palette with hedges and mown turf along the building foundation and walks to extend the formal architecture of Memorial Amphitheater into the landscape, accentuate portal entrances, and convey simplicity and solemnity. Annual and groundcover beds would be reduced or removed, consistent with historic conditions, historic War Department regulations, and guidance of the Commission of Fine Arts, which advised against flowerbeds around Memorial Amphitheater.[29] Small-scale features including bollards, drinking fountains, and benches would be moved or redesigned to better convey the landscape's historic simplicity and classical design. This treatment also supports reopening key views along the axes and Tomb approach.

Outer Grounds Treatment Philosophy

The recommended treatment for the outer grounds of Memorial Amphitheater is to enhance the informal historic character dominated by large shade trees and lawn that serve as a setting for Memorial Amphitheater. In contrast to the formal inner grounds, the outer grounds convey typical characteristics of Civil War-era national cemeteries. The use of large shade trees recalls the advice landscape architect Frederick Law Olmsted gave to Quartermaster General Montgomery Meigs in 1870 that national cemeteries should be designed as a "sacred grove."[30] The Commission of Fine Arts advised the Army, "Trees are enduring and require less care and attention than any other form of planting."[31] Historic

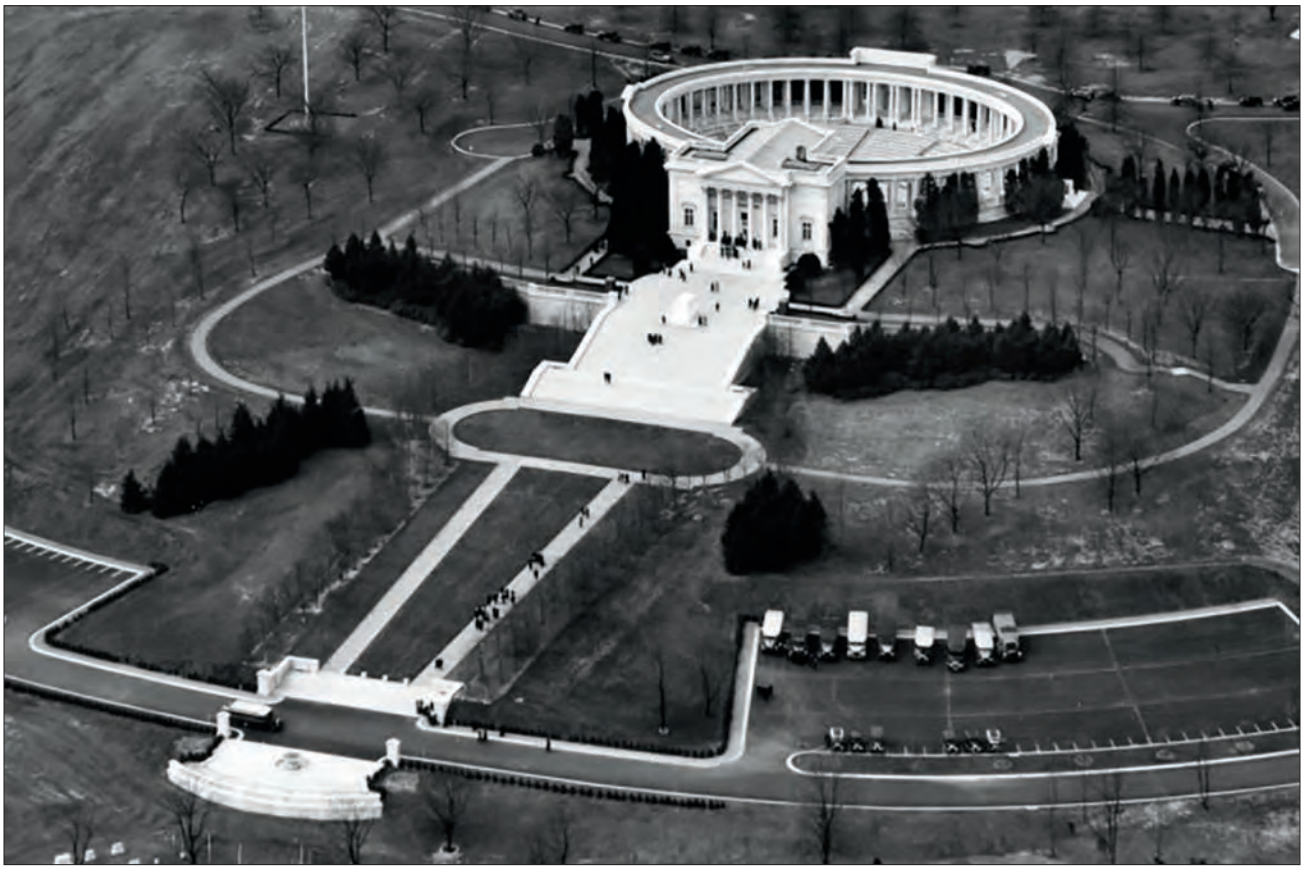


Figure 4.6. The inner grounds around Memorial Amphitheater and the Tomb approach looking southwest, ca. 1933. The character evident in this photograph, with the winter-time condition of the hedge along the Tomb approach and evergreen hedges and plantings, provides a benchmark for character management in the landscape (see also fig. 4.5). (The Society of the Honor Guard, Tomb of the Unknown Solider, https://tombguard.org/guards/larry-seaton)



Figure 4.7. Mature shade trees in the original (pre-1889) part of Arlington National Cemetery showing representative character that the Commission of Fine Arts recommended for the Memorial Amphitheater outer grounds, looking west on McClellan Drive, 1929. The funeral procession was for Admiral Edward W. Eberle. (Cultural Resources Program Office, Arlington National Cemetery)

War Department regulations for the national cemeteries also stressed the importance of "A well-kept sward, graceful shade trees..." [32]

This character was historically intended to integrate the Memorial Amphitheater grounds with the rest of Arlington National Cemetery (fig. 4.7). As the Commission of Fine Arts advised the Army around 1921, "[P]lanting should be arranged as to bring the area dominated by the amphitheater into relations with Arlington. It should not continue an extraneous portion of an otherwise unified whole but should be made an integral part of the composition."[33]

Treatment of the outer grounds should advance a more consistent character through emphasis on shade trees in place of the existing mix of ornamental evergreens, flowering trees, annual beds, shrub beds, and groundcover beds. Given the amount of change since 1932 in the outer grounds through the expansion of burial areas, it is recommended that treatment emphasize overall character, rather than individual features, while allowing flexibility for additions to enhance contemporary uses. Existing memorial trees are historically significant and therefore must be preserved, but changes in location or species could be undertaken without altering a memorial's significance, with some exceptions.

LANDSCAPE TREATMENT GOALS AND OBJECTIVES

Based on research for this Cultural Landscape Report and Arlington National Cemetery planning, the recommended landscape treatment for the Memorial Amphitheater grounds includes the following goals and objectives:

- The landscape is maintained as "hallowed grounds" that enhances the beauty and historic significance of Arlington National Cemetery (Army National Cemeteries Regulations AR290-5, Sections 4-2 and 6-4; Cemetery Grounds Maintenance Plan, Section 1).
- The inner grounds reflect the historically significant design characteristics associated with the original Beaux-Arts design of Memorial Amphitheater and the Tomb of the Unknown Soldier as developed through 1932.
- The outer grounds reflect the historic informal and shaded character of established sections of Arlington National Cemetery west of Eisenhower Drive (ANC Cemetery Design Guide, Section 3).
- Both the inner and outer grounds have improved accessibility, reduced vehicular/pedestrian conflicts, increased access to guest amenities, new

activity nodes to draw pedestrians, and enhanced ceremonial character (ANC Real Property Master Plan, ADP #2).

- The landscape is designed, built, and maintained to be environmentally sustainable (ANC Strategic Plan for the Memorial Arboretum Level III, 2; ANC Cemetery Design Guide, ES.4.2, 4.5, 4.6; ANC Real Property Master Plan, Cemetery Planning Standards; Chesapeake Bay Watershed Agreement).

TREATMENT GUIDELINES

Arlington National Cemetery has detailed guidelines for managing the cemetery landscape in the Cemetery Design Guide (2013), Operational Standards and Measures/Inspection Checklist (current 2021), and Cemetery Grounds Management Plan (2014). These guidelines are intended to maintain the landscape as hallowed grounds. The following recommendations provide supplemental guidance on preserving and enhancing the historic character of the Memorial Amphitheater grounds, where such guidance is not included in the existing landscape management documents. This supplemental guidance is based on the recommended treatment philosophy and is consistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

1. VISUAL THEMES

The 2013 Cemetery Design Guide (CDG) established visual themes and zones to guide planning and site design in Arlington National Cemetery. The Memorial Amphitheater grounds were included as part of the "Informal Theme" area that encompasses the former Arlington Estate domestic grounds or park west of Eisenhower Drive (see fig. 4.2). Within the Informal Theme, the CDG defined the "Amphitheater Zone" (area corresponding with the CLR project area) as dominated by the classical architecture of the amphitheater, but does not identify the formal, classical design as extending into the surrounding grounds.[34]

In keeping with the recommended treatment philosophy in this CLR, the Amphitheater Zone should be redefined in future updates to the CDG as having a formal character within the inner grounds inclusive of the inner perimeter walk, Tomb approaches, and axes from the north portal, south portal, and west portal. The inner grounds should be identified as a distinct subzone. Landscape design and planning within this area, including circulation, vegetation, and small-scale features, should reflect an exception to the predominant Informal Theme in the cemetery landscape west of Eisenhower Drive.

2. GRAVE AND MEMORIAL EXCLUSION AREA

The federal legislation that created the Arlington Memorial Amphitheater Commission in 1921 (Public Law no. 397) included a provision that established a 250-foot area around the Memorial Amphitheater where no graves or memorials

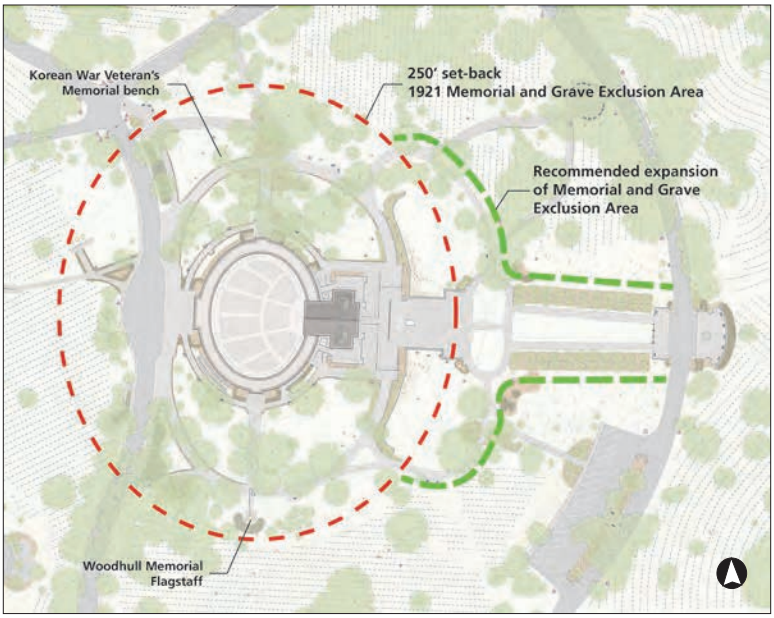


Figure 4.8. Map of the existing Memorial Amphitheater grounds showing the former 1921 memorial and grave exclusion area (red dashed line) and recommended expansion to include the Tomb approach (dashed green line). (SUNY ESF)

could be placed without Congressional approval (Congress approved addition of the Tomb of the Unknown Soldier). The authors of this legislation understood that Memorial Amphitheater would be a magnet for other memorials, which along with extension of burial areas, would dilute the solemnity, repose, and primacy of Memorial Amphitheater. The exclusion area was not expanded to include the approach to the Tomb of the Unknown Solider, which extended beyond 250 feet of the Memorial Amphitheater, upon its completion in 1932. Congress abolished the 1921 law in 1960 and transferred its responsibilities to the Secretary of Defense (Public Law 86-694). The provision in the original law excluding grave and memorials within 250 feet of the Memorial Amphitheater was not extended under the new law. Since that time, numerous minor memorials, as well as a portion of Section 46 west of Memorial Drive, have been developed within the former grave and memorial exclusion area.

To maintain the historic character of the landscape, it is recommended that Arlington National Cemetery readopt as policy the exclusion of graves and memorials within 250 feet of Memorial Amphitheater, and that the exclusion area be extended to include the Tomb approach (fig. 4.8). This would ensure that no additional memorials are added, and that no new burial areas are established within the outer walks, below the Tomb plaza, or within the central mall of the Tomb approach. Existing memorials within 250 feet of the Memorial Amphitheater, mostly memorial trees (see Vegetation guidelines) as well as the group of monuments west of Memorial Drive, could be grandfathered to remain in place, or could be moved to nearby locations outside the grave and memorial exclusion area provided such changes do not detract from their commemorative purpose.[35]

3. GRAVES AND GRAVE MARKERS

The grave markers in the outer grounds of Memorial Amphitheater, including Sections 7A, 35, 46, and 48, post-date completion of the Tomb of the Unknown Soldier in 1932, but are historically significant in the area of Military and/or Politics/Government (National Register Criterion A). These sections are primarily uniform General-style government headstones, except in Section 7A, where most are larger and more ornate private markers of recent origin.

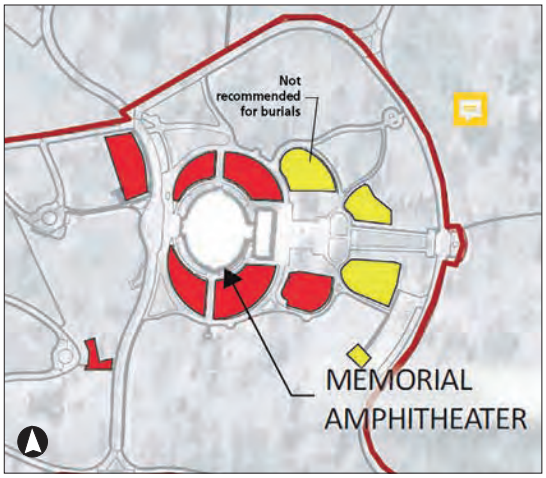


Figure 4.9. Master plan map of developable areas in the Memorial Amphitheater grounds showing red are unsuitable areas, and yellow areas as potentially suitable. (Detail, Arlington National Cemetery Real Property Master Plan, 2020, figure 12, annotated by SUNY ESF)

Based on research for this cultural landscape report, the following guidance is recommended for graves and grave markers within the Memorial Amphitheater grounds, consistent with cemetery regulations:

• New grave markers in existing reserved graves or in potential new burial areas should use only the General-style headstones to maintain a consistent appearance that does not draw attention away from the primacy of Memorial Amphitheater and the Tomb approach, in keeping with Arlington National Cemetery grave marker policy.[36]

- Expansion of burial capacity is an objective of current cemetery planning. The Real Property Master Plan identifies areas north and south of the Tomb approach (presently occupied by collections of evergreens) and ground within the northern Tomb approach walk as potentially suitable for burials (fig. 4.9). These areas north and south of the main Tomb approach could be used for burial space without adversely affecting the historic character of the landscape because they are screened by the linden hedge. The grounds within the northern Tomb approach and along the west side of Memorial Drive should not be used for burials to maintain the historic open space setting and symmetry of Memorial Amphitheater and the Tomb approach. Adoption of the recommended grave exclusion area would address most of this guidance (see guideline #2). [37]

4. VEGETATION

Existing guidance on design and management of vegetation is contained in the Cemetery Grounds Management Plan and under the Landscape Design Standards chapter of the 2013 Cemetery Design Guide.

Arboretum Designation and Landscape Rehabilitation

Arlington National Cemetery's designation as Level III arboretum in 2014 called for the "preservation of the natural and cultural landscape resources of the cemetery," and to "preserve and interpret the collection of trees and ornamental plants that serve as a backdrop to this National Shrine." The strategic plan also states that the arboretum designation aligns with the cemetery's listing in the National Register of Historic Places, and identifies as a future goal to "research, document, and interpret the history of the living collections and landscapes of the cemetery."[38]

While the arboretum strategic plan recognizes the aesthetic and horticultural importance of individual trees and the tree collection as a whole, the plan does not address the relationship between trees and the historic designed landscape

of the Memorial Amphitheater grounds that is documented as significant in the National Register. Within the inner grounds of Memorial Amphitheater, there are a number of trees planted after the end of the historic period in 1932 that detract from the historic predominance of large shade trees, from historic views, and from the historic spatial character of the landscape. In addition, some later trees (primarily zelkovas) are causing materials conservation issues through increased shade and moisture on Memorial Amphitheater.

Careful consideration is needed when there is a conflict between safeguarding trees, especially those that have commemorative value or are part of the Notable Tree collections, and rehabilitating the Memorial Amphitheater grounds to enhance its historic designed character. Issues need to be considered on a case-by-case basis. The Strategic Plan for the Memorial Arboretum should be updated to acknowledge issues between cultural landscape rehabilitation and tree preservation. The following are recommended questions to address such conflicts (see also following sections on Specimen Trees and Memorial Trees):

- Can the non-historic tree be pruned to resolve the conflict with the historic character of the landscape? Example: prune trees to open views or reduce shade on Memorial Amphitheater.
- Can the non-historic tree be moved to address the conflict with the historic character of the landscape? Example: a memorial tree with no site-specific commemorative value.
- Can landscape treatment involving tree removal or replacement wait until the existing non-historic tree begins to decline or reaches the end of its life? Example: Delay removal of the beech tree that is blocking views of the National Mall from the Tomb until it declines, instead of removing it in the short term to reopen the view.

Specimen Trees

Specimen trees are a character-defining feature of the outer grounds of Memorial Amphitheater, but have changed in location, extent, and species composition since the historic design of the landscape was completed in 1932. The trees in the outer grounds, which include two "Exceptional Specimens" and one "Tree of Unique Provenance," are important to the cemetery's Level III arboretum designation.[39] (See also following section, "Memorial Trees.")

The Cemetery Design Guide recommends that plantings within interment areas (corresponding with much of the Memorial Amphitheater outer grounds) should be an informal clustering of trees "to maintain the pastoral tree grove image of the cemetery grounds."[40] The Cemetery Grounds Management Plan (CGMP) provides guidance on tree removals, and on tree planting that takes into consideration site conditions including relationship to markers and monuments, and historical significance of the plantings. Trees are generally planted in-kind

to replace those lost during the year. The CGMP also states that new trees are planted to "enhance the cemetery landscape," using an approved species list and location map.[41]

The CDG Landscape Design Guidelines and Plant Material Selection (sections 7.5, 7.6) should be amended to include the following guidance to enhance the historic character of the Memorial Amphitheater outer grounds (fig. 4.10):

- Protect and perpetuate specimens planted during the historic period (through 1932). When replacement is necessary, replant in-kind with respect to species, variety, and location.
- Change the species and/or location of a non-historic tree that detracts from the historic character of the Memorial Amphitheater grounds as it declines unless there is commemorative value to the species and/or location.
- For non-historic trees that require replacement, use species from the historic development of the Memorial Amphitheater grounds (1919–1932): pin oak (*Quercus palustris),* willow oak *(Quercus phellos),* sugar maple *(Acer saccharum [42]),* American elm *(disease resistant variety of Ulmus americana),* and European linden *(Tilia x europaea)*. Similar varieties, or large shade trees of similar character, such as red oak *(Quercus rubra),* red maple *(Acer rubrum),* hackberry *(Celtis occidentalis),* American sycamore *(Platanus occidentalis),* London plane tree *(Platanus x acerifolia)* and basswood *(Tilia americana),* would be appropriate. Use of additional species would enhance overall diversity and disease resistance, as recommended in the CGMP and Memorial Arboretum Strategic Plan.
- Avoid use of flowering trees and ornamental evergreens that were not characteristic of the landscape historically, such as existing Kwanzan flowering cherry *(Prunus serrulata 'Kwanzan'),* dogwood *(Cornus sp.),* and Colorado blue spruce *(Picea pungens)*. Showy, flowering trees (along with flowering annuals) are incompatible with the historic solemn character of the Memorial Amphitheater grounds.
- Plant trees back from Memorial Amphitheater at a distance sufficient to reduce shade and moisture on the marble (which can encourage biofilm and other issues), and to keep open views of the building, as existed historically.
- Remove mulch rings, which were not used historically, once young trees have matured, unless necessary for the health of the tree.
- Prune trees to maintain sight lines along the north portal, south portal (to the Woodhull Memorial Flagstaff), and west portal (to the U.S.S. Maine Memorial). See also Tasks 3, 6, and 9.

