THEY WILL NEVER BE FORGOTTEN
By EDWARD SHENTON

These are the beautiful resting places of our World War II dead who are buried overseas. "After seeing this place," said one American mother, "I agree with my husband that our boy should remain here."

A map of the United Kingdom at Cambridge Cemetery shows where our troops were stationed during the war.
From April to November, the cemetery has as many as 3000 visitors on a weekday and 10,000 on a pleasant Sunday—almost all Hollanders or other Europeans. They visit quietly, not as curiosity seekers, but out of respect for our country's men who rest in these peaceful and lovely spots where they gave their lives in the agony of battle. This does not mean that there are no American visitors at these hallowed spots, for many come who have sons or husbands buried there.

The cemetery at Margraten is part of the war memorial project being undertaken by the United States Government—through the American Battle Monuments Commission—in England, on the Continent, in North Africa and the Philippines. This huge project has been under way since 1946. Five memorials and all but two cemeteries had been practically completed by Memorial Day of this year. The entire program was formally dedicated at the Suresnes Cemetery, outside Paris, on September 15, 1953. Among those attending the ceremonies were Gen. George Catlett Marshall, chairman of the commission, and representatives of the Allied nations. While the other memorials are new, the one at Suresnes is not. It has been a military cemetery since shortly after World War I. At the end of the second World War, the chapel was enlarged and architecturally altered to make it a shrine to the dead of both wars.

When the project is completed there will be fifteen World War II cemeteries: one in England, six in France, one in Luxembourg, two in Belgium, one in Holland, two in Italy, one in North Africa and one at Manila in the Philippines. In them will rest 93,691 Americans. The bodies of 170,048 servicemen have been brought back to the United States for burial here.

The American Battle Monuments Commission was established as an independent agency by an act of Congress in March, 1923, for the purpose of building memorials in Europe to honor the men who gave their lives in World War I. The present commission is continuing the work. But the spirit which inspires the plan today is very different from that of thirty years ago. At that time the concept of a military memorial ran to such monuments as the 175-foot granite column on the hill of Montfaucon or the massive circular colonnade on Montsec, both in France. Today's thinking favors simple chapels, erected for meditation and prayer. The present memorials are being built not as reminders of achievement in battle, but as sanctified parts of the earth, mutely proclaiming the goal of peace.

When the commission was first established, Gen. John J. Pershing was the chairman and Dr. Paul P. Cret, Philadelphia's distinguished architect, was adviser on the design and construction of the memorials. Mr. Cret, a Frenchman by birth, had served as a Chasseur Alpin in the famous Blue Devils. Later he became a first lieutenant and liaison officer with the American forces. General Pershing, impressed by his ability to turn out quickly up-to-the-minute war maps for the operations of the French troops and the American 1st Division, approved him as consulting architect. Mr. Cret had become an American citizen and for many years was chief of the (Continued on Page 59)

PHOTOGRAPHY BY FRANK ROSS

At Brittany Cemetery, orphaned French children place flowers on the graves of our dead. Most of those buried here were killed in this area.

In the Epinal memorial, a village family studies a mosaic map commemorating our operations. Nearly $30,000,000 is being spent on World War II cemeteries.
THEIR PERSPECTIVE STAFF

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design staff at the University of Penn-
sylvania.

There was on General Pershing's staff at this time a young man, Thomas North, who had enlisted as a private in such a unit as the 39th Division, and had been promoted by General Pershing to second lieutenant. Lieutenant North had taken a liberal-arts course under Charles H. Haskins at King's College, London. During the planning of the World War I monuments, he gave such valuable assistance that Mr. Cret wrote to him: "I feel a little ridiculous that I am an example too highly my appreciation for the assistance rendered by Lieutenant North."

Mr. Cret began teaching at the University of Pennsylvania architectural school in 1903, one of his students was John Harberson, of Philadelphia. Harberson seems to have assumed an associate's position in a firm, and aided his former instructor in the last part of the World War I memorial program. Today, the 39th Division Memorial, General, U.S.A., is secretary of the American Battle Monuments Commission, and John Harberson is the consulting architect for the monument. Throughout the whole of the commission, the members are responsible for the creative imagination which has given the World War I monuments a firm seal found in work of such gigantic scope.

At the end of World War II there were 148 temporary memorials, two cemeteries for each of the occupied nations, and memorials in many countries around the world. The first step was to consolidate these and establish the permanent cemeteries. Certain fundamental principles were laid down. The sites were to be reasonably accessible to visitors. At the same time, they were to have a commanding view of the countryside, so as to represent all the areas taken in that immediate vicinity. Elements of natural beauty in the surroundings should be utilized to the fullest. The sites were to be thoughtfully designed with high-tension lines or other construction not visible from the cemetery; the land itself was required to be free of any obtrusive elements such as swamps, oil or rock structures too close to the surface. John Harberson said, "It was astonishing that so many of the temporary sites, but architecturally fine ones, were selected over any of the permanent cemeteries—thirteen of which were originally temporary sites—to be convinced of this.

The sites were finally decided upon, a master plan was devised for the fifteen cemeteries.

Each memorial was designed by a single architect or a team of architects. The plan was chosen by the ABMC with the help of the National Commission of Fine Arts, In each case, the commission must have given each selected chapel provision for inscribing on its walls the names of the men missing in action, a space for permanent graphic record of the achievements in which the men took part in these cemeteries, and a separate section for the veneration and prayer. In design, each chapel should be harmonious with the terrain and appropriate to the country in which it is situated.

All plans were subject to the approval of the Battle Monuments and Fine Arts commission of the ABMC. The architects then had the freedom in their designs. When the memorials from England to the Philippines are fin-

ished, they will be representative of the best in American architecture.