Exceptions to the character of informally planted shade trees in the outer grounds include the line of willow oaks *(Quercus phellos)* along Roosevelt Drive at the Wheaton Lot and former Otis Lot that date to the historic period. In addition, there are rows of trees lining the north side of Porter Drive that pre-dates

development of Memorial Amphitheater. These more formal plantings should be retained and perpetuated. Formal plantings of trees are appropriate within the inner grounds, specifically along the approach walks to the Tomb Plaza that were historically lined by European linden (*Tilia x europaea*) (see Task 4).[43]

Memorial Trees

There are thirty-one memorial trees within the Memorial Amphitheater grounds, which commemorate specific veterans, groups, or events. Each is marked by a plaque or small monument, one is marked by a stone bench, one has an access walk, and all but two were dedicated after 1970. Eleven are within or adjacent to the former 1921 grave and memorial exclusion area that extends 250 feet out from Memorial Amphitheater. Most of the memorial trees are ornamental flowering

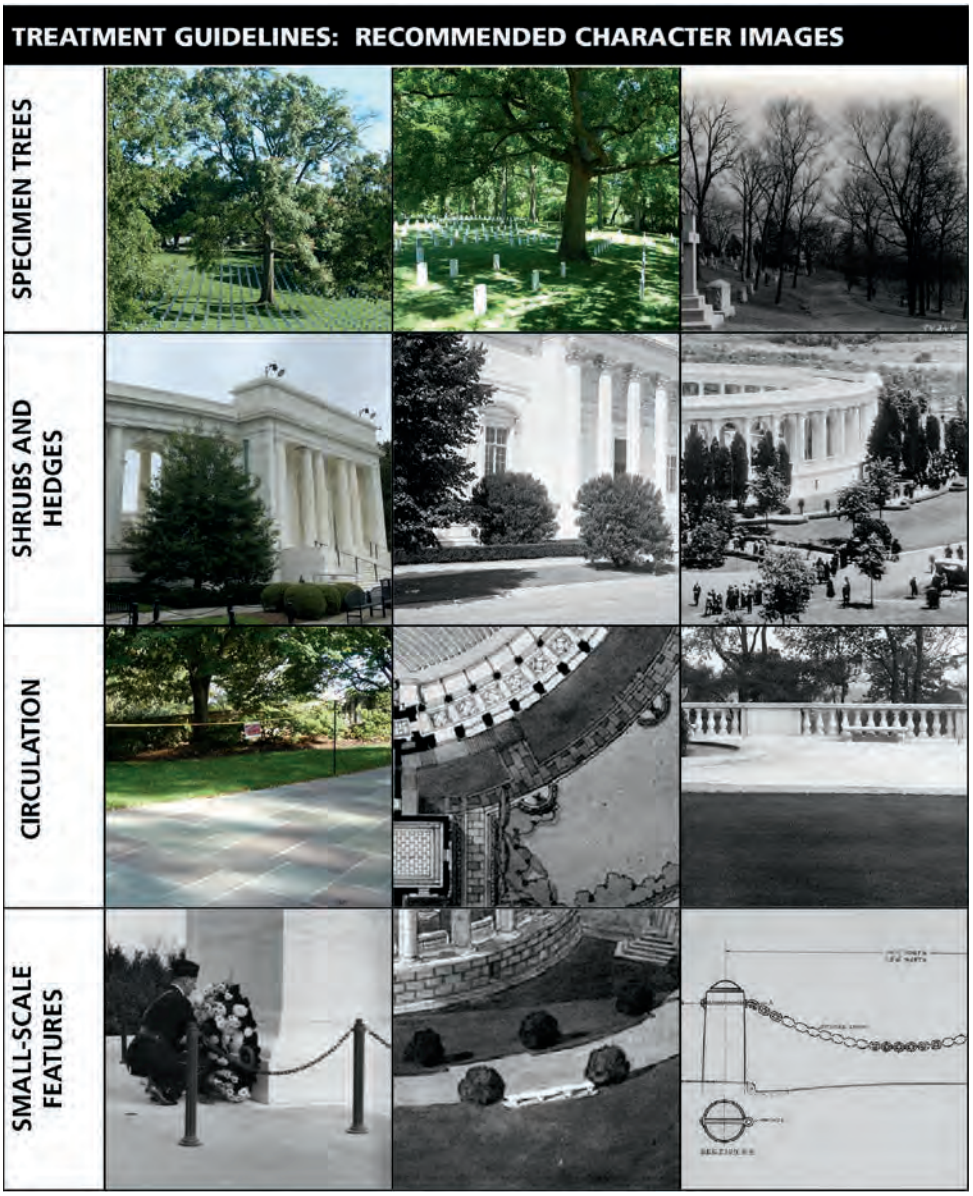


Figure 4.10. Current and historic (1933 and earlier) illustrations of the Memorial Amphitheater grounds showing recommended character for specimen trees, shrubs and hedges, circulation, and small-scale features. Flower beds and other beds did not characterize the landscape historically. (SUNY ESF, National Archives, and Arlington National Cemetery)

or coniferous species that are not compatible with the historic character of the landscape dominated by large shade trees.

Many of the Memorial Trees hold important commemorative associations for active veterans groups and living descendants and are historically significant under National Register Criterion A (Military) but are not significant in the context of the historic designed landscape. The National Register does not include a detailed inventory and evaluation of each memorial tree. [44]

Arlington National Cemetery has discontinued the practice of planting memorial trees and does not presently have an approved policy for their management. The Memorial Arboretum Strategic Plan (2018) and Cemetery Grounds Management Plan (2014) do not provide specific guidance on their treatment.

It is recommended that Arlington National Cemetery document the history and commemorative intent for each Memorial Tree within the context of the larger cultural landscape to inform the development of policy on their future management. Given the absence of this policy, the following guidance on memorial trees within the Memorial Amphitheater grounds is recommended to enhance the historic character of the landscape:

- Prohibit planting of new memorial trees, or adding memorial plaques or markers to existing trees, in the spirit of the 1921 grave and memorial exclusion act.
- Replace memorial trees as they decline with historic shade tree species (see guidance for specimen trees), especially near Memorial Amphitheater, unless there is a specific commemorative value to the existing species.
- Relocate memorial trees to a nearby site (move existing tree, or change site when a replacement is needed), provided the commemorative value of the memorial is not site-specific, based on the following conditions:
    - If the memorial tree or its associated features (plaques, walks, etc.) are inconsistent with the historic character of the Memorial Amphitheater grounds.
    - If the memorial tree conflicts with a recommended treatment task (notably Task 1).
    - If a memorial tree is within 250 feet of Memorial Amphitheater, within the former grave and memorial exclusion area.

Shrubs and Hedges

Shrubs and hedges were character-defining features of the formal inner grounds of Memorial Amphitheater and the Tomb approach. Sheared hedges are characteristic of the Beaux-Arts neoclassical style of Memorial Amphitheater. They historically extended the formality of the architecture into the landscape and defined circulation and spaces around the building.

The Cemetery Design Guide (CDG) addresses general parameters for planting shrubs and hedges along building foundations and cemetery entrances, as screening and buffers, and for environmental control. The Cemetery Grounds Management Plan (CGMP) assigns decisions about shrub and hedge pruning to the cemetery's Contracting Officer Representative (COR). Within the Memorial Amphitheater grounds, the CGMP only provides specific recommendations on management of the linden hedges along the Tomb approach because of their high visibility.

The Plant Material Selection sections (7.5, 7.6) of the CDG Landscape Design Guidelines should be amended with the following guidance to enhance the historic character of shrubs and hedges within the Memorial Amphitheater grounds (see fig. 4.10):

- New plantings of shrubs should be made where such features existed historically (by 1932), and preferably with the same species and maintained form.
- Shrub plantings within the inner grounds should give preference to evergreen and broadleaf evergreen species used historically, which were intended to contrast with the white marble of Memorial Amphitheater. Appropriate species include boxwood (*Buxus sp.), E*astern redcedar *(Juniperus virginiana),* Douglas-fir *(Pseudotsuga menziesii),* hemlock *(Tsuga sp.),* mountain pine *(Pinus mugo),* rhododendron *(Rhododendron sp.),* and yew *(Taxus sp.),* or species of similar character, including arborvitae *(Thuja sp.),* Leyland cypress *(Cupressus × leylandii)* and holly *(Ilex sp.)*.
- Shrubs within the inner grounds should be sheared or naturally conical in form to reflect the historic plantings that were a formal extension of the architecture.
- Limit shrubs in the outer grounds, and avoid showy, flowering species. Masses of shrubs may be appropriate in areas where turf cannot be maintained. They should recede visually and not detract from the dominance of large shade trees or draw attention away from the Memorial Amphitheater.

Amend the Cemetery Grounds Management Plan directions on maintenance of shrubs:

- Provide guidance in sections 7.6 and 7.7 on managing the linden hedge to more closely convey the shape and dimensions of the original beech hedge designed by Lorimer Rich (see Task 5). I
- Amend Section 7.1 to define the formal character of the shrubs and hedges in the Memorial Amphitheater inner grounds, including shape and size, as part of the defined decision-making by the COR (see Tasks 1 and 2).

Herbaceous Beds and Groundcover

Beds of flowering annuals or perennials were not part of the simple, formal, and solemn site design associated with Memorial Amphitheater and the Tomb of the Unknown Soldier as developed through 1932.[45] As explained in the treatment philosophy, the Commission of Fine Arts recommended against the use of flowerbeds in Arlington National Cemetery, and War Department regulations from the historic period banned flowerbeds from all national cemeteries, except at the entrances near the lodges. While the War Department's ban was partly based on the expense and labor that could be better spent on lawn and trees, by the early twentieth century, it considered showy displays of flowers as counter to the solemn commemorative character of national cemeteries. In addition, ornately detailed flowerbeds were also inconsistent with the monumental scale of Memorial Amphitheater and the Tomb approach.[46]

The Cemetery Design Guide's Landscape Design Guidelines (Section 7.5) do not provide specific guidance on use of flowerbeds and herbaceous groundcover, but the Grounds Management Plan contains specific guidance in Sections 6.9 and 6.10. The plan notes that beds of flowering annuals, which in the Memorial Amphitheater grounds are presently maintained along the building foundation, along the Tomb plaza, at the entrances to the Tomb approach on Roosevelt Drive, and along the west side of Memorial Drive across from the Memorial Amphitheater, are managed by the ANC horticulturist and change in composition from year to year. Perennial beds and groundcovers are scattered across the outer grounds, mostly around trees in areas of heavy shade or uneven ground.

The Cemetery Design Guide and the Cemetery Grounds Management Plan should be updated with the following guidance:

- Exclude flowering annual beds in the Memorial Amphitheater grounds to be consistent with the historic character of the landscape and avoid moisture-related issues on the marble of the building caused by irrigation. Turn existing beds over to non-irrigated turf zones.
- Recommend against naturalistic groundcover and shrub beds within the historically formal inner grounds of the Memorial Amphitheater. Subdued non-flowering groundcover may be appropriate in the outer grounds where necessitated by growing conditions or heavy foot traffic.

5. CIRCULATION

Preserve Historic Circulation Features

The existing layout of walks, drives, and parking lots in the Memorial Amphitheater grounds reflects substantial change since the historic period ending with completion of the Tomb approach in 1932. The inner walk around

the amphitheater, the walks in the main Tomb approach, the Wheaton Lot, and the alignments of Memorial Drive and Roosevelt Drive are the only circulation features that remain in substantially intact from 1932. Surface materials in 1932 included asphalt, bluestone, granite, and gravel; all inner gravel walks were replaced in multi-color (blue, gray, and red) flagstone after World War II.

The Cemetery Design Guide's Circulation Design Standards (Section 6) do not address historic preservation in the objectives for roads, parking lots, and walks. It is recommended that the CDG be updated to recommend preservation of historic circulation features in the Memorial Amphitheater grounds. Specific recommended guidance includes the following (see fig. 4.10):

- Replace historic paving materials in-kind when necessary due to deterioration or safety issues.
- When replacement of the existing multi-hued flagstone pavement is necessary, use a monotone gray stone and use an orthogonal paving pattern that reflects the original intent of the Carrère and Hastings design for the walks.[47]
- Maintain regular-coursed light-gray rectangular granite on the Tomb plaza.
- Maintain rectangular pattern-coursed bluestone with square center panels and bluestone curbs along the outer edges of the main Tomb approach walks. The historic iron drain inlets in the walks should also be preserved.
- Maintain orthogonal-coursed granite on upper terrace, and bluestone and cobblestone panels with bluestone stars on lower terrace (Roosevelt Fountain terrace).

Changes to the alignment or materials of circulation features should be based on historic precedent, recognizing that return to historic circulation materials and alignments in most cases is not feasible due to extensive changes since the end of the historic period in 1932 and limitations of current visitor use and maintenance.

Use of Main Tomb Approach

Carrère and Hastings designed Memorial Amphitheater to be approached from the east, and Lorimer Rich reinforced this orientation in his design of the Tomb approach, with its parking lots to either side off Roosevelt Drive. Today, most visitors arrive via tram at the west portal, and thus approach the primary east façade of the Memorial Amphitheater and the Tomb from the back. The designated pedestrian route from the visitor center, which follows Roosevelt Drive to a walk through the outer grounds, allows visitors to directly access the Tomb plaza, but bypasses the main Tomb approach. The cemetery does use the main Tomb approach for ceremonies on special occasions.[48]

Given the distance of the Tomb approach and accessibility issues, the west portal will remain the primary entrance for most visitors, but visitors who arrive on foot

or by tram should be encouraged to experience the historic designed approach. As recommended in the Arlington National Cemetery Real Property Master Plan, a tram stop should be provided on Roosevelt Drive to allow visitors to enter Memorial Amphitheater via the Tomb approach (see Task 8). While visitors will not be able to ascend the monumental steps due to conflict with the Tomb Guard, walking up to the base of the steps, and then ascending via the outer Tomb approach walks, will allow visitors to experience the solemn grandeur of the approach as historically intended.[49]

6. SMALL-SCALE FEATURES (SITE FURNISHINGS)

Railings, benches, signs, and other small-scale features were minor elements of the Memorial Amphitheater grounds during the historic period ending with completion of the Tomb approach in 1932. Furnishings at this time were limited to neoclassical-style stone benches and stone-and-chain bollards along the main Tomb approach. Carrère and Hastings originally designed marble seats along the inner walk around Memorial Amphitheater, but these were omitted from the final construction, most likely due to funding limits.

The existing site furnishings around Memorial Amphitheater include the historic features plus railings, barriers, benches, waste bins, signs, and drinking fountains that mostly date to the last major renovation completed in 1995. These furnishings are black-painted metal and in a simple modern style (benches) or more ornate style (water fountains, bollard-and-chain barriers). The numerous barriers along the walks detract from the historic simplicity of the landscape.

Section 8 of the Cemetery Design Guide recommends preserving the existing character of site furnishings in the Amphitheater Zone. It calls for furnishings to be "timeless and compliment…adjacent environment and other site furnishings."[50] While this is sound guidance, based on the research for this cultural landscape report, the following additional guidance is recommended to enhance the historic character of the Memorial Amphitheater grounds defined by quiet, simplicity and reverence (see fig. 4.10):

Overall

Non-historic site furnishings should be reduced or made less conspicuous where possible. Avoid use of temporary or utilitarian-style furnishings, such as movable barriers (e.g., at base of monumental steps) that are inconsistent with the formal character of the landscape.

Historic Site Furnishings

Preserve existing historic site furnishings: stone benches and stone bollard-and-chain railing on the Tomb approaches. Undertake routine assessments to ensure the features are appropriately maintained. If repairs are necessarily, preserve

historic materials and finishes to the extent feasible, and replace materials in-kind where the extent of deterioration is beyond repair.

Barriers and Railings

The existing variety of non-historic barriers and railings (fencing) within the Memorial Amphitheater grounds (seven types of post-and-chain, plus two-rail bronze fences and moveable galvanized railings) are counter to the historic simplicity of the landscape, and also detracts from its cohesive character. The following guidance is recommended:

- Adopt a standard railing design in place of the existing variety of railings and barriers. Use a design that recedes visually, rather than an ornate style that calls attention to itself.
- Reduce the extent of railings in the landscape. Explore alternative means of keeping pedestrians on walkways, such as through use of border hedges or low curbs.
- Avoid use of mulch strips beneath barriers, which accentuates the visibility of the barriers.
- Adopt a more formal design for temporary (moveable) railings, similar in character to the moveable post-and-chain used around the Tomb soon after its completion (see fig. 4.10).
- The bronze railing along the approach walks to the Tomb plaza were installed as part of the expansion of the plaza for interment of the World War II and Korean War unknowns in 1958. It would be appropriate to retain these railings for their association with the plaza expansion, and because of their simple design and substantial materials that are compatible with the historic character of the landscape.

See Tasks 2 and 3 for treatment of existing bollards and chains along inner walks.

Design of New Site Furnishings

The design of new site furnishings within the inner grounds, where necessary, should be compatible with the Beaux-Arts neoclassical style of Memorial Amphitheater and Tomb approach, and be characterized by formality, simplicity, and durability. Use of historic styles that predate Memorial Amphitheater, such as Victorian-period styles, or stark modern styles, such as the existing solar-paneled tram shelters, are not compatible with the historic character of the Memorial Amphitheater grounds.

Historic (pre-1932) plans for site furnishings, such as railings designed by the War Department or benches designed by Carrère and Hastings (but not built) should inform the design of new site furnishings in historic locations but be evident as contemporary additions upon close inspection.

Avoid introduction of new types of site furnishings within the Memorial Amphitheater grounds, such as light poles and fences. If there are no feasible alternatives to adding such furnishings, they should be compatible with the historic character of the landscape and distinguishable from it, to reflect their own time.

See Task 2 for recommended new benches on the inner walk.

Signage

Signage within the Memorial Amphitheater grounds should be consistent with site-wide cemetery sign standards (primarily cast metal with raised lettering), in keeping with the Cemetery Design Guide. As with other site furnishings, overall signage should be minimized to reduce visual clutter and maintain the landscape's historic simple and solemn character. Prioritize digital or printed interpretative materials over installation of physical interpretive media, in keeping with the guidance of the cemetery's Long Range Interpretive Plan. Where necessary, interpretive signs should be installed outside of the inner grounds to maintain a formal and solemn character adjacent to Memorial Amphitheater and the Tomb plaza.[51]

7. VIEWS AND VISTAS

The Beaux-Arts neoclassical style of Memorial Amphitheater extends into the surrounding grounds along axes from the main portals and facades on the north, south, east, and west sides, each of which historically included a view (general prospect) or vista (directed view). The primary view was historically a panorama from the front of Memorial Amphitheater looking east along the Tomb approach with distant views of the Potomac River and landmarks on the National Mall to the northeast. From the west portal, there was a vista directed at the U.S.S. Maine Memorial. The vista from the south portal was to the Woodhull Memorial Flagstaff, and from the north portal, the view extended along the Crook Walk toward Arlington House. These views and vistas remain in part but have been obscured by growth of trees.

The Cemetery Design Guide (2013) and Cemetery Grounds Management Plan (2014) do not provide specific recommendations on managing views and vistas. The cemetery's 1998 master plan identified two primary axial views to be considered in future development: the vista from Memorial Amphitheater to the U.S.S. Maine Memorial, and the east view from the Tomb. The master plan defined a narrower view cone from the Tomb that did not extend northeast to the National Mall. It also defined this view as extending farther east along a proposed axis that terminated at the columbaria complex east of Eisenhower Drive.[52]

Based on research for this cultural landscape report, the following guidance is recommended:

- Identify historic views and vistas to preserve or enhance along the four formal axes of the Memorial Amphitheater grounds.
- Provide guidance on managing vegetation to preserve and enhance historic views and vistas in future revisions to the Cemetery Grounds Management Plan. This guidance should address tree pruning and specific use of shorter tree species where obstruction of views may be possible, notably views from the Tomb.
- Provide guidance on preserving and enhancing the historic views and vistas in future revisions to the Cemetery Design Guide. This guidance should address placement and maintenance of trees, graves, walks, buildings, and structures.

See also Tasks 3, 6, and 9 recommended actions to enhance historic views from Memorial Amphitheater and the Tomb approaches.

8. VISITOR AMENITIES FACILITY

The Arlington National Cemetery Real Property Master Plan calls for the construction of a visitor amenities facility southeast of Memorial Amphitheater as a long-term objective. The plan identifies a need to increase visitor access to restrooms, water fountains, and flexible space for other guest amenities or interpretive space. Visitor restrooms are presently limited to small facilities below the main floor of the amphitheater next to the Tomb Guard offices, which are not universally accessible and are difficult to find. The plan identified a site for a new building within the southern Tomb approach walkway adjacent to the east terrace retaining wall (see fig. 4.3). This proposed site is identified earlier in the master plan as ground that is unsuitable for development (see fig. 4.10). The master plan does not provide additional details about this proposed development.[53]

Based on research for this cultural landscape report, development of a building along the east terrace wall would adversely affect the historic character of the landscape by altering the historic open space and symmetry of the Tomb approach, and by obscuring the historic retaining wall and balustrade. If the facility could be built beneath the east terrace (extend existing space below Tomb Plaza to the south), this concept could be compatible with the historic character of the landscape, but would still present several issues, including alteration of the historic masonry of the east terrace retaining wall.

Another appropriate location for a new visitor amenities facility would be the embankment along the Wheaton Lot, at the current site of two flights of steps (fig. 4.11). While this site would be located farther away from Memorial Amphitheater than the east terrace wall proposal, it would have the following benefits:

- The site has a steep embankment approximately 12 feet high that would allow a new building to be constructed partially underground, which would minimize its visibility from the surrounding historic grounds.
- The new building would reinforce the Real Property Master Plan's recommendation that a pedestrian node (Node D) be developed at the Wheaton Lot. Locating the visitor amenities facility at this location would encourage more visitors to approach Memorial Amphitheater from the east, thereby lessening congestion at the west portal and approaches to the Tomb from the west.



Figure 4.11. Simulation of a concept for a visitor amenities building constructed into the slope at the existing set of steps at the Wheaton Lot, looking southwest from Roosevelt Drive, 2021. (SUNY ESF)

- The new building could provide an accessible route to Memorial Amphitheater from the Wheaton Lot and Roosevelt Drive through an interior elevator in place of the existing two flights of steps. This would fulfill the Real Property Master Plan's objective of providing an accessible entrance at this location (see fig. 4.3). The walks leading from the building to Memorial Amphitheater have a modest slope, but additional investigation would be needed to determine whether they could meet accessibility standards.[54]
- The site is presently occupied by a non-historic set of steps and shrub plantings.[55]

Refinement of this concept would require additional investigation into the site and development of an architectural program. The building should be designed for an inconspicuous appearance, to minimize the above-ground portion and to not draw attention away from the nearby entrance to the Tomb approach on Roosevelt Drive. See Task 8 for suggested accessibility improvements to the entrance to the Tomb approach at Roosevelt Drive as part of the development of master plan Node D.

TREATMENT TASKS

The following treatment tasks are discrete actions recommended to preserve and enhance the historic character and contemporary use of the Memorial Amphitheater grounds based on the findings of this cultural landscape report, cemetery planning, and discussions with cemetery staff. Some tasks include alternatives that identify a range of treatment actions appropriate to the historic character of the landscape, in particular to address maintenance and horticultural concerns. Preservation (maintenance) is the default recommendation where no specific treatment is identified. The conceptual nature of many recommendations require additional planning and design for implementation.[56]

Most of the treatment tasks focus on the historically formal inner grounds, including the portal axes and the Tomb approaches (fig 1.12). Other tasks address plantings in the outer grounds and viewsheds.

INNER GROUNDS

Task 1. Enhance Historic Formal Character of West Portal Area (Develop Pedestrian Node B)

The cemetery's Real Property Master Plan (2020) identifies the area in front of the west portal to be developed as Pedestrian Node B, to allow visitors opportunities "to pause, regroup, and pivot to their next point of exploration to various areas,

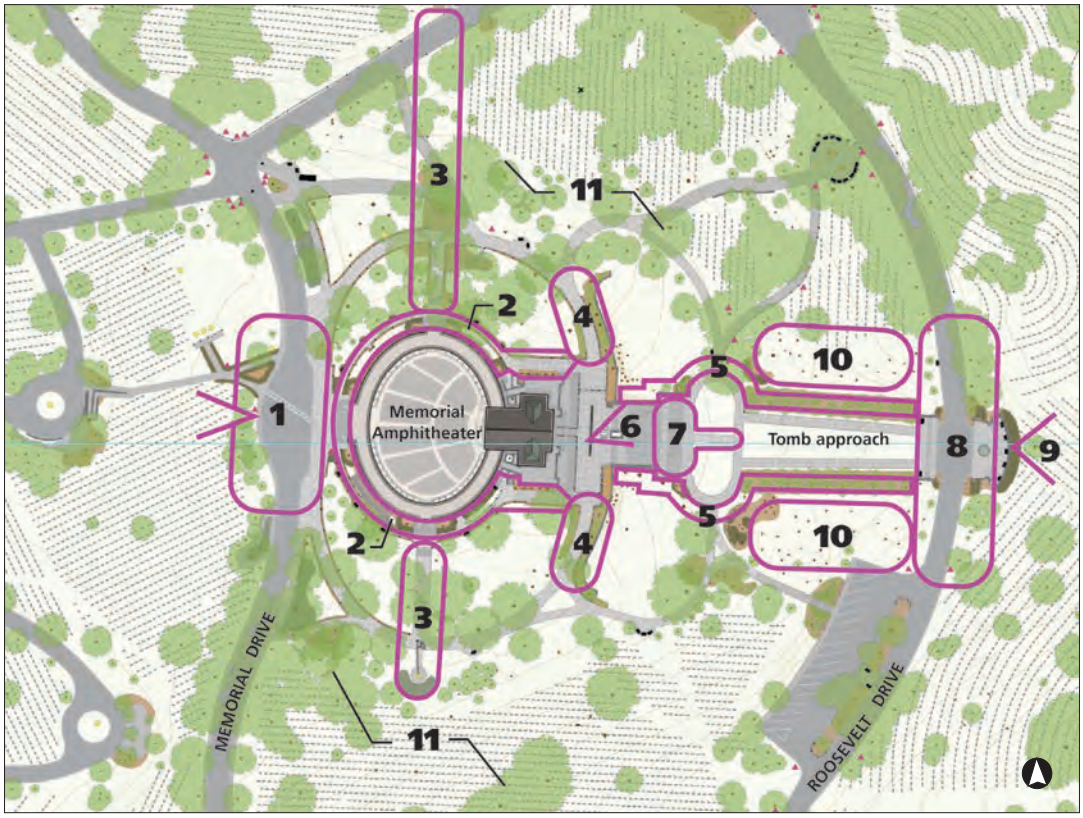


Figure 4.12. Map of general location of recommended treatment tasks for the Memorial Amphitheater grounds. (SUNY ESF)



Figure 4.13. The west portal area looking east from the walk to the U.S.S. Maine Memorial, 2020. Flowering annuals in the triangle at right and along the amphitheater foundation were out for the season. (Arlington National Cemetery)

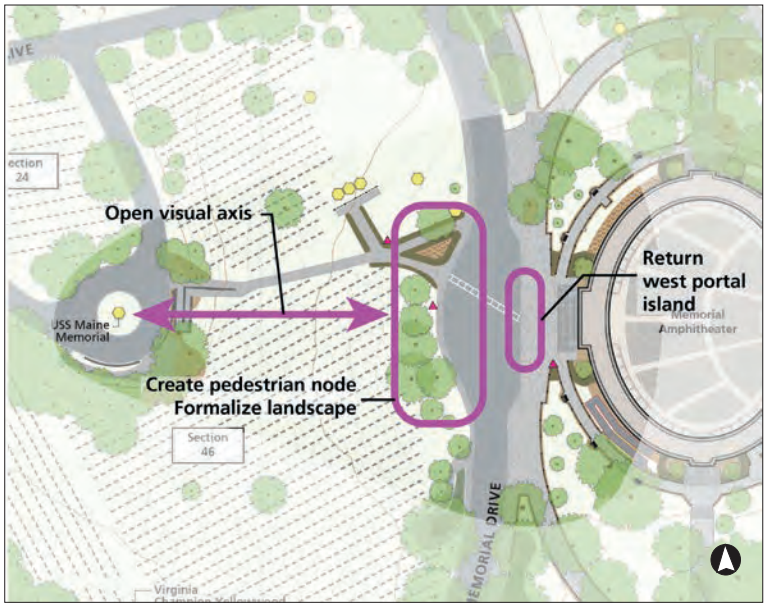


Figure 4.14. Plan of proposed treatment of the west portal area including the axis to the U.S.S. Maine Memorial, as part of the development of master plan Pedestrian Node B. (SUNY ESF)

monuments, and attractions" (see fig. 4.3). The master plan calls for spatial, circulation, and infrastructure improvements to enhance the visitor experience, and creating a "launchpad" to encourage visitors to visit the cemetery to the west, including the U.S.S. Maine Memorial. [57]

The west portal area has lost historic character and no longer conveys the formal, ceremonial, and solemn approach originally envisioned by Carrère and Hastings (fig. 4.13). The area is today characterized by informal groupings of flowering trees, expanse of pavement, walks and crosswalks that have no formal relationship to the axis between Memorial Amphitheater and the U.S.S. Maine Memorial, loss of a planted island that framed the west portal, and obstruction of the view to the U.S.S. Maine Memorial.

The plan to develop Pedestrian Node B provides an opportunity to enhance the historic formal character of the west portal area. Treatment recommendations for this area are to formalize plantings and circulation, articulate the approach to the west portal, separate tram ingress and egress points, create a pedestrian node along the west side of Memorial Drive, and formalize a visual axis to the U.S.S. Maine Memorial that was part of the original site design for Memorial Amphitheater (fig. 4.14).

Reestablish Planted Island at West Portal (drawing 4.2)

Reestablish the original planted island in front of the west portal that was removed as part of the 1975 grounds renovation to establish a more formal character, enhance the sense of arrival, and separate the amphitheater entrance from the road (figs. 4.15, 4.16).[58]

- Reconstruct the historic configuration of the island, approximately 90 feet north to south and 20 feet at its widest (refer to the historic site plan). Border the island by curbs to recall the original gutter and protect the plantings.

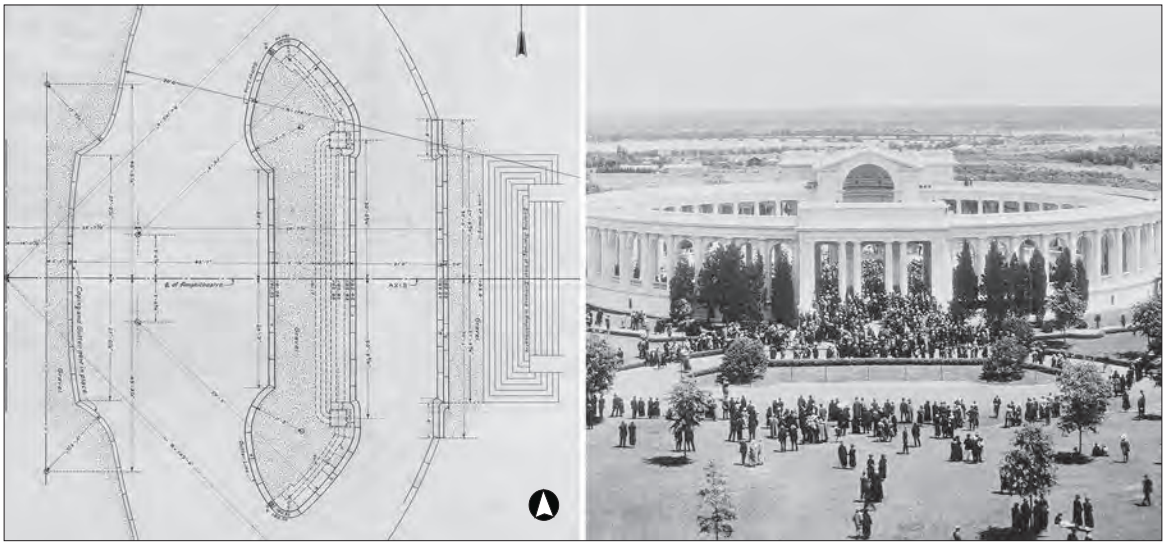


Figure 4.15. Historic site plan of the west portal area (1920) and photograph showing the historic character of the landscape to guide treatment, ca. 1925. On the plan, the steps and piers in the island are dashed because they were omitted from the final construction. Plantings around the amphitheater are addressed under task 2. (Detail, Arlington National Cemetery, plan 192003_14; Library of Congress, 5a35876u)

- Maintain the remainder of the existing flagstone walk and pedestrian circulation; do not reconstruct the original vehicular drive to the west portal steps.
- Surface the island in turf and establish an evergreen border hedge approximately 3 feet tall by 2-3 feet wide, consistent with the recommended border hedges along the inner perimeter walk (see Task 2). Recommended species should be slow growing to ease maintenance:
  - Boxwood (preferred historic species). Japanese or littleleaf boxwood (*Buxus microphylla*) is recommended due to blight that is affecting English and American species.
  - Japanese holly (*Ilex crenata*), smaller varieties including "Chesapeake' and 'Steeds'.
  - Japanese yew (*Taxus cuspidata*). Yew is faster growing and will require more maintenance than boxwood and Japanese holly to keep at 3 feet in height.[59]
- Plant two large, rounded evergreen shrubs, approximately 7-8 feet tall, at the ends of the island. Use the historic species, Japanese yew (*Taxus cuspidata*).
- Winter protection may be needed for the shrubs in the island to avoid damage from salt, winter burn, and snow plowing.

Figure 4.16. Existing conditions (left) and simulation of proposed conditions (right) at the west portal showing reconstruction of historic planted island, looking north with Memorial Amphitheater at right. (SUNY ESF)



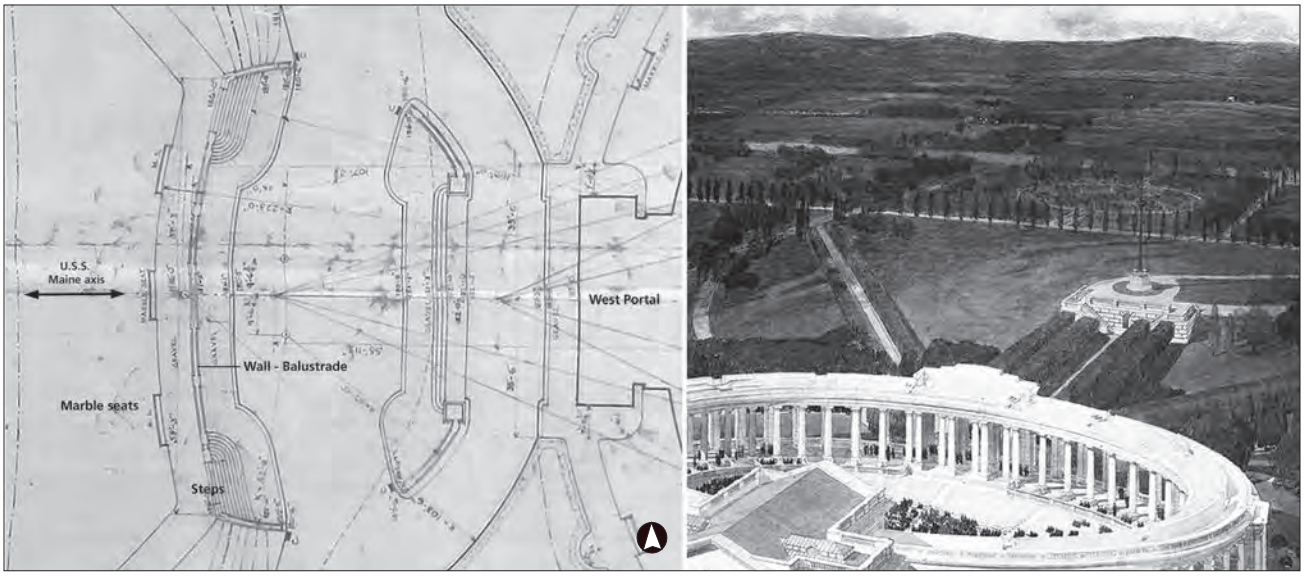


Figure 4.17. Carrère and Hastings unrealized design for a terrace across from the west portal (left) and axis to the U.S.S. Maine Memorial that provides design inspiration for the proposed Pedestrian Node B. (Detail, Carrère and Hastings drawings, National Archives, Still Pictures and RG 77, annotated by SUNY ESF)

- Plant a single tree in a new tree pit in the flagstone walk south of the proposed island to create symmetry with the existing specimen Northern red oak to the north of the proposed island. The existing oak is a poor specimen for this prominent location. Consider planting new trees at both sites using historic species consistent with proposed trees along the west side of Memorial Avenue: American elm (*Ulmus americana*, disease resistant cultivar), European linden (*Tilia x europea*), or pin oak (*Quercus palustris)*.

Develop Pedestrian Terrace Along West Side of Memorial Drive (drawing 4.2)

At the master plan's recommended site for a pedestrian node along the west side of Memorial Drive, construct a terrace that recalls the unrealized terrace that Carrère and Hastings designed on axis with the west portal of Memorial Amphitheater (figs. 4.17, 4.18, 4.19). This terrace would define an entry court to the amphitheater and could be similar in character to the lower terrace that defines the entry court to the Tomb approach.

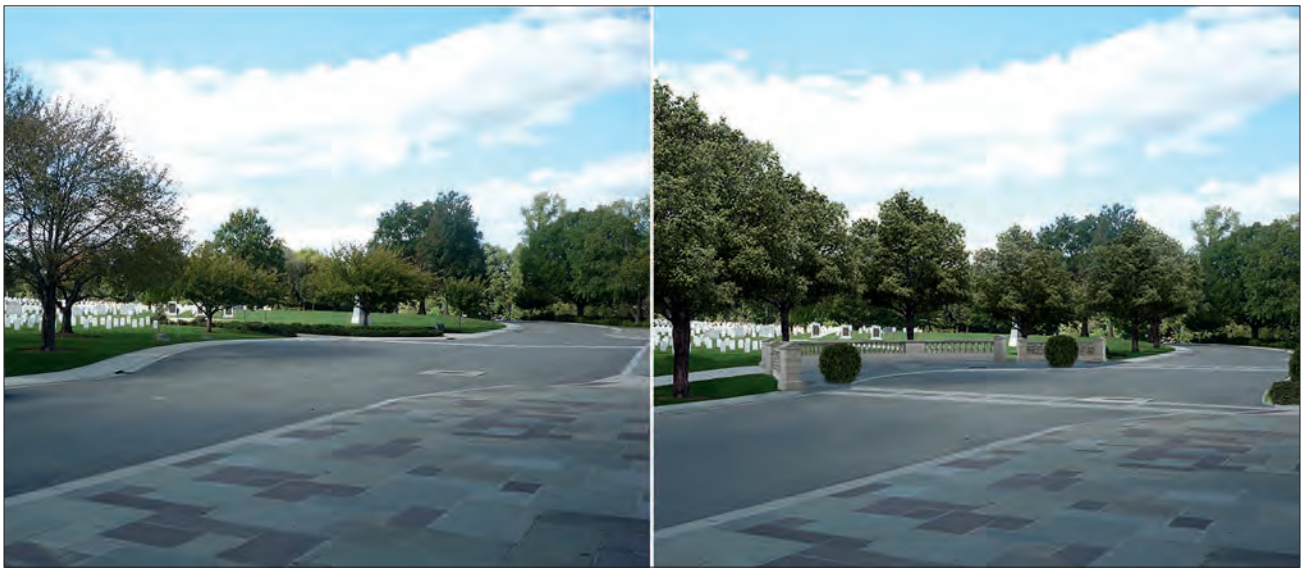


Figure 4.18. Existing conditions (left) and simulation of proposed conditions (right) showing a pedestrian terrace along Memorial Drive across from the west portal, looking north with the Memorial Amphitheater toward the right. (SUNY ESF)

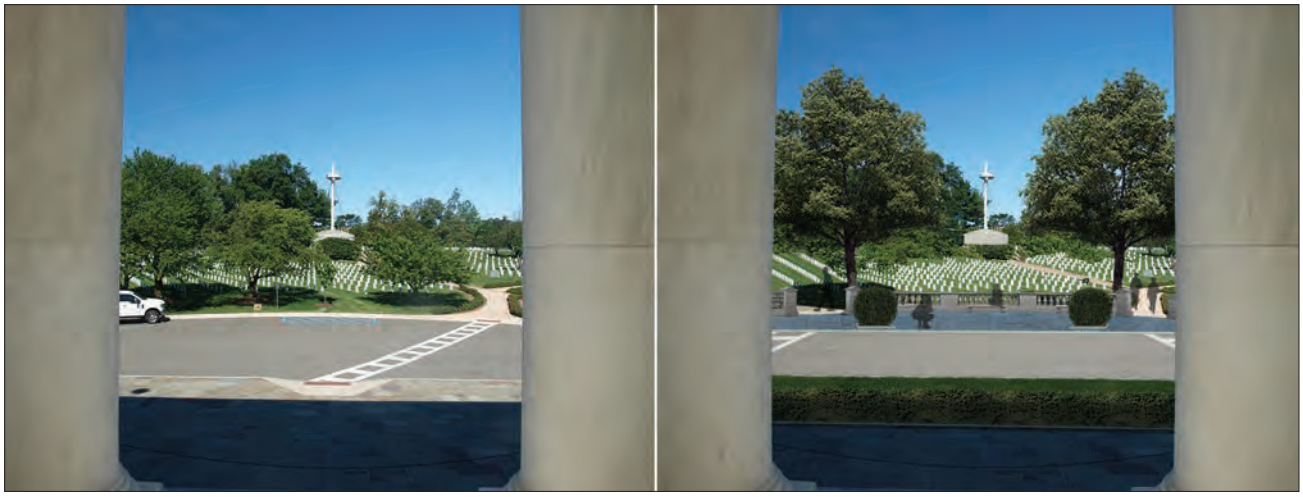


Figure 4.19. Existing conditions (left) and simulation of proposed conditions (right) along the axis to the U.S.S. Maine Memorial, looking west from the west portal with the recommended west terrace in the middle ground and turf island in the foreground. (SUNY ESF)

- Design a terrace that establishes symmetry to the west portal area and aligns with the axis between Memorial Amphitheater and the U.S.S. Maine Memorial.
- Lay out a paved terrace that approximates the shape and dimensions of the Carrère and Hastings plan, without the lower level and steps.[60]
- Frame the terrace with a granite wall and balustrade that is in keeping with the Beaux Arts neoclassical-style architecture of Memorial Amphitheater. Subtle differences in details and materials should be used to connote it as a contemporary addition. Due to fill added in the grade to the west (existing burial area), this would be a free-standing wall, rather than a retaining wall as Carrère and Hastings originally designed.
- Line the terrace with stone benches where visitors can take in views of Memorial Amphitheater and U.S.S. Maine Memorial. These could be similar in design to the historic Tomb approach granite benches.
- Create symmetrical openings in the wall as entrances to the walks to the U.S.S. Maine Memorial, and the walk to the Audie Murphy gravesite on the south. Both walks currently have informal alignments that do not relate to the architecture of Memorial Amphitheater. Both walks will require realignment to the proposed balustrade openings.
- Plant a pair of sheared rounded Japanese yew shrubs (*Taxus cuspidata)* in a curbed planting space to provide a visual connection to those proposed across Memorial Drive in the west portal planted island.
- Replace the existing diagonal crosswalk on Memorial Drive with two crosswalks that are aligned symmetrically with the west portal, proposed planted island, and proposed pedestrian terrace.
- Redesign existing informal cherry tree plantings along the west side of Memorial Drive to create formality around the proposed terrace and frame the vista to the U.S.S. Maine Memorial. Two of the existing cherry trees are memorial trees: one dedicated in 1986 to commemorate the 385th Bomb Group of the 8th Air Force in World War II, and the other dedicated in 1986 to commemorate the Veterans of the Battle of the Bulge (trees #3, 31). Changes to these trees need to be made in consultation with the subject veteran groups.