It was during the war, while General North worked for the general staff and it was his responsibility to prepare the day-by-day military maps for briefing President Franklin D. Roosevelt, and General Pershing, that he conceived the idea of utilizing some space in each chapel for decorative mural maps. They were to show the development of each army at that particular spot but also the progress of the war throughout the world.

"That is my belief," General North said, "that maps have an inherent dramatic quality which is equal in interest to the finest pictorial art."

The maps are the unadorned product of the military cartographer. Maps to be used in war, he realized, are entirely functional. He called for a new type of map, a new kind of architectural association between words and design.

General North consulted with Mr. Harberson and the various architects who were designing the chapels, and persuaded the distinguished artists as Herbert Gute, Eugene Savage, Robert Foster and Carlo Cambiaglia were among those who met with the major group of chapels to be constructed. Some of these men were without previous experience in military cartography, but Mr. Foster submitted his plans for the first map, which was Washington, D.C., detailed work sheets were prepared, under the supervision of Lt. Col. Joseph B. Mitchell, of the Army's historical division. The results were for the decorative mural maps.

It was decided also that each map should be executed in a different technique, utilizing a different medium. For example, the artist turned to some techniques which had never been used in such work.

Robert Foster's maps, at St. Laurence, near Omaha, Nebraska, were incised directly on the great stone walls that rise at the end of the memorial. Place names are cast in the stone in relief. The patterns are left in the stone by metal pins. Ships, airplanes and military insignia have been made of enameled copper, which is tough as well as beautiful. The Cambridge map depicts naval operations and the air operations from Great Britain. It has a series of metal plaques, small plates attached, and the bomb- ing targets in Germany indicated by ceramic inserts of different colors. Her- benton's map is a painting and a total map through this original imaginative treatment the feeling of the British and American bombers rising through space on their deadly mission.

The chapel at Epinal, France, has maps of glass mosaic both designed and manufactured by Eugene Savage. The ceiling is in glass and a mosaic ceramic. Each specific design is a composition of the mosaic figures is grouped according the legend plaques.

The maps which I designed for the St. James Chapel, in Brittany, are executed by the Earley Process. This medium was first used decoratively in architectural work by Paul Cret. Basi-

ically it is a method by which different colored glass, quartz and granite are ground into fine particles and incorporated into the surface of a cement slab, the colors of the various materials matching the colors of the original mosaic. The mosaic is cast in bronze and set into the wet cement. Airplanes are made of aluminum and attached in the same way. Divisional and Army insignia have been done in bronze and enamel, and the varieties in texture of the glass and stone aggregate give the feeling of land and sea. General North once remarked, "So far, the only medium we haven't used in a map iscrochetting."

The chapels contain a map or major maps which describe the battle action in which the division was engaged. In addition, there are small key maps, identical in each chapel, which show the progress of the war in over-all terms in both the Atlantic and Pacific theaters. These have been made in colored porcelain enamel by John Scott Williams. On the walls is inscribed an explanation of the map, the dates of the battles drawn on the map, and the major maps. They are written in two languages—English and that of the country where the cemetery has been built.

The same care that characterizes all the work of the commission has been given to these descriptions. They are not bald statements of military facts, but accurate and eloquent prose to add the imagination of the visitor and create a vivid picture of the battle conditions. They have been admirably written by Miss G. D. C. Mitchell, with the advice and collaboration of General North and the approval of General Marshall.

It would be many intricate problems to be solved in the building of the memorials. The arrangement of the crosses in each cemetery, for instance, is a problem of design and color. The commission felt that the old idea of setting graves in straight lines produced a depressing sensation of modernity. Consequently, the cemeteries have been designed to follow the contours of the ground so that the pattern of the white grave markers is varied, beautiful and pleasing.

At the Luxembourg Cemetery, near the commune of Ham, where General Patton was buried, the engineering problems of the ground contours are extremely intricate that it took two years of study and work before the crosses could be placed. At one time an error of one of the cross-cutters threw the entire survey out until the mistake was tracked down and rectified.

Once the engineers have finished their work the crosses are placed on continuous cement beams and piles that can be disturbed by nothing short of an earthquake.

The planting at the various cemeteries has been carried out under the direction of landscape architects headed by Mr. Markley Stevenson of Philadelphia. At Cambridge, England, the graves are set in great arcs between tall, ancient oak trees. At the Cross of Sacrifice in the ars. The chapel is reached by a rose-bound path. The utmost use of flowering trees and shrubs has been made. The first colors bloom from early spring until late autumn, with comparatively little upkeep.

No detail is too small to be overlooked. Captain North was in Brittany when he climbed the observation tower of St. James Chapel that rises ninety-six feet above the ground. From the top he could see below the English Channel and the massive rock crowned by the ancient fortress-abbey of Mont-Saint-Michel.

Captain North said, "What's that over there?"

An engineering colonel replied, "It's a small garden belonging to the farmhand that his son should remain among his fallen comrades. After they had been shown about the cemetery, the engineer, the colonel, and the farmhand's son were all subject to the supervision here. I agree with my husband that our boy should remain here.

The cemetery will not be finished for another four or five years. Its total cost, when complete, will be close to thirty million dollars, but Con- gress has already promised a million dollars. What they want is to have their sons' bodies returned to the United States and interred in the cemetery of their home town. The father felt that his son should remain among his fallen comrades. After they had been shown about the cemetery, the engineer, the colonel, and the farmhand's son were all subject to the supervision here. I agree with my husband that our boy should remain here.

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American citizens may be proud of what is being done by the American Battle Monuments Commission. These memorials will stand as a memorial to the sacrifices made by the men who sacrificed their lives in this war.