- Alternative 1: Replant historic species of shade trees (oaks, lindens, elms) in a row along the outside of the proposed terrace, leaving a gap to frame the vista to the U.S.S. Maine Memorial. Reinstall the existing Memorial Tree markers along the proposed balustrade of the terrace to mark two of the new trees as memorial trees.
- Alternative 2: Plant the historic species of trees per Alternative 1 but move the two memorial trees (*Prunus serrulata)* and their markers to a nearby location, such as along the walk to the U.S.S. Maine Memorial west of the Space Shuttle memorials (see Drawing 4.2).
- Alternative 3: Temporarily move existing memorial trees and adjacent trees during construction, or replace in-kind, along the edge of the new terrace if the location and the species (*Prunus serrulata)* have commemorative significance. Maintain a gap at the axis with the U.S.S. Maine Memorial. Reinstall the existing memorial tree markers along the proposed balustrade of the terrace. This alternative is the least preferred in terms of enhancing the historic character of the landscape.

Formalize Visual Axis, West Portal to U.S.S. Maine Memorial (drawings 4.1, 4.2)

Carrère and Hastings' original site design for Memorial Amphitheater featured formal walks and plantings that reinforced an axis between the west portal and the U.S.S. Maine Memorial (see fig. 4.17). This design was not realized and today the graves in Section 46 and an informal walk and ramp to the memorial are in the way. Existing trees and shrubs and parked vehicles obscure the sight lines along this axis. The following actions are recommended to reveal and formalize the visual axis:

- Construct the planted island and pedestrian terrace recommended under the prior actions to enhance the symmetry of the west portal area as it aligns with the axis to the U.S.S. Maine Memorial.
- Remove the existing cherry trees (including memorial trees) and leave a gap in the recommended line of roadside trees, as recommended under the prior action, to frame the vista to the U.S.S. Maine Memorial. Manage the tree canopy to maintain the open viewshed (see fig. 4.19).
- Prune the existing shrubs in front of the ramp to the U.S.S. Maine Memorial to open the vista looking to the west portal (fig. 4.20). These shrubs should be kept to the height of the railings along the ramp.

Task 2. Enhance Historic Formal Character along Inner Perimeter Walk

Carrère and Hastings' original site design for the foundation plantings and inner walk around the Memorial Amphitheater featured a simple palette of turf, conical evergreen shrubs grouped around the portals, low clipped border hedges along the walk, and classical-style marble benches. Together, these features formed an extension of the architecture into the landscape and conveyed a sense of simplicity, honor, and solemnity in keeping with the commemorative purpose of



Figure 4.20. The west portal–U.S.S. Maine Memorial axis looking east showing recommended pruning height (marked by pink line) of existing hedge to open the axial view. (SUNY ESF)

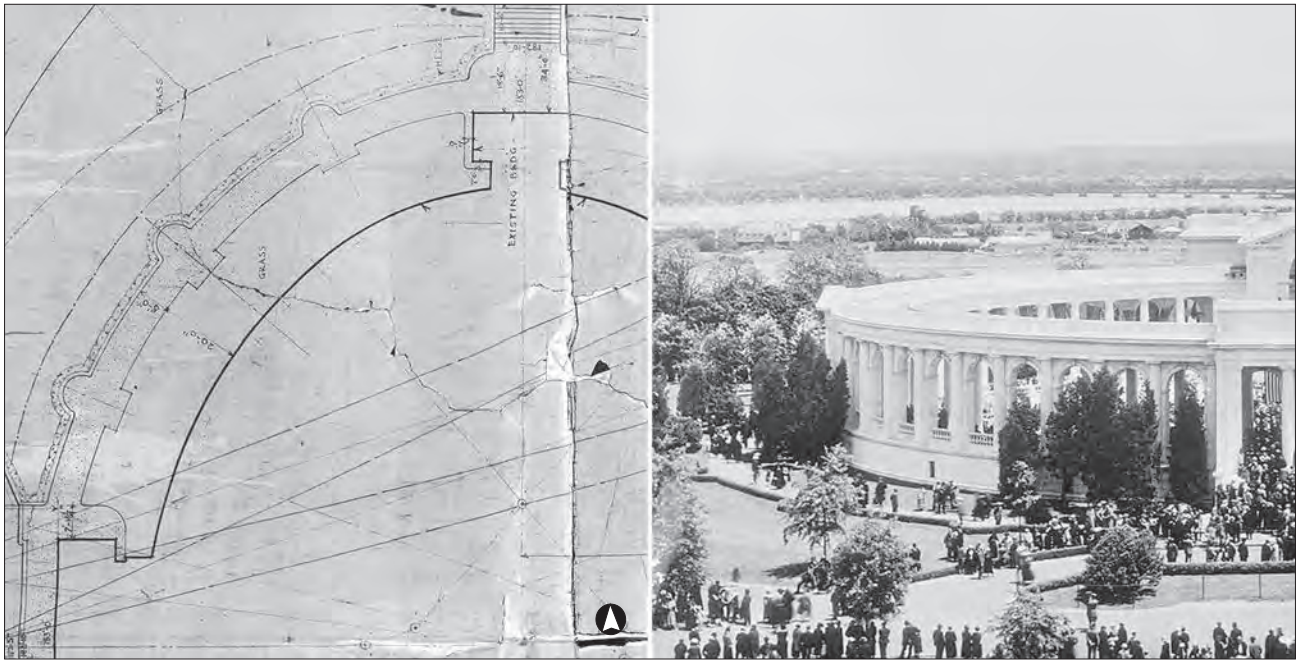
the building (fig. 4.21). The marble benches were not realized in the final construction.

Today, the inner walk remains, but the border hedges and conical evergreen shrubs at the portals have been removed. The variety of features that have been added since the historic period, including ornamental flowerbeds, shrub beds, flowering trees, bollard-and-chain railings, mulch strips, water fountains, and metal benches depart from the historic design intent for the landscape and make the area largely indistinguishable from the surrounding outer grounds. Showy flowerbeds were historically considered inconsistent with the solemn character of Memorial Amphitheater (see Vegetation guidelines).

Returning the overall character of the original Carrère and Hastings' design for the landscape along the inner walk would enhance the historic character of Memorial Amphitheater and reinforce its solemn commemorative purpose. Changes to the plantings could also aid conservation of the Memorial Amphitheater masonry, help diminish the appearance of the recently constructed accessible ramp and foster respectful behavior.

Eight actions implement the overall recommendation to maintain the existing inner walk and replace existing non-historic plantings and furnishings to reestablish a consistent treatment around the four sides of the building (fig. 4.22, 4.23, 4.24).[61]

Figure 4.21. Carrère and Hasting site plan (1916) showing the northwest quarter of the inner perimeter, and photograph (ca. 1925) of the same area to guide treatment. Details, Arlington National Cemetery, drawing 191511_1560, and Library of Congress, master-pnp-thc-5a35000)



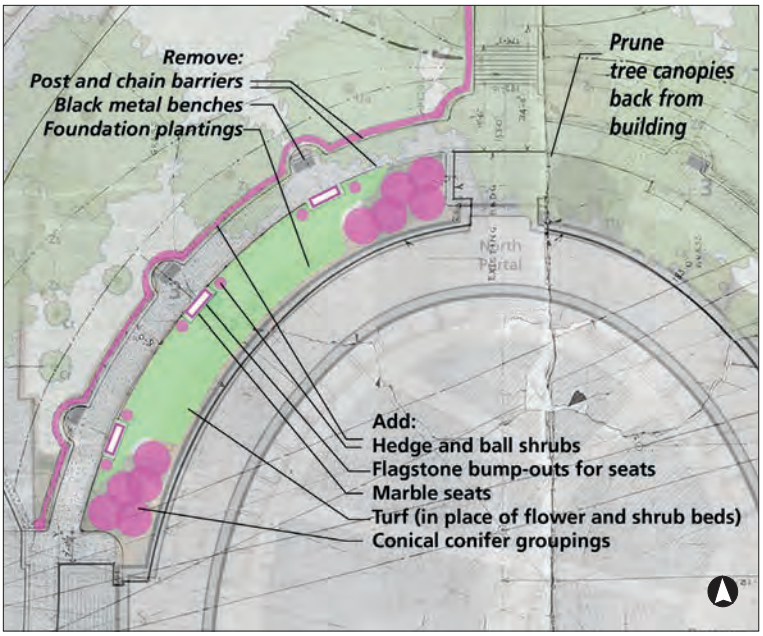


Figure 4.22. Overlay of existing conditions plan on 1916 Carrère and Hastings site plan, annotated to show proposed new features (pink and bright green). A similar treatment is recommended for the other four quarters of the inner perimeter grounds (see drawing 4.2). (Detail, Arlington National Cemetery, drawing 191511_1560, annotated by SUNY ESF)



Figure 4.23. Existing conditions (left) and simulation of proposed conditions (right) showing changes in vegetation and small-scale features at the northwest quarter of the inner perimeter grounds looking east. An alternative treatment for the border hedge is described in the treatment task narrative (SUNY ESF)



Figure 4.24. Existing conditions (left) and simulation of proposed conditions (right) showing changes in vegetation and small-scale features at the northeast quarter of the inner perimeter grounds looking west. (SUNY ESF)

Adjust Trees and Remove Non-Historic Features (drawing 4.2)

- Prune zelkova trees along the edges of the inner walk to increase visibility of Memorial Amphitheater, reduce shade and moisture on the building, open views along the north and south portal axes, and enhance growing conditions for turf. Future replacement trees should be relocated farther back from Memorial Amphitheater and use historic species (maple, oak, elm).
- Remove non-historic metal benches, water fountains, and bollard-and-chain barriers that date to the 1996 grounds renovation.
    - Relocate water fountains to the outer grounds or pedestrian nodes.
    - Remove existing flowerbeds, spreading yews, and dogwood trees along the amphitheater foundation, and the groups of sheared abelias at the west portal and Tomb plaza. Mature American hollies that flank the portals may be retained (see portal shrubs recommendation below).

Expand Turf (drawing 4.2)

- Maintain existing turf between the amphitheater and inner walk, and convert existing shrub beds, flower beds, dogwood bed, and mulch strips to turf. This will require reconfiguring irrigation areas to turf zones.

Add Stone Benches (drawing 4.2)

- Install eight marble benches on the inner side of the walk opposite the rounded niches and existing metal benches (two of the historic locations cannot be used due to changes since 1932—entrances to the two ramps). Marble was specified by Carrère and Hastings and provides continuity with Memorial Amphitheater. The benches should be approximately five feet long and have a simple, classical style and a solid, architectural appearance, and be placed on rectangular flagstone extension of the existing inner perimeter walk.
    - Alternative 1: A slightly curved slab bench on four legs to convey the design that Carrère and Hastings originally created for the Memorial Amphitheater grounds (fig. 4.25).[62]

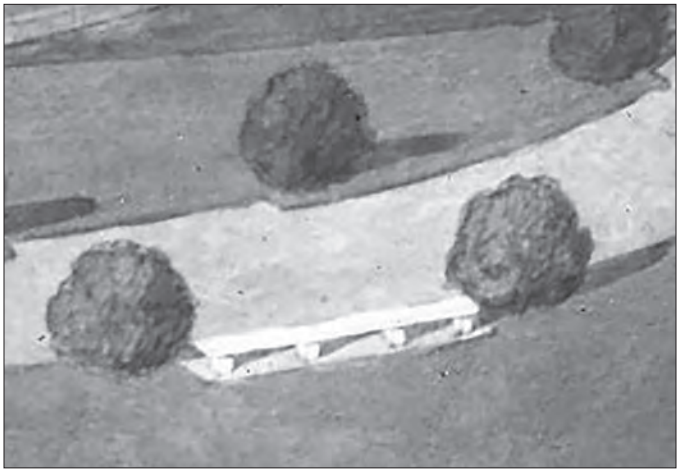


Figure 4.25. The marble benches Carrère and Hastings originally designed for the inner walk around Memorial Amphitheater. The final partially unrealized plans shifted the benches to the opposite side and placed a border hedge and semi-circular extension (niche) along the outer side of the walk. (Detail, Carrère and Hastings, Memorial Amphitheater rendering, ca. 1915, National Archives Still Pictures Division, 66-G-4-51)



Figure 4.26. Recently planted Eastern red-cedars flanking the portals of Memorial Amphitheater showing recommended character for treatment, looking northeast, 1919. (National Archives, digital photograph 111-SC-53860)

- Alternative 2: A contemporary design, such as a solid marble block (see figs. 4.23, 4.24).

Redesign Portal Shrubs (drawing 4.2)

- Maintain groupings of conical evergreen shrubs flanking the amphitheater entrances (portals) to convey the overall character that existed during the historic period (fig. 4.26). [63]
  - Alternative 1: Remove the existing American hollies (*Ilex opaca*) added after World War II and replace with groupings of evergreens of compact conical form kept at and below the height of the colonnade entablature (approximately 25 feet tall). Recommended species include:
    - Eastern redcedar (historic species, *Juniperus virginiana*), columnar varieties such as 'Brodie'.
    - Arborvitae (*Thuja occidentalis*), varieties such 'Steeple Chase' and 'Emerald Green.'
    - Other conical junipers (such as *Juniperus chinensis*).[64]
  - Alternative 2: Retain existing American hollies that flank the portals. Remove the existing surrounding yew shrubs and plant additional hollies to approximate the character of the historic redcedar groupings. This alternative would not reestablish the conical form of the historic plantings, but the new hollies could be sheared to limit their natural spread.

Plant Round Shrubs at Stone Benches (drawing 4.2)

- Plant single evergreen shrubs to either side of the proposed marble benches on the inside of the inner perimeter walk. Shear the shrubs into rounded shapes, approximately 3–4 feet tall. Recommended species:
  - Japanese yew (*Taxus cuspidata,* most likely historic species), matching species of proposed rounded shrubs at the west portal (see Task 1).
  - Boxwood (*Buxus microphylla*).
  - Japanese holly (*Ilex crenata*).

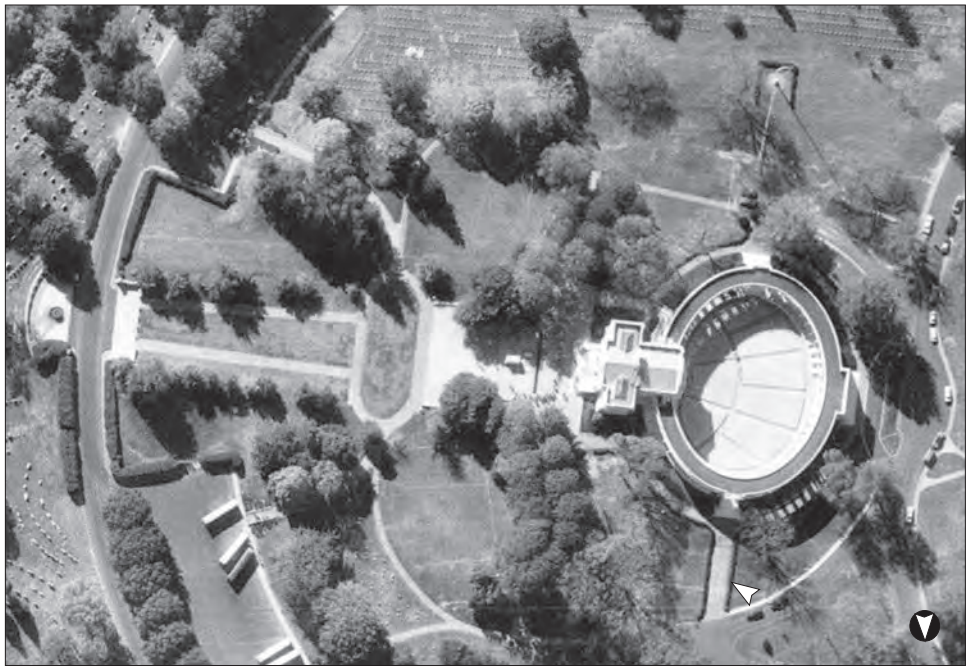


Figure 4.27. Aerial photograph of the Memorial Amphitheater grounds showing maintenance of the boxwood border hedges along the walks around Memorial Amphitheater (marked by white arrow), October 1968. Also note shrubs maintained along Roosevelt Drive, and lack of hedge management along the main Tomb approach. (Detail, USGS aerial photograph, VCCO0001003, annotated by SUNY ESF)

Plant Border Hedges (drawing 4.2)

- Plant low (2–3-foot tall) evergreen border hedges along the outer side of the inner perimeter walk and along the adjoining sections of the north and south portal walks (see also Task 3). The cemetery successfully maintained the original boxwood border hedges for more than six decades, into the early 1970s, although in later decades it reduced shearing (fig. 4.27, 4.28).[65] Two alternative treatments for the border hedge include:
  - Alternative 1, Continuous Hedge: Plant a border hedge along the entire outer side of the walk, extending to the Tomb plaza (approximately 900 feet, including extensions along the walks from the north portal and south portal, and the hedge at the proposed planted island at the west portal, see Task 1).[66] This alternative will reestablish the historic extent of the hedges, which enclosed the inner perimeter walk and formed a frame parallel to the foundation of the Memorial Amphitheater. It would replace the function of the existing outer bollard-and-chain railing.
    - The preferred historic treatment is to shear the border shrubs into an even rectangular shape. If this is not feasible due to maintenance constraints, it may be appropriate to shear them less frequently and adopt a more natural habit that would maintain the spatial definition of the walk, but with reduced formality (see fig. 4.28).

4.28. The west portal showing the boxwood border hedge and rounded yew shrubs maintained with a looser character than the original sheared forms, looking southeast, March 1951. (Historians' Office Archives, box 4, Arlington National Cemetery)



  - Alternative 2, Hedges Around Semi-Circular Niches: Plant a border hedges around the ten semi-circular niches (bump-outs on the walk where the current benches are located). This alternative is based on an unrealized Carrère

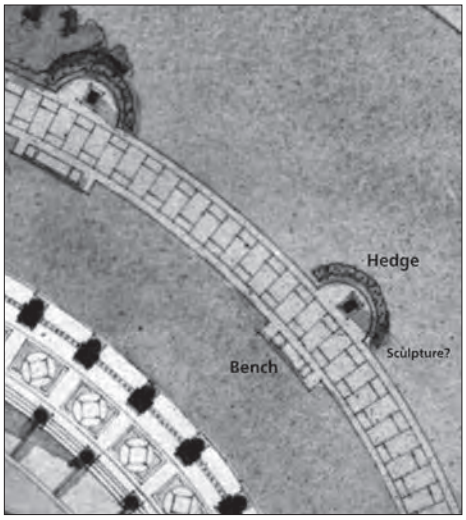


Figure 4.29. Detail of an unrealized ca. 1915 Carrère and Hastings site plan showing border hedges along the inner walk limited to the semi-circular niches. (Detail, Carrère and Hastings, Memorial Amphitheater illustrated site plan, ca. 1915, Cornerstone Materials, Arlington National Cemetery, annotated by SUNY ESF)

and Hastings site design, which included a sculptural element in the niches (fig. 4.29).[67] It is the Horticulture Department's current preferred alternative because of concerns about maintenance capacity, impacts from snow plowing and pedestrians, warmer temperatures due to climate change, and damage from deicing salt (NaCl) (non-phytotoxic ice melt is presently used on all walkways). Winter protection, irrigation, and use of an inconspicuous cable and post railing against the walk side of the hedge could address these issues.[68] Appropriate hedge and shrub species include the following:

- Boxwood (preferred because it is the historic species). Japanese or littleleaf boxwood (*Buxus microphylla*) is recommended due to blight that is affecting English and American species.[69]
- Japanese holly (*Ilex crenata*), an evergreen with a similar habit; use smaller varieties including "Chesapeake' and 'Steeds'.
- Japanese yew (*Taxus cuspidata*). An evergreen that is faster growing and will require more maintenance than boxwood and Japanese holly to keep at 2–3 feet in height.

Redesign Barriers along Inner Walk (drawing 4.2)

- Alternative 1: Maintain no barriers or mulch border along the inner walk to enhance the open and uncluttered historic character of the landscape. Use of a stone curb along the walk could discourage pedestrians from veering onto the turf.
- Alternative 2: If barriers are needed to protect turf from foot traffic, replace the existing bollard-and-chain barriers with a simpler, less conspicuous railings such as the post and chain or cable types that exist along other walks (see also site furnishings guidelines and fig. 4.10). A low height to the railing of two feet or less would reduce its visibility and serve as a visual cue for visitors to stay on the walk. This is the Horticulture Department's preferred alternative because of added protection for the turf.
  - Under border hedge alternative 1, barriers would be along the open inner side of the walk (barriers may be needed along the hedge as well if the hedges show damage from foot traffic).
  - Under hedge alternative 2 (hedges only around semi-circular niches), barriers may be needed on both sides of the walk outside of the hedges.

Replace Stone Pavement of Inner Walks and Connecting Walks

The existing multi-color flagstone pavement of the inner walks, which replaced the original gravel surface around 1946, is not consistent with the historic formal and solemn character of the landscape (the Tomb plaza and Tomb approach stone pavement are single-hue stone; the outer walks on the Tomb approach are multi-color flagstone). When the flagstone of the inner walks requires replacement in the future, use gray flagstone (or other stone) in place of the multi-color flagstone. It would also be appropriate to change the pattern of the stone pavement to

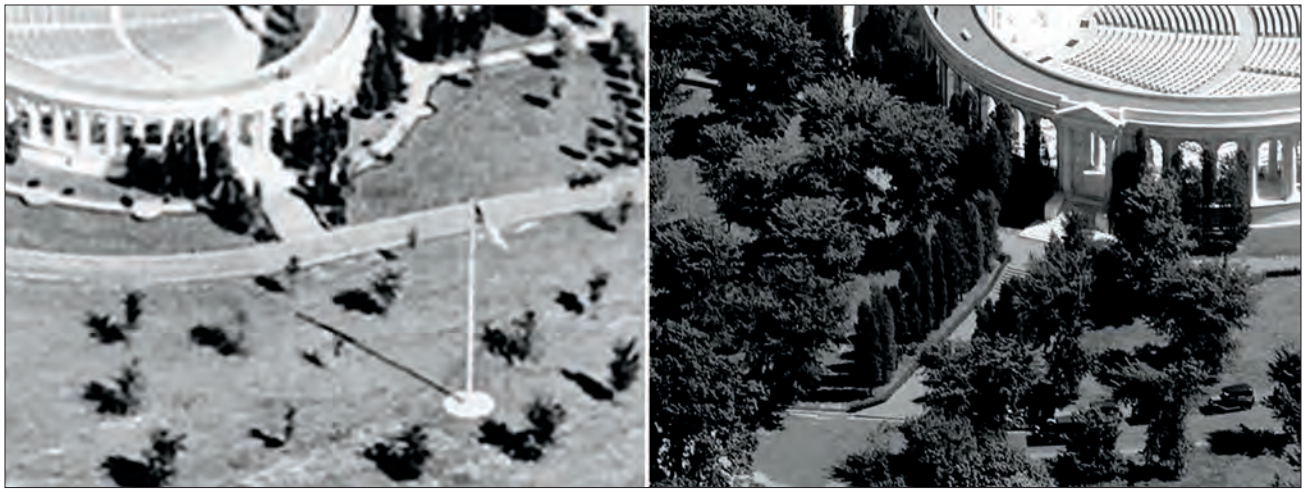


Figure 4.30. The south portal approach looking northeast (left), 1928; and the north portal approach looking west, 1932, showing formal, axial character. The south portal walk was extended to the Woodhull Memorial Flagstaff after 1932. (Detail of unattributed aerial photograph; Arlington National Cemetery, detail of aerial 0526)

reflect the more formal, rectangular pattern that Carrère and Hastings originally conceived for the walks (see fig. 4.29).

Task 3. Enhance Historic Formal Character of South and North Portal Axes

Like the west portal, Carrère and Hastings designed the approaches to the secondary entrances at the south portal and north portal with a formal, ceremonial character that extended the architecture into the landscape. The architects achieved this by designing walks on axis with the portals and lining them with formal plantings, including sheared border hedges and conical evergreen shrubs (fig. 4.30). The south portal axis aligned with the Woodhull Memorial flagstaff (added 1924), and the north portal axis aligned with the Crook Walk to Arlington House (added around 1925). Today, the formal character of these axes has been diminished due to changes in vegetation and circulation, including realignment of the Crook Walk off the axis. The following three actions are intended to reestablish the formal character of these axes and enhance views of Memorial Amphitheater.

Add Border Hedges and Shrubs (drawing 4.2)

- Plant border hedges along the north and south portal approach walks.
  - Alternative 1: Plant low border hedges along both sides of the walks between the inner and outer perimeter walks as an extension of the recommended border hedge along the inner perimeter walk (see Task 2, Alternative 1) (fig. 4.31).
  - Alternative 2: Extend the inner walk border hedge only to the sides of the steps of the north and south portal approach walks (see Task 2, Alternative 2).
- Plant conical shrubs along the walks outside of the proposed border hedges, using the same or similar species as the portal shrubs (eastern redcedar, arborvitae, holly, etc., see Task 2).
- Maintain the Japanese holly (*Ilex crenata)* hedge at the Woodhull Memorial Flagstaff as a tall evergreen hedge, minimum of 6 feet tall, to provide a visual terminus to the axial view from the south portal. The existing semi-circular



Figure 4.31. Existing conditions (left) and simulation of proposed conditions (right) showing addition of formal vegetation and pruning of canopy to open views looking south along the axis from the south portal to the Woodhull Memorial Flagstaff. (SUNY ESF)

footprint of the hedge is appropriate. However, in future replanting, it would also be appropriate to return to the rectangular footprint that existed in 1932.

Open Views of North and South Portals

- Prune and raise the canopy of the existing shade trees to open views of the Woodhull Memorial Flagstaff from the south portal (see fig. 4.31).
- Prune and raise the canopy of the existing zelkova, linden, and oak trees between the north portal and Wilson Drive to open views of the north portal and views looking north along Crook Walk (fig. 4.32).

Reestablish Historic Alignment of Crook Walk (drawings 4.1, 4.2)

- Remove the existing non-historic walk that extends on a diagonal to Wilson Drive and reestablish the historic axial alignment of Crook Walk that was removed as part of the 1975 grounds renovation (see fig. 4.32). This walk should be the same width as the rest of the Crook Walk (narrower than the north portal approach walk) and may require steps or regrading to provide an accessible slope at the bank along Wilson Drive.[70] There appears to be

Figure 4.32. Current views of the north portal axis showing recommended pruning to open views of the portal and reestablishment of the historic axial alignment of Crook Walk. Left: looking south toward the north portal from near Wilson Drive; Right: looking north toward the Crook Walk and Wilson Drive. (SUNY ESF).





Figure 4.33. Plan showing formal allée of trees along the south approach walk to the Tomb Plaza, 1930 (left), and photograph of same area, ca. 1933. The north approach walk had the same design. The evergreen border at the base of the terrace wall is addressed under task 5. (Detail, Lorimer Rich, "Approaches to the Tomb of the Unknown Soldier," National Archives, RG 77; Detail, aerial photograph, Arlington National Cemetery).

sufficient room to build the narrower walk adjacent to existing graves in Section 48 that were added after the walk was realigned. If there is not, the walk could be shifted slightly west away from the graves, but maintaining the straight alignment. The space for the walk may contain reserved gravesites west of the existing graves, which would need to be relocated.[71]

Task 4: Enhance Historic Formal Character of Tomb Plaza and Approaches

The north and south pedestrian approaches to the Tomb Plaza on the east terrace historically had a formal character defined by allées of linden trees along with sheared hedges and turf (fig. 4.33). These plantings reinforced the ceremonial and solemn character of the Tomb and Memorial Amphitheater. Borders of evergreens at the base of the terrace wall, which included hemlock and Douglas-fir, were most likely intended to not only frame the approach from the east, but also to enclose the approach to the Tomb on the east terrace, so that the main view to the east was revealed as visitors approached the front of the reception building. The existing landscape has lost historic character due to loss of trees in the allées, addition of informal underplantings and flowering annuals along the east terrace balustrade, and changes to the plantings at the base of the east terrace wall.

The existing two-rail bronze railings along the east side of the Tomb approach outer walks were most likely added as part of the 1958 Tomb plaza expansion designed by Lorimer Rich. They are overall inconspicuous, and their simple character is compatible with the historic character of the landscape. Replacement with a lower railing would, however, reduce visual competition with the balustrade, but taller railings are most likely required due to the low height of the granite balustrade and high drop-off.

Reestablish Linden Allées (drawing 4.2)

- Establish formal rows of uniform deciduous shade trees at even spacing along both sides of the south and north Tomb Plaza approach walks, approximately 4–6 trees on each side, aligned across the walk and extending to the Tomb



Figure 4.34. Existing conditions (left) and simulation of proposed conditions (right) of turf understory and railing, looking north. Retention of the two-rail bronze railing, which is generally compatible with the historic character of the landscape, may be necessary for safety reasons. (SUNY ESF)

plaza pavement.[72] The preferred species are those used historically, European linden (*Tilia x europaea*). Similar species or varieties may be appropriate.

- Alternative 1: Remove existing trees (zelkova, silver lindens, and basswood/American linden) and plant new trees to establish even-age allées.
- Alternative 2: Remove existing zelkovas and other non-historic trees that are not in the historic allée alignment and interplant with new trees to reestablish formal allées. This alternative will result in less uniformity due to lack of even-age character in the short term (10-15 years).
- Alternative 3: Remove existing trees as they die and replace with recommended allée trees.

Replace Understory Plantings with Turf (drawing 4.2)

Maintain the understory of the approach allées in turf as existed historically to create a simple and formal character and allow for open views of the balustrade (fig. 4.34).

- Remove abelia hedge and bed of boxwood shrubs along west sides of approach walk, and understory azaleas along the balustrade.
- Remove flowering annual beds at the ends of the balustrade adjacent to the Tomb plaza, to following historic guidance that flowerbeds are not appropriate to the solemn character of Memorial Amphitheater and the Tomb.
- Remove built-up mulch, prepare topsoil, and seed.
- Raise the canopies of the allée trees to ensure adequate light for turf growth and maintain clear views toward the Tomb.

Add Border Hedges and Shrubs (drawing 4.2)

- Extend the proposed inner perimeter walk border hedges (see Task 2, Alternative 1) along the north and south sides of the Tomb plaza terrace. These hedges will replace in part existing sheared abelia hedges and will help define the Tomb plaza space.

- Maintain existing pyramidal Foster's holly (*Ilex x attenuata* 'Fosteri') along the sides of the viewing terrace, which are compatible with the historic formal character of the landscape. Replace the flowering annuals between these shrubs with an evergreen groundcover or mulch.

Move the Tomb Guard Shelter and Erect a South Companion (drawing 4.2)

- Work with the Tomb Guards to shift the existing north shelter north off the pavement into the existing annual bed to pull it back from the terminus of the balustrade and the opening of the monumental steps. The shelter was mostly in this proposed location prior to 1975. Add a masonry pad for the shelter.
- To enhance the formal symmetry of the Tomb plaza, erect a matching second tomb guard shelter on the south side of the plaza. Prior to 1975, there were two matching shelters to either side of the Tomb.

Redesign East Terrace Wall Plantings (drawing 4.2)

Maintain and extend a vertical evergreen edge along the balustrade of the east terrace wall so that the east view from the Tomb is not revealed until the Tomb plaza. Since the addition of the main Tomb approach in 1932 changed the original design intent (1919) and made the wall plantings less visible, returning to the original planting scheme, including its depth and species composition, is not recommended.

- Retain existing groupings of American holly trees and remove lone Norway maple on the north side (probably a volunteer). Remove or prune some of the hollies to provide space for extension of the linden hedge along the sides of the monumental steps (see Task 5).
- Plant additional hollies or other medium-height evergreens along outer portions of the wall to approximate the length of the original plantings and provide vertical screening along the approaches to the Tomb plaza.

Task 5. Reestablish Historic Extent and Dimensions of Tomb Approach Hedge

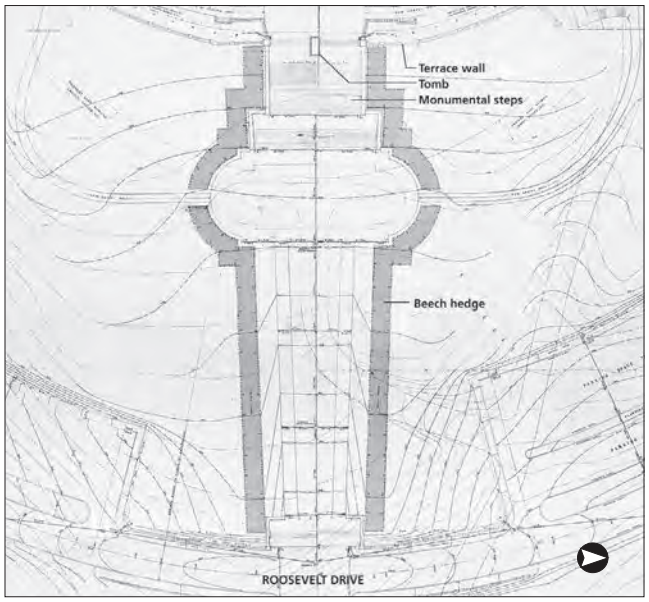


Figure 4.35. Plan for the Tomb approach hedge showing shape and extent as built from Roosevelt Drive to the east terrace wall, 1930. (Detail, Lorimer Rich, "The Approaches to the Tomb of the Unknown Soldier," Drawing No. 1, National Archives, RG 77, Records of the Army Office Chief of Engineers, Entry 391, Construction Completion Reports, annotated by SUNY ESF)

Architect Lorimer Rich designed the main approach to the Tomb of the Unknown Soldier with a tall, double-row beech hedge sheared in a rectangular form (figs. 4.35, 4.36). As planted, it was 22 feet tall and extended from the sides of the entry court walls at Roosevelt Drive to the base of the east terrace along the monumental steps to the Tomb. The beech hedge was allowed to grow in a natural form after the late 1930s, and in the 1970s, it was replaced along the lower section (mall) with linden trees, which were planted closer to the approach walks and were clipped into a rectangular shape with a beveled top.[73] The upper part of the hedge around the oval middle terrace and along the monumental steps was not replanted. The lower linden hedge was most recently

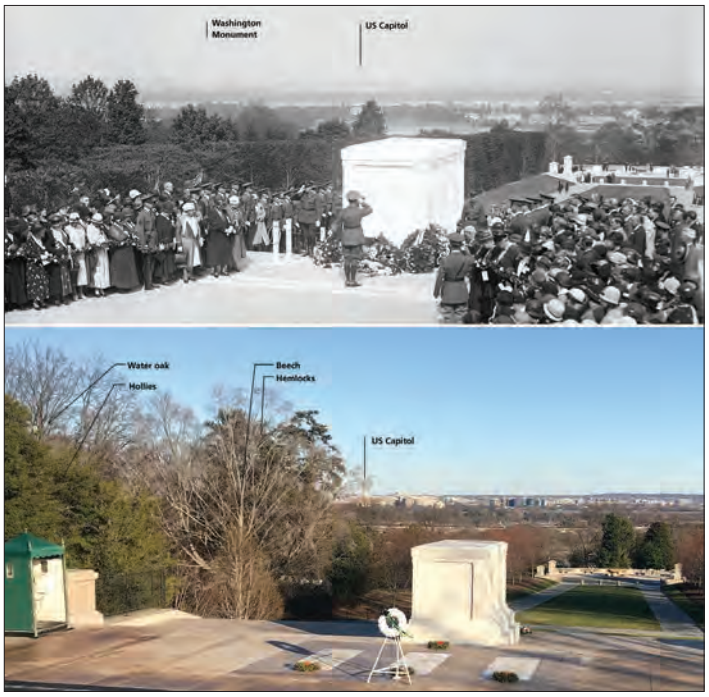


Figure 4.36. The main approach to the Tomb with its 22-foot-tall sheared European beech hedge, 1932 (top); and the same view today showing removal of the upper part of the hedge. The 1932 photograph also shows the view of landmarks along the National Mall, and current photograph shows loss of this view due to growth of trees. (Library of Congress, master-pnp-hec-36800-36824u; SUNY ESF)

replaced in 2019 and is in the process of being sheared into a continuous hedge.

The loss of the upper part of the Tomb approach hedge, lack of symmetrical plantings to either side of the monumental steps, and loss of enclosure around the middle terrace detracts from the historic formal character of the landscape. Because of the cemetery's recent investment in replanting the lindens, and the existence of beech bark and leaf diseases, restoration of the original beech hedge is not recommended. Instead, the recommended treatment is to retain the existing lindens and plant lindens in the missing upper parts of the hedge.

Remove Trees and Shrubs along Monumental Steps, Middle Terrace (drawing 4.3)

- Remove and relocate five young European beech, four young magnolia trees, and boxwood shrubs from either side of the monumental steps to other sites in the cemetery.
- Remove large cherry and hackberry trees (possibly volunteers) on the south side of the monumental steps.
- Prune or remove east-west line of American hollies north and south of the monumental steps (also addressed as part of plantings at base of wall under task 4).
- Address large European beech off the north side of the middle terrace walk (tree is remnant of original 1932 beech hedge).
    - Alternative 1: Remove tree (evidence of beech bark disease or beech leaf disease may warrant its removal).
    - Alternative 2: Retain tree and maintain gap in proposed hedge (see below) until tree declines. This is the preferred alternative of the Horticulture Department.

Extend Linden Hedge to East Terrace Wall (drawing 4.3)

- Extend the current double-row planting of littleleaf linden (*Tilia cordata)* around the outer sides of the middle terrace and along the sides of the monumental steps, to the base of the east terrace retaining wall (figs. 4.37, 4.38). Follow the geometry of the Lorimer Rich plan (see fig. 4.35).
- If there is not sufficient room for a double-row planting (the original hedge was a double row), a single row of lindens may be sufficient around the middle terrace and along the monumental steps. A single row may be better for the health of the trees by reducing competition.[74]

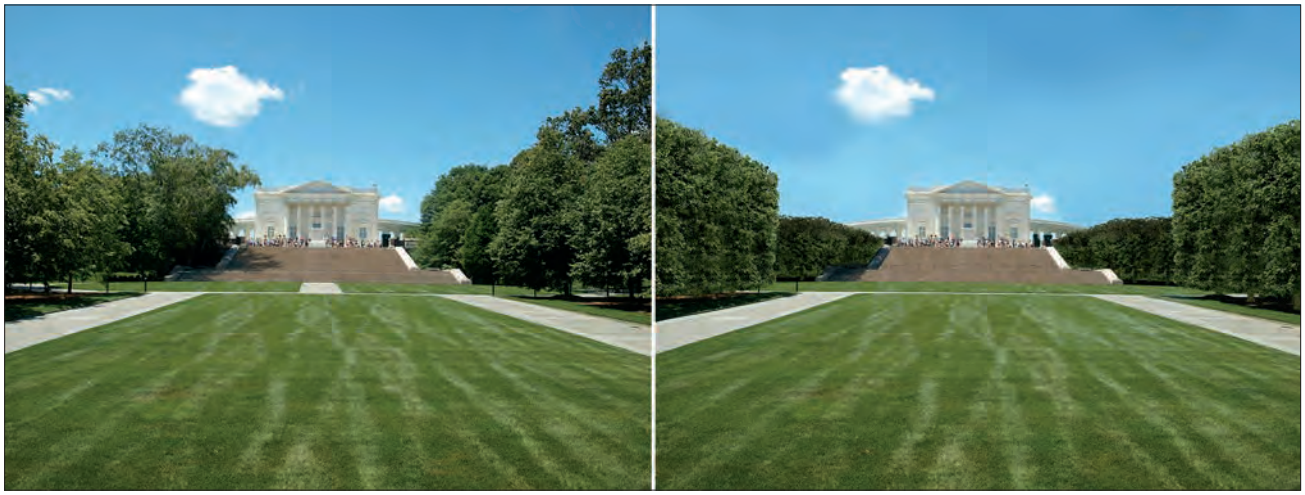


Figure 4.37. Existing conditions (left) and simulation of proposed conditions (right) looking west showing removal of existing unbalanced vegetation to either side of the monumental steps, extension of the linden hedge, and shearing of the hedge into the historic rectangular form at approximately 22 feet high. The simulation also shows removal of the center walk under task 7. (SUNY ESF)

- If the mature beech at the northeast side of the middle terrace is retained, leave a gap in the hedge extension.

Planning for this task should address whether extending the lindens around the middle terrace could impact current ceremonial use of that space.[75]

Add Lindens at East End of Hedge

- Add single linden trees to extend the east end of the hedge to either side of the entrance walls near Roosevelt Drive. Addition of these trees will reestablish the enframement of the entry court walls that existed historically.

Prune Linden Hedge to Historic Shape and Dimensions

As the existing and proposed lindens mature, shear them into the historic shape and dimensions.

- Shear hedge according to the intended profile with straight sides and a flat or slightly angled top (fig. 4.39). Use mobile lifts to facilitate access to the flat top, which should align with and be slightly below the piers and east terrace retaining wall balustrade that flank the Tomb plaza, or about 22 feet tall, with slight adjustments necessary for tree health.[76] This will reduce maintenance and retain views from the Tomb plaza compared to the prior hedge that

Figure 4.38. Existing conditions (left) and simulation of proposed conditions (right) looking north across the middle terrace of the Tomb approach showing proposed extension of the linden hedge and shearing of the hedge into the historic rectangular form at approximately 22 feet high. The extension of the hedge would reestablish the historic enclosure around the middle terrace. (SUNY ESF





Figure 4.39. Detail of a ca. 1930 rendering of Lorimer Rich's design for the Tomb approach showing shape of the Tomb approach hedge, and its alignment with the piers and balustrade at the top of the monumental steps. The trees behind the hedge were not planted as shown. (Schell Lewis rendering, Arlington National Cemetery, Historians' Office Archive, box 4-Memorial Amphitheater)

was upwards of 35 feet tall. The width of the hedge can be consistent with current conditions but should not be made wider. [77]

- Maintain the lower canopy as near to the ground as possible to maintain spatial enclosure to the Tomb approach.

Long-Term Replacement Considerations

When replacement of the linden hedge becomes necessary in the long-term (40 years based on lifespan of prior linden hedge), consideration should be given to the following:

- Shift hedge outward from Tomb approach walks to reestablish the historic location and the extent of the turf bank (align with outer edge of entrance court walls along Roosevelt Drive).
- Use European and/or American beech (*Fagus sylvatica*, *Fagus grandifolia*, disease-resistant cultivars if available) or similar smaller-leafed species with dense branching habit, such as hornbeam (*Carpinus betulus*).

Task 6. Enhance Views from the Tomb Plaza

The view of Washington, D.C. from the Tomb plaza, with its landmarks along the National Mall including the U.S. Capitol and Washington Monument, was historically a character-defining feature of the landscape and one of the main reasons for the siting of Memorial Amphitheater and the Tomb (see fig. 4.36). The importance of this easterly view is evident in the placement of deciduous trees in the original Memorial Amphitheater development, along with conifer plantings made in 1919 below the east terrace set at a diagonal to frame views to the northeast and southeast.[78] Lorimer Rich's use of a sheared hedge along the Tomb approach at a height below the Tomb plaza was also designed to maintain the view. Other documentation of the importance of this view is found in historic photographs and President Wilson's dedication address in 1920, in which he stated that the government "had set this great and beautiful building to stand like a sentinel on the banks of the Potomac and to view for all time the Capital of a reunited Nation."[79] The northeast portion of the view toward the National Mall is today partially obscured by trees.

Undertake Viewshed Analysis

Additional research and planning are needed to reopen the historic extent of the views from the Tomb Plaza.

- To determine the exact extent of the historic view and the existing obstructing tree canopies, undertake a viewshed analysis that determines the field of view and view foreground, looking northeast, east, and southeast from the Tomb plaza. It appears from a casual inspection that the trees include: several

hemlocks from the original 1919 diagonal approach planting, a large beech tree at the edge of the middle terrace of the Tomb approach (a remnant of the original sheared beech hedge), and a water oak planted after 1932 to the north of the beech tree (see fig. 4.36). The southeast view toward the Potomac River appears to be obstructed by many more trees and may not be feasible to reopen in the long term.

Enhance Historic View to the National Mall (drawing 4.3)

Due to the horticultural importance of the trees that are obstructing the view to the National Mall (trees north of the Tomb approach), removal of prime healthy specimen trees to restore the view is not recommended at this time. Instead, based on the findings of the recommended viewshed analysis:

- Undertake selective pruning to reduce obstruction of the view to the National Mall, if such pruning does not adversely impact the health or appearance of the trees.
- Removal of the beech tree that is on the north side of the middle terrace of the approach should be considered in the short-term if the tree shows evidence of decline (beech bark or leaf disease). This tree, historically part of the original sheared hedge, also conflicts with the recommended extension of the Tomb approach linden hedge (see Task 5).
- Remove obstructing trees as they decline and replace them with shorter shade tree species.

Task 7. Remove Non-Historic Walk and Redesign Barrier at Monumental Steps

Lorimer Rich's final design for the main Tomb approach featured two walks that met at and encircled an oval turf terrace at the base of the monumental steps (see fig. 4.35). Rich had wanted this terrace to be paved, but the Commission of Fine Arts (CFA) recommended it be turf with a paved walk around the periphery. Rich in turn recommended the two lower walks extend across the turf because he feared visitors would walk across the turf rather than follow the pavement around the periphery, but CFA landscape architect Ferruccio Vitale felt "nothing would be worse than this."[80] The Army agreed with the CFA and had the terrace built in turf without walks across it. The terrace remained in this condition until the renovations of 1975, when a single bluestone walk was built across the center of the terrace (the turf was also replaced with asphalt for a brief period).[81] Addition of this walk occurred at time when visitor use of the main Tomb approach was much lower than originally intended. Moveable steel barricades, of a utilitarian style used for crowd control, are today maintained to prevent visitors from ascending the monumental steps and interfering with the Tomb Guard procession.

The center walk is inconsistent with the historic circulation of the Tomb approach, utilizes non-historic multi-colored flagstone that is incompatible with the uniform historic bluestone walks, and is out of proportion with the monumental steps (4.40). The utilitarian barriers at the base of the steps, while not highly visible,



Figure 4.40. The Tomb approach showing added center walk across the middle terrace, and utilitarian-style moveable barriers across the base of the monumental steps, looking west, 2021. (SUNY ESF)

do detract from the landscape's formal character and present an unwelcoming appearance, while also preventing visitors from experiencing the monumental steps and the elevated view they provide.

Remove Non-Historic Center Walk in Middle Terrace (drawing 4.3)

- Remove existing multi-colored flagstone walk and return the site to turf.
- If in the future there is turf damage resulting from visitors cutting across the middle terrace, an inconspicuous, low (1' tall) post and cable railing could be added at the lower edge of the historic walk to discourage this use. The cemetery successfully maintained the middle terrace turf without the center walk from the 1930s through the 1970s.
- A temporary mat along the center of the terrace and turf mall could be used for formal ceremonies, as was done historically.

Replace Stone Pavement of Outer Tomb Approach Walks

The existing multi-color flagstone pavement of outer Tomb approach walks, like those of the inner walks around the Memorial Amphitheater, were added between the 1950s and 1990s and replaced gravel. The multi-color flagstone is not compatible with the historic simple and solemn character of the landscape. When replacement of the multi-color flagstone is needed in the future, consideration should be given to using a single-hue gray flagstone that is set in a regular pattern (see also Tasks 2 and 3).

Redesign and Relocate Barrier on Monumental Steps (drawing 4.3)

Maintain a removable railing on the monumental steps to prevent visitors from ascending to the Tomb and to allow for opening of the monumental steps during major ceremonies.

- Remove existing utilitarian steel barricades and install removable railings using a more formal but still inconspicuous design such as the railing added in the 1930s around the Tomb (see fig. 4.10).
- Position the new railings at the base of the upper flight of steps. This location will reduce the length of railing required and allow visitors to ascend the first flight of steps to the lower landing, which contains two historic benches. It will also allow visitors to better see the Tomb and have an elevated position to enjoy the view to the east.

Task 8. Enhance Access and Historic Formal Character of Tomb Approach Entrance (Develop Pedestrian Node D)

The main Tomb approach from Roosevelt Drive, which Lorimer Rich designed as the primary entrance to the Tomb and Memorial Amphitheater, is presently under utilized by visitors, most of whom arrive by tram at the west portal. Arlington National Cemetery's current master plan calls for development of a pedestrian node (Node D) here to encourage visitor access, including its views of Memorial Amphitheater and points east toward Washington (fig. 4.41). The master plan calls for adding a tram stop, benches, water fountains, and a crosswalk, and calls for adding an accessible walk to Memorial Amphitheater and providing additional visitor amenities.[82]

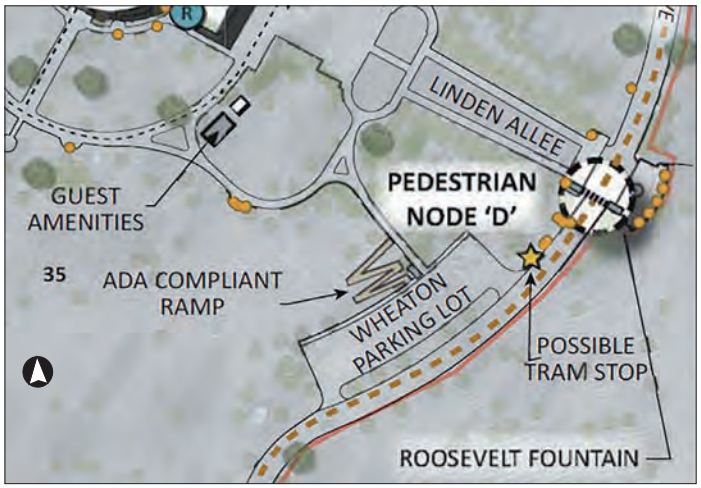
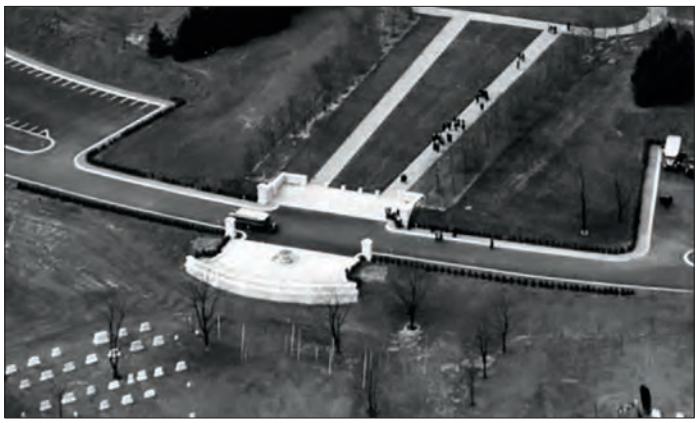


Figure 4.41. Detail of the cemetery master plan's Memorial Amphitheater Exterior Spatial Implementation Plan showing features associated with the recommended development of Pedestrian Node D. The orange dots are benches and the orange dashed line is the tram route. (Arlington National Cemetery Real Property Master Plan, 2021, fig. 48)

Figure 4.42. Aerial photograph of the entrance to the Tomb approach along Roosevelt Drive soon after construction showing young hemlock hedges (dark lines) and sidewalks connecting the parking lots, ca. 1933. (The Society of the Honor Guard, Tomb of the Unknown Solider, https://tombguard.org/guards/larry-seaton)



These plans overall can align with enhancements to the historic character of the landscape. The entrance to the Tomb approach was originally designed with sidewalks along the west side of Roosevelt Drive that connected to parking lots on either side, and formal sheared hemlock hedges along both sides of the drive that extended the formal landscape of the Tomb approach (fig. 4.42). The entry court to the Tomb featured formal, neoclassical-style piers, walls, benches, and a bow-shaped terrace. The sides of this terrace were enclosed by hemlock hedges that terminated in scrolls. As with other axes of Memorial Amphitheater, this area has lost its historic formal character and functionality. The hedges, Otis Lot, and walks to both parking lots have been removed, and informal plantings of shrubs and flowering annuals have been introduced.

The recommended treatment is to implement the master plan recommendations for Node D with



Figure 4.43. Plan of proposed treatment of circulation at the entrance to the Tomb approach as part of the development of master plan Pedestrian Node D. Additions and modifications are shown in purple. (SUNY ESF)

modifications and additions to better reflect the historic formal and symmetrical character of the landscape and improve accessibility (fig. 4.43). These recommendations would be compatible with the long-term recommendation of this CLR to build the master plan-recommended visitor amenities facility in the bank along the west side of the Wheaton Lot (see Guideline 8, "Visitor Amenities Facility"). This facility could provide a second accessible entrance to the Memorial Amphitheater grounds.

Designate Tram Stop (drawing 4.3)

The master plan's suggested location for the tram stop along Roosevelt Drive near the Wheaton Lot is an appropriate location. This should be an on-pavement stop (no modifications to Roosevelt Drive), identified by inconspicuous signage.[83]

Rebuild Historic Sidewalks (drawing 4.3)

- To provide pedestrian-dedicated access to both the Wheaton Lot and Tomb approach, rebuild the historic sidewalks inside of the existing gutter-curb along the west side of Roosevelt Drive (fig. 4.44).
- Rebuild the sidewalk north of the Tomb approach extending to the circular gathering area at the former site of the Otis Lot. In addition to reinforcing the symmetry of the landscape, this walk would also serve pedestrians coming from the Welcome Center and encourage them to enter via the Tomb approach, as an alternative to the existing walk that cuts across the grounds to reach Memorial Amphitheater.

Figure 4.44. Existing conditions (left) and simulation of proposed conditions (right) looking north along Roosevelt Drive showing recommended changes to improve accessibility and enhance the historic formal character of the landscape. The dark area of the drive indicates where a different pavement could be used to emphasize pedestrian use. (SUNY ESF)



Both walks were historically gravel; gray flagstone, to match the recommended long-term pavement of the inner walks, would be appropriate. Increasing the width of the historic walk may be necessary to meet accessibility standards (5' wide).

Install Benches (drawing 4.3)

- As recommended in the master plan, benches (cemetery standard style) should be added to accommodate visitors waiting for the tram. An appropriate location would be along the rebuilt sidewalk facing the Wheaton Lot, near the tram stop, to avoid clutter along Roosevelt Drive and allow for replanting of the historic hedges (see following recommendation).

Build Accessible Entrance Walk (drawing 4.3)

The historic entrance to the Tomb approach requires pedestrians to ascend four steps and a curb from Roosevelt Drive. As a main entrance to the Tomb and Memorial Amphitheater, the entrance along Roosevelt Drive should be made universally accessible. Beyond the steps, the historic walks in the Tomb approach appear to meet Americans with Disability Act (ADA) standards for accessible slopes, at approximately 5% for the two walks along the lower mall; the walks around the middle terrace are largely level. Further investigation is needed to assess the accessibility of the outer Tomb approach walks, which have slopes upwards of 8.3% (accessibility also addressed in guideline for proposed Visitor Amenities Facility).[84]

- Build a ramp to make the front steps of the Tomb approach entrance universally accessible. To reduce effects on the historic design and materials of the entry court steps and walls, the recommended location is from the proposed tram stop along Roosevelt Drive, outside of the existing historic entrance walls, and cutting through the linden hedge berm to the main Tomb approach walks (fig. 4.45). In this location, the ramp would not be visible from

Figure 4.45. Existing conditions (left) and simulation of proposed conditions (right) showing addition of an accessible walkway to the main approach to the Tomb of the Unknown Soldier, looking east toward Roosevelt Drive. (SUNY ESF)



the entrance on Roosevelt Drive and would also be inconspicuous from the Tomb plaza.[85]

- This ramp would be the ADA minimum width of 5 feet (without passing spaces) to limit impacts to the linden hedge.
- The required walls for the ramp as it cuts through the berm should be a similar character to the historic wall, but distinguishable from it; care would be needed to avoid removal of major roots of the lindens.

Create Crosswalk-Pedestrian Zone on Roosevelt Drive (drawing 4.3)

The cemetery Real Property Master Plan recommended a crosswalk be striped on Roosevelt Drive south of the Tomb approach entrance to provide designated pedestrian access to the Roosevelt fountain terrace (see fig. 4.41). In place of the plan's suggested off-center crosswalk, the Tomb approach entry court on Roosevelt Drive should be treated as a zone where pedestrians are prioritized. Creating a zone rather than a crosswalk would also enhance the formal, ceremonial character of the landscape.

- Designate the pedestrian zone (with limited tram/motor vehicle use) through use of a distinct pavement, such as asphalt pavers. Extend this pavement to the length of the historic hedges (see following recommendation and fig. 4.44).

Replant Hedges (drawing 4.3)

The entrance to the Tomb approach historically provided a transition from the surrounding informal landscape through use of sheared hemlock hedges along Roosevelt Drive. Today, existing plantings carry the informal character into the Tomb approach entry court. The following actions are recommended to reestablish the formal, ceremonial character of Roosevelt Drive and the Tomb approach entry court.

- Remove the existing cherry laurel shrubs and flowering annual beds adjacent to the four piers and along the sides of the lower terrace (Roosevelt fountain terrace). Removal of these beds is also required for rebuilding the sidewalk, see prior recommendation. Flowering annual beds are not recommended in the Memorial Amphitheater grounds, see guidelines for Vegetation.
- Replant hedges along both sides of the drive as they existed historically (see fig. 4.42). To maintain symmetry, do not replant the western extension along the Wheaton Lot given the removal of the companion Otis Lot.
- Extend the hedges around the sides of the lower terrace (Roosevelt fountain terrace) by spanning the space from the piers to the balustrade, to enclose the terrace space as originally designed.
- Use an evergreen species. The historic species, Eastern hemlock (*Tsuga canadensis)* is not recommended because Arlington is at the southern border of its range, and with climate change, may soon be outside of its range. In addition, hemlock is plagued by hemlock woolly adelgid. Appropriate alternative species include:

- Yew (*Taxus baccata* or *Taxus cuspidata*)
- Japanese holly (*Ilex crenata*)

- Maintain hedges in a sheared, rectangular form at the height of the stone walls that extend off the four piers (approximately 4 feet tall). Prune the ends of the hedges as they matures into scrolls (see fig. 1.156).
- Use winter protection to limit damage from road salt, or use non-phytotoxic ice melting products on this section of Roosevelt Drive, as presently used on the walks around Memorial Amphitheater.

OUTER GROUNDS

Task 9. Enhance Views from Lower Terrace

Lorimer Rich designed the lower terrace (Roosevelt Fountain terrace) at the terminus of the Tomb approach with a balustrade that overlooked the sloping ground below to maintain views east across the cemetery (fig. 4.46). Soon after completion of the Tomb approach in 1932, the War Department drew up plans to frame this view with an allée of trees on axis with the Tomb approach that extended to the Alexandria and Georgetown Road (Eisenhower Drive). This plan was never implemented. The cemetery's 1998 master plan revived the idea of extending the Tomb approach visual axis to the east, to align with a new columbaria complex west of Eisenhower Drive. Today, the view northeast toward the National Mall is kept open, but trees in the near foreground obscure the view due east along this axis (fig. 4.47). A viewshed corridor along this axis to the columbaria complex presently exists east of Eisenhower Drive. [86]



Figure 4.46. Model of Lorimer Rich's design for the Tomb approach (1930) showing viewshed opening below the lower terrace. Rich's design for the areas south and north of the Tomb approach to be planted in shade trees was not implemented as shown. (Library of Congress, master-pnp-thc-5a44508u)



Figure 4.47. The lower terrace looking east showing trees that obstruct views along the central axis of the Tomb approach, with open views toward the National Mall visible at left, 2021. The misshapen Leyland cypress at center, along with other more distant trees, blocks view due east. (SUNY ESF)

Undertake Viewshed Analysis

Additional research and planning are needed to assess the historic extent of the views from the lower terrace.

- Undertake a viewshed analysis to identify trees in the middle and distant ground that are obstructing the east axis view. Distant views along the axis to points east of the cemetery may not be fitting because they align with Pentagon parking lots and the I-390 interstate bridge.

Maintain Northeast View to National Mall

Maintain the existing view from the lower terrace that includes the Washington Monument and U.S. Capitol by excluding planting of trees within the viewshed and managing existing trees to limit encroachment into the view.

Enhance View on East Axis (drawing 4.1)

Due to the horticultural importance of trees that are obstructing the view on the east axis from the lower terrace, removal of prime healthy specimen trees to restore the view is not recommended at this time. Instead, based on the findings of the recommended viewshed analysis:

- Undertake selective pruning to reduce obstruction of the view along the east axis, if such pruning does not adversely impact the health or appearance of the trees.
- Remove obstructing trees as they decline and plant replacement trees outside of the viewshed as appropriate.
    - An exception is the Leland cypress due east of the Roosevelt Fountain terrace, which is misshapen from the loss of a major leader. It should be considered for removal in the short term because of its condition and its location in the direct line of sight along the east axis viewshed (see fig. 4.47).

Task 10. Redesign Evergreen Collections Adjacent to Tomb Approach

The Carrère and Hastings site design of Memorial Amphitheater included a cone of open space in front of the east approach to the building defined by two diagonal borders of evergreens that delineated views toward the Potomac and Washington. Lorimer Rich created a narrower view framed by beech hedges as part of the Tomb approach, and proposed planting the areas outside of the hedge in deciduous trees, consistent with the rest of the outer grounds of Memorial Amphitheater (see fig. 4.46). This treatment reflected the interest of the Commission of Fine Arts in integrating the Memorial Amphitheater grounds with the rest of Arlington National Cemetery through use of shade trees (it is not known whether Rich considered how growth of these trees could block views of the National Mall from the Tomb plaza). The War Department did not implement Rich's plan, perhaps out of concern for retaining views. The areas adjacent to the Tomb approach hedge remained open lawn with remnants of the original diagonal evergreens until they were planted with red pine as part of a 1975 grounds renovation. The red pine were



Figure 4.48. Ornamental evergreens south of the Tomb approach looking north from the Wheaton Lot, 2021. The ornamental character of this collection differs from the historic design intent for the landscape. (SUNY ESF)

subsequently replaced with a mix of pines, including Japanese black, Austrian, and lackbark, many of which were sheared (fig. 4.48). The remnants of the original diagonal evergreens were also supplemented with additional hemlocks. Some of the pines are presently succumbing to disease, and the hemlocks may succumb to hemlock woolly adelgid if not treated with insecticide.

Because these evergreens, especially the ornamental quality of the sheared trees, are not compatible with the historic simple and solemn character of the Tomb approach and outer Memorial Amphitheater grounds, a new planting plan should be developed for these two areas.[87] This plans should take into consideration the following (see drawing 4.3):

- Due to the horticultural value of the existing conifers as part of the Memorial Arboretum, plans for replacement should be undertaken when a substantial percentage of the existing tree stock becomes diseased or dies. There are approximately 23 shaped and unshaped pines on the north and south sides of the Tomb approach hedge, and another 35 hemlocks that are remnants or later replacements from the original ca. 1920 diagonal plantings. Several hemlocks on the north side of the Tomb approach hedge are obstructing views of the National Mall from the Tomb Plaza (see task 6).
- Plan replacement tree plantings as part of potential use of these two areas as expansions of burial areas Section 7a and Section 35 (see Guideline, "Graves and Grave Markers"
- Plan new tree plantings using species of shade trees used historically in the outer grounds (oaks, elms, maples, and lindens), or similar species. These trees should be widely spaced and planted on the lower slopes to avoid blocking views from the Tomb plaza as the trees mature. Keep the upper slopes open or use smaller deciduous shade trees (30 feet or less) such as American hornbeam (*Carpinus caroliniana)* and yellow wood *(Cladrastis kentukea)* to avoid obstruction of views.
- Keep trees back from the Tomb approach to avoid shading the linden hedge.

Task 11. Enhance Historic Character of Plantings and Site Furnishings in Outer Grounds

The original design for the outer grounds surrounding Memorial Amphitheater consisted of informally placed shade trees, including Norway maple, sugar maple, pin oak, European linden, and American elm, with few built features aside from walks. The intent of this design was to integrate the grounds into the older portions of Arlington National Cemetery that had a picturesque, informal character. The simplicity of this design was also intended to avoid visual competition with Memorial Amphitheater, and was in keeping with the War Department's 1933 regulations for Arlington National Cemetery that stressed, "dignity, simplicity, and uniformity of arrangements should be the prevailing features."[88] The outer grounds were intended to be used as burial grounds, and today have been developed mostly with standard government grave markers to



Figure 4.49. Left: The outer grounds near Memorial Amphitheater showing later development characterized by a grove of Kwanzan flowering cherry trees with flowering annuals and ground cover looking east, 2021. Right: Character of outer grounds farther from Memorial Amphitheater showing historic character dominated by large shade trees looking north from Porter Drive, 2021. (SUNY ESF)

within the 250-foot limits of the former grave and memorial exclusion area around Memorial Amphitheater.[89]

Since the end of the historic period for the landscape in 1932, the cemetery has developed the outer grounds closer to Memorial Amphitheater with a greater variety of plant material including evergreens, shrubs, flowerbeds, and groundcover beds. Small-scale features such as benches, railings, and interpretive signs have also been added. In areas, the landscape has lost the historic simplicity and uniformity that characterized it historically (fig. 4.49). The location of some of the trees, such as dogwoods and zelkovas lining walks or groups of flowering cherry trees, is not consistent with the historic placement of shade trees.

Treatment of the outer grounds, especially in areas close to Memorial Amphitheater, should emphasize large shade trees as the dominant characteristic, in keeping with the intended historic character. Maintain shrubs and groundcover beds only where necessary due to growing conditions, or to conceal unsightly features such as electrical utility boxes. Railings and benches, which did not exist historically in the outer grounds, should be inconspicuous in style and placement. This treatment would simplify the landscape, open views, and reduce visual competition with the Memorial Amphitheater.

Plan for Replacement of Historically Incompatible Plantings (drawings 4.1, 4.2, 4.3)

Due to the horticultural value of existing trees as part of the Memorial Arboretum, removal of existing incompatible trees should be undertaken as the trees decline.

- Plan for replacement of small trees (flowering cherry, dogwood, Japanese maple, etc.) and ornamental conifers (Colorado blue spruce, Austrian pine, Deodar cedar, river birch, etc.). See also Task 10 for replacement of the pines near the Tomb Approach hedge.
- Plan for converting mixed shrub beds at the intersection of walks near the Tomb approach and elsewhere with turf if growing conditions permit, or with low groundcover.

- Remove flowering annual beds and replace with turf if growing conditions permit, or with low groundcover (see also guidelines for Vegetation).[90]

Plant Shade Trees (drawings 4.1, 4.2, 4.3)

- Use historic palette of species for future plantings within the Memorial Amphitheater grounds: sugar maple, *Acer saccharum;* pin oak *(Quercus palustris);* European linden *(Tilia x europaea),* American elm *(Ulmus americana,* resistant cultivars), or similar species such as American basswood *(Tilia cordata),* Little-leaf linden *(Tilia cordata),* oak species including black, chestnut, red, scarlet, water, white, and willow *(Quercus velutina, montana, rubra, coccinea, nigra, alba, phellos),* hackberry *(Celtis occidentalis*–a good alternative species for American elm), and American sycamore *(Platanus occidentalis)*. Historic species that are prone to disease, or are now considered invasive, specifically Norway maple, should not be replanted. [91]
- Plant shade trees informally as single specimens in spaces freed by replacement of existing incompatible trees. Existing placement of trees as groups or lining walks should not be replicated.
- Keep trees back from Memorial Amphitheater and the inner and north and south portal walks (see also Tasks 2 and 3); do not plant trees within the Tomb approach north and south outer walk loops.
- Plant shade trees in existing identified reserve sites (places where trees have recently been removed).
- Plant shade trees within burial areas where space permits.

Remove or Redesign Pedestrian Barriers (drawings 4.2, 4.3)

The existing bollard-and-chain barriers with mulch strips along the outer walks around Memorial Amphitheater were added as part of the 1996 grounds renovation. They are located where there were no railings historically, and their detailed and heavy design draws attention away from Memorial Amphitheater (see also Task 2 for barriers along inner perimeter walk).

- Alternative 1: Maintain no barriers or mulch border along the walks to enhance the open and simple, uncluttered historic character of the landscape.
- Alternative 2: If barriers are necessary along the walks to reduce foot damage to turf and other vegetation, use an inconspicuous, low post and cable/chain barrier that is compatible with the open, uncluttered historic character of the landscape (see also guidelines for Small Scale Features).
- Existing simple black metal post and chain barriers are generally compatible because they are inconspicuous. They could be made more inconspicuous by lowering their height.

TREATMENT IMPLEMENTATION PLANNING

The treatment recommendations provided in this chapter are conceptual, and in most instances will require additional planning to address funding, scheduling, and contingencies, as well as to balance the various needs of different cemetery departments. Tasks may also require environmental assessments and public review to identify preferred alternatives. Section 106 of the National Historic Preservation Act of 1966 requires that the Army consult with the Virginia State Historic Preservation Officer to assess effects of its undertakings on the historic property.

Planning and Advisory Agencies

Treatment planning for the Memorial Amphitheater grounds requires coordination with several planning and advisory agencies, including:

- The National Capital Planning Commission (NCPC), established by Congress in 1924, is the federal government's central planning agency for the National Capital Region. Its mission is to preserve and enhance the extraordinary historical, cultural, and natural resources of the region. According to Army Regulation 210-20, Arlington National Cemetery is required to coordinate its development projects with the NCPC.

- The U.S. Commission of Fine Arts, an independent federal agency established by Congress in 1910, provides advice on matters of design and aesthetics, including landscape architecture, to federal and District of Columbia governments as they pertain to the public places of the National Capital. Under Army Regulation 210-20, development projects at Arlington National Cemetery must be coordinated with the CFA. The Army has consulted with the CFA on matters of design pertaining to Memorial Amphitheater since its construction.

- The Advisory Committee on Arlington National Cemetery, a statutory committee established in 2010, provides independent advice and recommendations on matters relating to Arlington National Cemetery, including master planning for the cemetery. The committee is composed of eminent authorities in the fields of national defense and veterans' affairs, along with family members of veterans interred in the cemetery.[92]

TREATMENT ENDNOTES

1 War Department, Office of the Quartermaster General, "Information Regarding Arlington National Cemetery," (Unpublished leaflet, October 27, 1933), 10. The Commission of Fine Arts similarly defined the desired character of the cemetery landscape as "quiet, simplicity, and reverence." Commission of Fine Arts, *Annual Report, July 1, 1919, to June 30, 1921*(Washington, D.C.: Government Printing Office, 1921), 115.

2 Robert R. Page, Cathy A. Gilbert and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* (Washington, D.C.: National Park Service, 1998), 81. Landscape treatment recommendations address exteriors of buildings, but not interiors or subsurface archaeological resources, utilities, and collections.

3 Historic and existing conditions documentation in this section is based on the findings of CLR Part I (Site History, Existing Conditions, and Analysis and Evaluation), except where noted.

4 Public Law No. 397, 66th Congress, Session III, Chapters 169, 170, passed March 4, 1921. The exclusion of memorials from a 250-foot radius around the Memorial Amphitheater is not cited in 38 U.S. Code Section 2409, "Memorial areas in Arlington National Cemetery," last updated in 2012.

5 Letter, Thomas Hastings to Secretary of War, May 13, 1913, RG42, Entry327, box 3, folder 1, NARA.

6 Public Law 86-694, "An Act To Abolish the Arlington Memorial Amphitheater Commission," September 2, 1960.

7 Execution of a programmatic agreement is stipulated in Army Regulation 290-5, "Army Cemeteries," section 6-4.

8 "Programmatic Agreement Among Arlington National Cemetery, the Virginia State Historic Preservation Officer, and the Advisory Council on Historic Preservation for the Operation, Maintenance, and Repair Activities at Arlington National Cemetery" (Unpublished report, 2014), Attachment A, 26–27; Attachment E, 59–61. The National Register documentation does not identify these small-scale features as contributing (Section 7, page 1).

9 Chesapeake Bay Program, "Chesapeake Watershed Agreement" (Unpublished report, 2014, amended January 24, 2020), 1, 3.

10 Advisory Council on Historic Preservation, "Army – Archaeology and Historic Preservation Program," The Digital Archaeological Record, https://core.tdar.org/browse/creators/116278/army-archaeology-and-historic-preservation-program (accessed July 21, 2021).

11 Headquarters, Department of the Army, "Army Regulation 290–5, Army Cemeteries" (Unpublished unclassified report, October 21, 2020), i, 1.

12 AR 209-5, pages 18, 19, 21.

13 U.S. War Department, Office of the Quartermaster General, *Regulations for the Government of National Cemeteries* (Washington, D.C.: Government Printing Office, 1911).

14 The Office of Army Cemeteries has also published a strategic plan entitled "Our Army's Cemeteries: A Path for the Future." It articulates overall priorities and established "Lines of Effort" for measuring Arlington National Cemetery's operations to fulfill its vision of Honor, Remember, and Explore, as explained in Alliance Consulting Group, "Arlington National Cemetery – U.S. Soldiers' and Airmen's Home National Cemetery - Real Property Master Plan" (Unpublished report prepared for U.S. Army Corps of Engineers Norfolk District, 2013, updated in draft, September 2020), 13. The strategic plan was not examined for this Cultural Landscape Report.

15 HNTB Engineers Architects Planners with PWP Landscape Architects, "Cemetery Design Guide – Arlington National Cemetery – U.S. Soldiers' and Airmen's Home National Cemetery" (Unpublished report prepared for Arlington National Cemetery, April 25, 2013), 1, 35.

16 Real Property Master Plan (2020 draft), 11, 13–14.

17 *Ibid.*, 6–72.

18 Army Cemeteries Operational Standards and Measures are contained in an Excel spreadsheet entitled "Office of Army Cemeteries Organizational (OAC) Inspection Checklist." Landscape-related requirements in the current (2021) version include developing a Cemetery Grounds Management Plan and meeting standards related to maintenance of turf, trees and shrubs, planting beds, and headstones.

19 Arlington National Cemetery, "Cemetery Grounds Management Plan for Arlington National Cemetery and the United States Soldiers' and Airmen's Home National Cemetery" (Unpublished report, 2014), ii–iii, 1, 3.

20 Accreditation is provided through The Morton Arboretum in partnership with American Public Gardens Association. Other Level III accredited cemetery arboreta include Green-Wood Cemetery in Brooklyn (NY), Mount Auburn Cemetery in Cambridge (MA), and Spring Grove Cemetery in Cincinnati (OH), http://arbnet.org/morton-register/accredited-arboreta/accredited-level-iii (accessed July 22, 2021).

21 Arlington National Cemetery Horticulture Department, "Arlington National Cemetery Strategic Plan for the Memorial Arboretum" (Unpublished report, 2018), 1–2; Arlington National Cemetery Horticulture Department, "Arlington National Cemetery Memorial Arboretum, Living Collections Summary" (Unpublished report, n.d.).

22 Arbnet accreditation, http://arbnet.org/accreditation/apply-accreditation (accessed July 22, 2021); Strategic Plan, 4, 6.

23 Arlington National Cemetery, "Long Range Interpretive Plan, PWS-PAHSS-EDP 5.4 Interpretive Program Planning" (Unpublished report, April 1, 2020), 3–4. 12–13, 23, 25, 32.

24 National Park Service Technical Preservation Services, *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, https://www.nps.gov/tps/standards.htm (accessed July 23, 2021).

25 Real Property Master Plan (2020 draft), 129.

26 Arlington National Cemetery Vision, in Real Property Master Plan (2020), 13.

27 The Commission of Fine Arts Annual Report, July 1, 1919, to June 30, 1921, 116.

28 "Information Regarding Arlington National Cemetery," (1933), 10.

29 War Department, Regulations for the Government of National Cemeteries (1911), 18, 19; *The Commission of Fine Arts Eighth Report, January 1, 1918, to June 30, 1919* (Washington: Government Printing Office, 1920), 49.

30 Frederick Law Olmsted to Montgomery Cunningham Meigs, August 2, 1870, *The Papers of Frederick Law Olmsted: Volume 6* (Baltimore: The Johns Hopkins University Press, 1992), 386–388.

31 The Commission of Fine Arts, Eighth Annual Report, 49.

32 Regulations for the Government of National Cemeteries (1911), 18, 19.

33 Commission of Fine Arts Annual Report, July 1, 1919, to June 30, 1921, 117.

34 Cemetery Design Guide (2013), 14–16.

35 The significance and commemorative purpose of the memorial trees in most cases do not appear to be site-specific.

36 Use of the General-style headstone across the cemetery is now ANC policy (Allison Finkelstein, ANC Senior Historian, comments on February 2023 draft).

37 Cemetery Design Guide, 3; Real Property Master Plan, 31–32. The ADP 2 Memorial Amphitheater Regulating Plan in the master plan (figure 47) shows the areas both north and south of the Tomb within the outer approach walks as "burial space." The master plan should be updated to show the limits of the 1921 grave and memorial exclusion area, and the recommended extension to include the Tomb approach.

38 Strategic Plan for the Memorial Arboretum, 2, 5. The "Notable Tree Collections" are the core of the collections and include many trees planted and dedicated by visiting dignitaries, family members, organizations, and presidents, plus several trees of unique provenance (page 5). All memorial trees within the Memorial Amphitheater grounds are part of the Notable Tree Collections.

39 Memorial Arboretum Living Collections Summary.

40 Cemetery Design Guide, 55.

41 Cemetery Grounds Management Plan (2014), Section 7.19.

42 The original plantings included Norway maple, which is today considered invasive and should not be used.

43 The Cemetery Design Guide (page 56) provides guidance on "Street Trees," but notes they are primarily in the Formal Zone east of Eisenhower Drive. Formal street trees along McPherson Drive and Farragut Drive, along with those on Porter Drive, predate development of Memorial Amphitheater.

44 National Register of Historic Places, "Arlington National Cemetery Historic District" (Unpublished report, 2014), Section 7, page 4 and Section 8, page 36. The list of resources (Object: Monuments/Memorials) does not include memorial trees.

45 Carrère and Hastings did have ornamental beds flanking the monument entrance steps to Memorial Amphitheater in their original rendered plan (ca. 1914), but these were excluded from the final design and construction. No flowerbeds were historically maintained around Memorial Amphitheater or in the outer grounds.

46 Commission of Fine Arts Eighth Annual Report, January 1, 1918, to June 30, 1919.

47 The walks around Memorial Amphitheater were historically surfaced in gravel. However, irregular-coursed rectangular stone was the surface material originally intended by Carrère and Hastings (the substitution of gravel was most likely a cost-savings measure). Multi-color flagstone, also known as "crazy paving," became popular for residential walk surfaces in the mid-twentieth century.

48 Real Property Master Plan (2020 draft), 68.

49 *Ibid.*, 73.

50 Cemetery Design Guide, 67.

51 *Ibid.*, 70; Arlington National Cemetery Long-Range Interpretive Plan (2020), 4. One illustrated interpretive wayside sign currently exists on the inner side of a walk along Memorial Drive south of the amphitheater.

52 Rhodeside and Harwell, "Arlington National Cemetery Master Plan" (Unpublished report prepared for the U. S. Army Corps of Engineers Baltimore District, 1998), 44–45. An open view along this entire axis to the columbaria complex may not be possible today without removal of numerous mature shade trees east of the lower terrace.

53 Real Property Master Plan (2020), 73.

54 *Ibid.*, 73–74. The master plan proposed an ADA-compliant ramp at this site with a series of switchbacks to attain a compliant grade. The walk at the top of the bank above the proposed building site has an accessible slope of approximately 5%; the historic south Tomb approach walk that curves up to the east terrace has slopes upwards of 9%–slightly steeper than the criteria for an accessible ramp (slope of 8.33%).

55 Addition of a building at this site would not significantly diminish the historic symmetry of the Lorimer Rich-designed Tomb approach because of the prior removal of the sister Otis Lot north of the main approach.

56 CLR treatment does not address the specifics of landscape maintenance (horticultural practices, materials conservation, etc.).

57 Real Property Master Plan (2020), 73. The master plan also calls for separating tram ingress and egress points along Memorial Drive.

58 Concerns over the viability of the shrubs were raised by Horticulture Department staff at the June 24, 2021 CLR treatment workshop. These included damage from salt and snowplowing. The yew and boxwoods were successfully maintained in the west portal island for more than fifty years (1920–1970s), so they should be successful in the reestablished island, especially since there is less vehicular traffic today than prior to 1980.

59 Michael Stachowicz, Program Manager, and Brooke Derr, Horticulturist, Preservation Maintenance Division, NPS Olmsted Center for Landscape Preservation, e-mail to John Auwaerter regarding hedge species, September 1, 2021.

60 No elevations or other details of the Carrère and Hastings design for the west terrace were found during research for this report.

61 Maintenance costs for the recommended treatment may be close to existing costs (cost to maintain hedges may be balanced with reduction in cost of annual plantings in flowerbeds).

62 In the initial site design, the benches were on the outer side of the walk, but the architects later moved them to the inner side. The benches were omitted from construction (most likely to save costs), but the rectangular space for them was built as part of the gravel walk.

63 The Eastern red-cedars appear to have been overgrown by the late 1920s, reaching above the entablature of the amphitheater.

64 Stachowicz and Derr to Auwaerter, September 1, 2021.

65 The boxwood border hedges are visible in a 1972 aerial, USGS VCZMOOO10004; they clearly show as a healthy, continuous hedge in a 1968 aerial, USGS VCCO0001003, but were no longer sheared into rectangular shapes.

66 The proposed border hedge would replace approximately 250 linear feet of sheared yew border hedges at the portals, and 800 square feet of annual flowerbed. The low height of the hedge and shrubs would make them straightforward to shear.

67 These semi-circular hedges may have less apparent purpose without the sculpture that they were intended to frame.

68 Comments by Horticulture Department staff, June 24, 2021 CLR treatment workshop.

69 "Winter Gem" is tolerant of dramatic changes in temperature and humidity, shears well, and can be readily maintained as a continuous hedge and spheres; and "Faulkner," has a dense dwarf habit (up to four feet tall) that requires less shearing and is well suited for border hedges.

70 The existing Crook Walk is not ADA accessible because it has steep slopes and steps north of Wilson Drive.

71 The walk would face the back of the existing government headstones. The graves are on the opposite side from the walk. Headstones exist in similar close proximity at the walk to the U.S.S. Maine Memorial in Section 46.

72 The original trees followed a slightly curved alignment to the original approach road that was replaced with the existing walk alignment with construction of the Tomb approach in 1931.

73 Aerial photograph, 1968, USGS VCCO00010003, showing scattered mature trees along the main Tomb approach that were most likely remnants of the original beech hedge.

74 Michael Stachowicz, Program Manager, Preservation Maintenance Division, NPS Olmsted Center for Landscape Preservation, e-mail to John Auwaerter, July 29, 2021.

75 Comments by Horticulture Department on September 2021 draft report.

76 Lorimer Rich originally specified the hedge to be 30 feet tall, but as planted, the trees were 22 feet tall. The Horticulture Department is presently planning to maintain the lindens at about 25 feet tall.

77 Stachowicz to Auwaerter, July 29, 2021. The angled top of the hedge that was maintained through 2019 is not compatible with the historic character of the landscape. Angled tops are generally good hedge management because they allow more light to reach the lower parts of the hedge or are used for conifer hedges to reduce snow load. The unshaded setting of the hedge makes this angle less important for the health of the trees.

78 Memorandum for Col. Ridley, Arlington Memorial Amphitheater Commission, April 26, 1919, National Archives, RG 66, Series 17, box 17, folder 9.

79 Woodrow Wilson, "Letter from the President of the United States Read by Capt. Charles W. Newton," in *Report of the Arlington Memorial Amphitheater Commission* (Washington: Government Printing Office, 1923), 61.

80 Ferruccio Vitale to Charles Moore, Commission of Fine Arts, November 12, 1930, National Archives, RG 66, Series 17, box 42, folder 2.

81 USGS aerial photographs, 1972 (showing middle terrace without center walk), 1VCZM00010004, and 1977 (showing center walk), 1VEHO00030117.

82 Real Property Master Plan, 73.

83 Consideration was given to establishing separate ingress and egress stops to either side of the Tomb approach entrance, to enhance the historic symmetry of the l entry courtyard. The master plan recommends separation of tram ingress and egress at the west portal, but there would most likely not be sufficient traffic at the Tomb approach entrance to warrant this separation, which would also require the construction of a second accessible ramp (see following recommendation).

84 Even if the outer Tomb approach walks could not be made universally accessible, visitors with mobility issues should be able to access the Tomb approach to the base of the monumental steps to experience the historic approach to the Tomb.

85 Additional design development is needed to verify that accessible slopes can be developed through the cut in the linden hedge berm.

86 War Department, USGS aerial photograph, L830280596508, June 8, 1983; Arlington National Cemetery Master Plan (1998), 45.

87 According to cemetery staff input at the June 2021 CLR treatment workshop, the conifer trees north and south of the Tomb Approach are in decline and require significant maintenance in terms of shearing. The labor involved in maintaining these trees, which are not in a highly visible location, could be shifted to maintenance of sheared hedges recommended in the inner grounds (see Tasks 2 and 3).

88 Information Regarding Arlington National Cemetery (1933), 10.

89 Congress's passage of the Grave and Memorial Exclusion Act in 1921 indicates that the War Department intended to use the outer grounds for burials at some point in the future.

90 Existing flower and shrub beds that are distant from the Memorial Amphitheater and not visible from it, such as at the oval gathering area at the site of the Otis Lot near Roosevelt Drive, may be appropriate to maintain.

91 Norway maple, *Acer platanoides,* was one of the original shade tree species planted in 1919. It is not recommended due to its invasive nature.

92 Real Property Master Plan (2020), 34; National Capital Planning Commission, "About NCPC," https://www.ncpc.gov/about/ (accessed July 23, 2021), and U.S. Commission of Fine Arts, "About," https://www.cfa.gov/about-cfa (accessed July 23, 2021); Arlington National Cemetery, "Advisory Committee on Arlington National Cemetery," https://www.arlingtoncemetery.mil/About/Advisory-Committee-on-Arlington-National-Cemetery/Charter (accessed July 23, 2021).

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TABLE 4.1. LANDSCAPE TREATMENT GUIDELINES SUMMARY
Memorial Amphitheater Grounds, Arlington National Cemetery

Guideline	CLR Recommendation	Related Treatment Task	Supplement to Laws, Regulations, ANC Planning
1. Visual Themes	• Identify the inner grounds of the Amphitheater Zone as a formal subzone. • Identify the Amphitheater inner grounds subzone as an exception to the larger cemetery Informal Zone west of Eisenhower Drive.	Tasks 1, 2, 3, 4, and 8	Cemetery Design Guide
2. Grave and Memorial Exclusion Area	• Renew the 1921 grave and memorial exclusion area (250' zone around Memorial Amphitheater) and expand to include the Tomb approach (including outer walks).		Grave and Memorial Exclusion Act (HR 8032 66th Congress, 1st Session, report no. 233)
3. Graves and Grave Markers	• Maintain use of General-style headstone (grave marker) within Memorial Amphitheater grounds. • Expansion of grave sections is appropriate to the historic character of the landscape in areas north and south of main Tomb approach.	Task 10	Army Cemeteries Regulations
4. Vegetation	Arboretum Designation and Landscape Rehabilitation • Decision-making strategy for addressing conflicts between safeguarding non-historic but horticulturally valuable trees and enhancing the historic character of the Memorial Amphitheater grounds.		Strategic Plan for the Memorial Arboretum
	Specimen Trees • Protect and perpetuate historic specimens (planted by 1932 or replaced in-kind). • Use deciduous shade tree species from the historic period for replanting in the outer grounds. • Avoid use of flowering trees and ornamental evergreens. • Plant trees back from Memorial Amphitheater to reduce shade on the marble and enhance visibility of the building. • Remove mulch rings once young trees have matured. • Prune trees to maintain sight lines along the south and north axes of Memorial Amphitheater.	Tasks 2, 3, 10, 11	Cemetery Design Guide (Landscpae Design Guidelines and Plant Material Selection, sections 7.5, 7.6)
	Memorial Trees (alternative treatments) • Prohibit designation of new memorial trees in the Memorial Amphitheater grounds. • As memorial trees decline, replace them with a historic shade tree species unless there is a specific cultural association to the existing memorial tree species. • Consider moving the 11 memorial trees and markers outside of the Memorial Amphitheater grave and memorial exclusion area (250' radius around amphitheater).	Tasks 1, 11	Cemetery policy on management of memorial trees needed.
	Shrubs and Hedges • New plantings should be made only where such features existed historically (by 1932). • Inner grounds shrubs should be evergreen or broadleaf evergreen, with preference for species used historically. • Inner grounds shrubs should be sheared or naturally conical in form. • Limit shrubs in the outer grounds; masses of natural-form shrubs may be appropriate where turf cannot be maintained. • Manage the linden hedge on the Tomb approach to its historic extent, size, and shape.	Tasks 1, 2, 3, 4, and 8	Cemetery Design Guide (Landscpae Design Guidelines and Plant Material Selection, sections 7.5, 7.6) Cemetery Grounds Management Plan (Sections 7.1, 7.6, 7.7)
	Herbaceous Beds • Recommend against showy, ornamental flowering annual beds in the Memorial Amphitheater grounds. • Recommend against naturalistic groundcover beds within the inner grounds. Subdued non-flowering groundcover may be appropriate in the outer grounds where turf cannot be maintained.	Tasks 1, 2, 4, and 8	Cemetery Design Guide (Landscape Design Guidelines, Section 7.5) Cemetery Grounds Management Plan (Section 6.9., 6.10)

TABLE 4.1. LANDSCAPE TREATMENT GUIDELINES SUMMARY
Memorial Amphitheater Grounds, Arlington National Cemetery

Guideline	CLR Recommendation	Related Treatment Task	Supplement to Laws, Regulations, ANC Planning
5. Circulation	Preserve Historic Circulation Features (alignment and materials) • Replace historic pavement in-kind. • Replace informal multi-color flagstone with monotone gray stone in an orthogonal pattern (long term). • Maintain light gray granite on the Tomb plaza. • Maintain bluestone pavement, curbs, and iron drain inlets on main Tomb approach walks. • Maintain granite, bluestone, and cobblestone on the lower terrace (Roosevelt fountain terrace).	Task 7	Cemetery Design Guide (Circulation Design Standards, Section 6)
	Use of Main Tomb Approach • Encourage pedestrians and shuttle passengers to use the main Tomb approach from Roosevelt Drive, which is the historic main entrance. • Maintain use of the main Tomb approach for formal ceremonies.	Task 8	Real Property Master Plan
6. Small-Scale Features (Site Furnishings)	Overall • Make non-historic furnishings inconspicuous. • Avoid use of temporary or utilitarian-style furnishings.	Tasks 2, 4, 7, and 11	Cemetery Design Guide (Section 8)
	Historic Site Furnishings • Preserve historic stone benches. • Undertake routine condition assessments. • Maintain and replace deteriorated components in-kind.		Cemetery Design Guide (Section 8)
	Barriers and Railings (Fencing) • Adopt standard railing/barrier design for use within the inner grounds that is formal and inconspicuous, based on historic precedent. • Adopt formal design for temporary/moveable railings. • Reduce extent of railings.	Tasks 2,4, 7, and 11	Cemetery Design Guide (Section 8)
	Design of New Site Furnishings • For inner grounds, design should be formal, simple, and durable, and be compatible with the Beaux-Arts neoclassical style of Memorial Amphitheater and the Tomb approach. • Avoid introduction of new site furnishings within the Memorial Amphitheater grounds.		Cemetery Design Guide (Section 8)
	Signage • Maintain consistency with site-wide cemetery design standards. • Limit interpretive and information signs within the inner grounds of Memorial Amphitheater to foster simplicity and solemnity.		Cemetery Design Guide (Section 8)
7. Views and Vistas	• Identify key views and vistas to maintain along the four formal axes of Memorial Amphitheater. • Provide guidance on managing trees and hedges to preserve and enhance historic views and vistas. • Provide guidance on managing design of trees, graves, walks, buildings, and structures to preserve and enhance historic views and vistas.	Tasks 3, 6, and 9	Cemetery Design Guide Cemetery Grounds Management Plan
8. Visitor Amenities Facility	• Identify a new site for the proposed visitor amenities facility along bank of the Wheaton Lot.	Task 8	Real Property Master Plan (2020)

TABLE 4.2. LANDSCAPE TREATMENT TASKS SUMMARY
Memorial Amphitheater Grounds, Arlington National Cemetery

CLR Treatment Task	CLR Treatment Action	Related Tasks and Guidelines	Drawing	Change in Maintenance
INNER GROUNDS				
Task 1. Enhance Historic Formal Character of West Portal Area (Develop Pedestrian Node B)	• Reestablish planted island at west portal. • Develop neoclassical-style pedestrian terrace along west side of Memorial Drive. • Formalize visual axis to U.S.S. Maine Memorial.	Tasks 2, 3: Establish border hedges. Guideline #2: Vegetation (shrubs and hedges).	4.1, 4.2	Increase in cyclic shrub and hedge shearing, mowing. Increase in masonry maintenance.
Task 2. Enhance Historic Formal Character along Inner Perimeter Walk	• Remove non-historic features. • Redesign portal shrubs. • Remove foundation beds (flower, tree) and replace with turf. • Redesign and relocate benches. • Establish border hedges. • Redesign barriers along walks.	Task 3: Extend border hedges along north and south portal axes. Guideline #2: Vegetation (shrubs and hedges, herbaceous beds)	4.2	Increase in cyclic shrub and hedge shearing, tree pruning, mowing. Elimination of annual bed maintenance. Reducation in maintenance of painted barriers and cleaning of marble walls.
Task 3. Enhance Historic Formal Character of South and North Portal Axes	• Add border hedges and formal shrubs. • Open views to and from north and south portals. • Reestablish the historic alignment of Crook Walk from the north portal.	Task 2: Establish border hedges along inner walk. Guideline #2: Vegetation (shrubs and hedges).	4.1, 4.2	Increase in cyclic shrub and hedge shearing, tree pruning.
Task 4. Enhance Historic Formal Character of Tomb Plaza Approaches	• Reestablish linden allées along approach walks on east terrace. • Return turf to allée understory. • Add border hedges. • Move the Tomb guard shelter and install a south companion. • Redesign east terrace retaining wall plantings.	Tasks 2 and 3: Establish border hedges along inner walk. Task 6: Replant historic extent of Tomb approach hedge. Task 7: Replacement flagstone pavement.	4.2	Increase in mowing. Decrease in maintenance of shrub and herabceous borders.
Task 5. Reestablish Historic Extent and Dimensions of Tomb Approach Hedge (Linden Allée)	• Remove trees and shrubs along monumental steps and middle terrace. • Extend linden hedge to east terrace wall. • Add lindens at east end of hedge. • Prune linden hedge to historic shape.	Task 3: Hollies at base of wall. Task 6: Tree management to expand views from the Tomb.	4.3	Increase in cyclic hedge shearing.
Task 6. Reopen Views from the Tomb Plaza	• Undertake viewshed analysis. • Assess feasibility of tree pruning to enhance views. • Reopen historic view to the National Mall as trees decline and require removal or replacement.	Task 5: Extend Tomb approach hedge. Guideline #6: Views and Vistas.	4.1, 4.2, 4.3	Increase in tree canopy management (short term).
Task 7. Remove Non-Historic Walk and Redesign Barriers at Monumental Steps	• Remove non-historic center walk in middle terrace and return to turf. • Redesign moveable railings on monumental steps and relocate to upper landing.	Guideline #4: Site Furnishings (barriers and railings). Guideline #3: Circulation (use of main Tomb	4.3	No changes.

TABLE 4.2. LANDSCAPE TREATMENT TASKS SUMMARY
Memorial Amphitheater Grounds, Arlington National Cemetery

CLR Treatment Task	CLR Treatment Action	Related Tasks and Guidelines	Drawing	Change in Maintenance
		approach). Tasks 2, 3 (replace flagstone pavement)		
Task 8. Enhance Access and Historic Formal Character of Tomb Approach Entrance (Develop Pedestrian Node D)	• Designate tram stop. • Rebuild historic sidewalks along Roosevelt Drive. • Install benches. • Build accessible entrance walk. • Create crosswalk-pedestrian zone at Tomb approach entry court on Roosevelt Drive. • Replant hedges.	Guideline #3: Circulation (use of main Tomb approach). Guideline #7: Visitor Amenities Facility.	4.3	Increase in cyclic hedge shearing. Elimination of annual bed maintenance.
OUTER GROUNDS				
Task 9. Expand View from Lower Terrace (Roosevelt Fountain)	• Undertake viewshed analysis. • Maintain view northeast toward the National Mall. • Open view on east axis toward columbaria complex as trees decline and warrant removal/replacement.	Guideline #6: Views and Vistas.	4.1	Increase in canopy management
Task 10. Replace Evergreen Collections Adjacent to Tomb Approach with Shade Trees	• Remove pines and hemlocks as they decline. • Plant shade trees as replacements • Plan new plantings to preserve views from the Tomb plaza.	Task 6: Expand views from the Tomb plaza. Task 10: Plant shade trees; remove shrub beds. Guideline 3: Graves and grave markers (expand sections 7a, 35)	4.3	Increase in leaf removal or mulching. Reduction in pesticide application and shearing.
Task 11. Enhance Historic Character of Plantings and Site Furnishings in Outer Grounds	• Remove incompatible plantings (small trees as they decline, plus shrub beds, flowering annual beds; long term). • Plant shade trees. • Remove or redesign pedestrian barriers.	Task 9: Replace conifer groves near Tomb approach with shade trees.	4.1, 4.2, 4.3	Potential reduction in barrier/railing mainteance. Reduction in herbaceous bed maintenance.

1

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

Treatment Plan

National Park Service
Olmsted Center for Landscape Preservation
www.nps.gov/oclp

in partnership with
Arlington National Cemetery
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SUNY College of Environmental Science and Forestry
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MAJOR SOURCES

1. GIS data, Arlington National Cemetery
2. Field notes by Arlington National Cemetery Staff
3. Aerial photograph (2018)
4. Arlington National Cemetery Visitor Map
5. HABS, Memorial Amphitheater CAD drawings (2019)

DRAWN BY

Anna Tiburzi, John Auwaerter
Illustrator Adobe CS, 2022

LEGEND

- Asphalt road with concrete curb/gutter
- Stone walk
- Concrete walk
- Traffic bollard
- Barrier / railing
- Wall
- Headstones
- Bench
- Water Fountain
- Monument
- Contour lines 1' intervals
- Mown turf
- Mulch bed
- Tree, deciduous
- Tree, conifer, broadleaf evergreen
- Tree, vacant site
- Shrub, deciduous, evergreen
- Mixed shrub - perennial bed
- Groundcover or perennial bed
- Flowering annual bed
- Feature to add
- Feature to remove or replace (white mask)
- Potential shade tree site (outer grounds)
- Small-scale feature to remove or replace

NOTES

1. Drawing shows landscape in 2022 with features subject to recommended treatment shown in pink or white mask.
2. Most existing mature specimen trees to be retained until trees require replacement.
3. Recommended species of proposed vegetation described in text.
4. All features shown in approximate scale and location.
5. Grave markers are representative and may not correspond to individual stones.
6. Catch basins underground utilities are not shown.
7. See drawings 2.1-2.3 for Memorial tree markers, signs, trash cans, and barrier types.
8. Evergreen trees outside of the project area are not distinguished with evergreen symbol.

0 100 200 Feet

Drawing 4.1

Cultural Landscape Report
Memorial Amphitheater Grounds

Arlington National Cemetery
Arlington, Virginia

Treatment Plan - West

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LEGEND

- Asphalt road with concrete curb/gutter
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0 25 50 75 Feet

Drawing 4.2

TREE AND SHRUB KEY

Ab - *Acer buergeranum* - Trident Maple
Ag - *Amelanchier x grandiflora* - Serviceberry
Ap - *Acer platanoides* - Norway Maple
Apa - *Acer palmatum* - Japanese Maple
Aps - *Acer pseudoplatanus* - Sycamore Maple
Ar - *Acer rubrum* - Red Maple
As - *Acer saccharum* - Sugar Maple
Asp - *Abelia spp.* - Abelia
Bm - *Buxus microphylla* - Littleleaf Boxwood
Bn - *Betula nigra* - River Birch
Bs - *Buxus sempervirens* - Common Boxwood
Bsp - *Berberis spp.* - Barberry
Cc - *Cornus x 'Constellation'* - Constellation Dogwood
Cch - *Cercis chinensis* - Chinese Redbud
Cd - *Cedrus deodara* - Deodar Cedar
Cf - *Cornus florida* - Flowering dogwood
Cj - *Cercidiphyllum japonicum* - Katsura
Ck - *Cornus kousa* - Kousa Dogwood
Cl - *Crataegus x lavallei* - Lavalle Hawthorn
Cle - *X Cupressocyparis leylandii* - Leyland Cypress
Cm - *Castanea mollissima* - Chinese Chestnut
Co - *Celtis occidentalis* - Common Hackberry
Cp - *Crataegus phaenopyrum* - Washington Hawthorn
Cr - *Cornus x rutgersensis 'Stellar Pink'* - Stellar Pink Dogwood
Cs - *Cornus spp.* - Dogwood
Fg - *Fagus grandifolia* - American Beech
Ia - *Ilex x attenuata 'Fosteri'* - Foster's Holly
Ic - *Ilex crenata* - Japanese Holly
Io - *Ilex opaca* - American Holly
Is - *Ilex x 'Scepter'* - Sceptor Holly
Jc - *Juniperus chinensis 'Pfitzeriana Glauca'* - Blue Pfitzer Chinese Juniper
Jn - *Jasminum nudiflorum* - Winter Jasmine
Js - *Juniperus spp.* - Juniper spp.
Jv - *Juniperus virginiana* - Eastern Redcedar
Kl - *Kalmia latifolia* - Mountain-laurel Kalmia
Kp - *Koelreuteria paniculata* - Goldenraintree
Lf - *Leucothoe fontanesiana* - Drooping Leucothoe
Ls - *Lagerstroemia spp.* - Crepe Myrtle
Ma - *Mulbus alba* - White Mulberry
Mb - *Magnolia x 'Butterflies'* - Butterflies Magnolia
Mbe - *Magnolia x 'Betty'* - Little Girl Magnolia
Mf - *Malus floribunda* - Japanese Crabapple
Mg - *Magnolia grandiflora* - Southern Magnolia
Mj - *Magnolia x 'Jane'* - Jane Magnolia
Ms - *Magnolia salicifolia 'Wada's Memory'* - Wada's Memory Magnolia
Mst - *Magnolia stellata* - Star Magnolia
Msu - *Magnolia x 'Sunsation'* - Sunsation Magnolia
My - *Magnolia x 'Yellow Bird'* - Yellow Bird Magnolia
Ns - *Nyssa sylvatica* - Black Tupelo
Pa - *Picea abies* - Norway Spruce
Pb - *Pinus bungeana* - Lackbark Pine
Pj - *Pieris japonica* - Japanese Pieris
Pk - *Pinus koraiensis* - Korean Pine
Pl - *Prunus laurocerasus 'Otto Luyken'* - Otto Luyken Cherrylaurel
Pn - *Pinus nigra* - Austrian Pine
Po - *Platanus occidentalis* - American Sycamore
Pp - *Picea pungens glauca* - Colorado Blue Spruce
Ppg - *Pinus parviflora 'Glauca'* - Japanese White Pine
Pr - *Pinus resinosa* - Red Pine
Ps - *Prunus serrulata 'Kwanzan'* - Kwanzan Flowering Cherry
Pse - *Prunus serotina* - Black Cherry
Psp - *Prunus spp.* - Cherry spp.
Pst - *Pinus strobus* - Eastern White Pine
Pt - *Pinus thunbergii* - Japanese Black Pine
Py - *Prunus x yedoensis* - Yoshino Cherry
Qa - *Quercus alba* - White Oak*
Qb - *Quercus bicolor* - Swamp White Oak
Qc - *Quercus coccinea* - Scarlet Oak
Qn - *Quercus nigra* - Water Oak
Qp - *Quercus phellos* - Willow Oak
Qpa - *Quercus palustris* - Pin Oak
Qr - *Quercus rubra* - Northern Red Oak
Qs - *Quercus shumardii* - Shumard Oak
Rk - *Rosa Knock Out* - Knock Out Roses
Rs - *Rhododendron spp.* - Rhododendron
Rsa - *Rhododendron spp.* - Azalea spp.
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Vs - *Viburnum spp.* - Viburnum spp.
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Cultural Landscape Report
Memorial Amphitheater Grounds

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Treatment Plan - East

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LEGEND

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- Wall
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- Monument
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- Mulch bed
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0 25 50 75 Feet

Drawing 4.3

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SECTION 48
SECTION 7A
SECTION 7
SECTION 6
SECTION 35
ROOSEVELT DRIVE
WHEATON LOT
Tram stop
Middle Terrace
Tomb Approach (mall)
Tomb approach entry court
Roosevelt Fountain
Tomb of the Unknown Soldier
North Tomb approach walk
South Tomb approach walk
Matchline - See Drawing 4.2

Task 5. Remove trees along monumental steps Extend linden hedge
Task 5. Leave gap in hedge to retain mature beech tree; remove once it declines
Task 6. Manage canopy to reopen views of National Mall from Tomb plaza in long-term (preliminary extent)
Task 10. Remove evergreens as they decline Plant shade trees
Task 8. Replant hedges
Task 8. Rebuild and extend historic sidewalk
Task 5. Long-term hedge realignment
T8. Create crosswalk-pedestrian zone
Task 5. Prune lindens in rectangular shape, 22 feet tall
Task 7. Remove walk Redesign and re-locate barrier
Task 8. Replant hedges
Task 9. Open view on east axis; Remove tree
Task 8. Build accessible entrance walk
Task 8. Designate tram stop
Task 8. Rebuild historic sidewalk
Task 8. Install benches
Potential site for visitor amenities facility (see Guideline #7)
Task 5. Remove trees along monumental steps Extend linden hedge (Tc)
Task 10. Remove evergreens (pinetum) as they decline Plant short/tall shade trees
Guideline 2: Reestablish as policy 1921 grave and memorial exclusion area and extend to main Tomb approach

Selected References

PRIMARY SOURCES

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