

The Construction of the Memorial of the La Fayette Escadrille

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***Dedication:**

**"Every flight is a novel. Every record is a poem epic".
"They are the fearless and blameless knights of this war".
"They recall the legendary days of the Chivalry",
"Not only by the boldness of their exploits"
"But by the nobility of the feelings which animate them."**

This is how the airmen of the La Fayette Escadrille spoke,
Mr. Lloyd George, in a speech to the
House of Commons, October 29, 1917.

Extract No. 548 page -3- appended to the minutes of the meeting
of June 21, 1918 of the Senate, pronounced by the Senator of the Dordogne
Fernand Faure.



Preface by Jean-Claude LEMAIRE

Beyond the stones, we find the men who built them.

After forty-three years of voluntary work devoted to the administration of the Foundation and the renovation of the Monument, I missed something: Telling about the design, creation and maintenance of this monument dedicated to the memory of these young American volunteers who came to fight, from the first hours, alongside France against the German invader before the United States entered the war in 1917. Talented historians have already told their epic. On this subject, see the publications indicated at the end of the last volume. This year again, excellent works have been published on this subject for the centenary of the Great War both in France and in the United States. In this story, we will tell you about the creation of the La Fayette Escadrille Monument and its past and present environment. We will not fail to tell you the story of the founders of this building and those who have worked in the past for its conservation. We will also tell you the story of its design, its construction, the financial and architectural difficulties encountered and its maintenance over time. All this, going hand in hand with the history of the Foundation since 1931. Of course, this will not prevent us from referring from time to time to the illustrious history of the squadron and its pilots.

This Monument presents three distinct but superimposed images:

- a) the Epic of the heroes of the Lafayette Escadrille
- b) the History of this magnificent Memorial
- c) The resulting symbol of Franco-American friendship

To use the keys to this Monument, as the title of this work indicates, we will go in search of the men who once developed its design and then its construction. We will evoke those who worked for its preservation until our days and in the very spirit that prevailed from its origin. We will discover its architect and the various contractors grappling with the problems dating from the construction. We will live together its inauguration in 1928. We will then review the nearly century-old history of this Memorial as well as that of the men who participated in its survival. Without this Monument, the memory of these American heroes who died for France would never have had the same intensity or the same radiance.

Part of this book will be devoted to the various restorations undertaken since the day of the inauguration. Some undetected negligence at the origin of the construction led to many problems. We will also try to identify the various responsibilities in this affair and this at several stages of the completion of the Memorial.

I wish to invite you to share the message left by this work of stone and to make you better acquainted with those who contributed in the past to the survival of this Monument; this represents for me a “sacred” duty of memory because, what are stones without their own history!

For the younger generations, this Monument also recalls the beautiful story of Franco-American friendship which began during the War of Independence with the odyssey of the young Marquis de La Fayette who came to support General Washington and the insurgents in 1777. Almost a hundred years afterwards, the American banker Junius S. Morgan contributed a sum of two

hundred and fifty million francs to liberate France from its Prussian invaders in 1870. But unfortunately, the Germanic invasions started again in 1914 and then in 1939. During these three major events for our history, the United States intervened on our side. We must also mention the support provided after these conflicts by the Marshall Plan, an aid plan for Europe and France established in 1947.

It is now up to you to appreciate this Monument, to come and visit it, above all, to make it known, which is the best way to contribute to its survival in the future.

Meaning, December 01, 2014

Jean-Claude LEMAIRE
General Secretary from 1976 to 2013
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Keys to the “La Fayette Escadrille Memorial” trilogy
(All three available on the “Editions999” website)

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Construction of the La Fayette Escadrille Memorial

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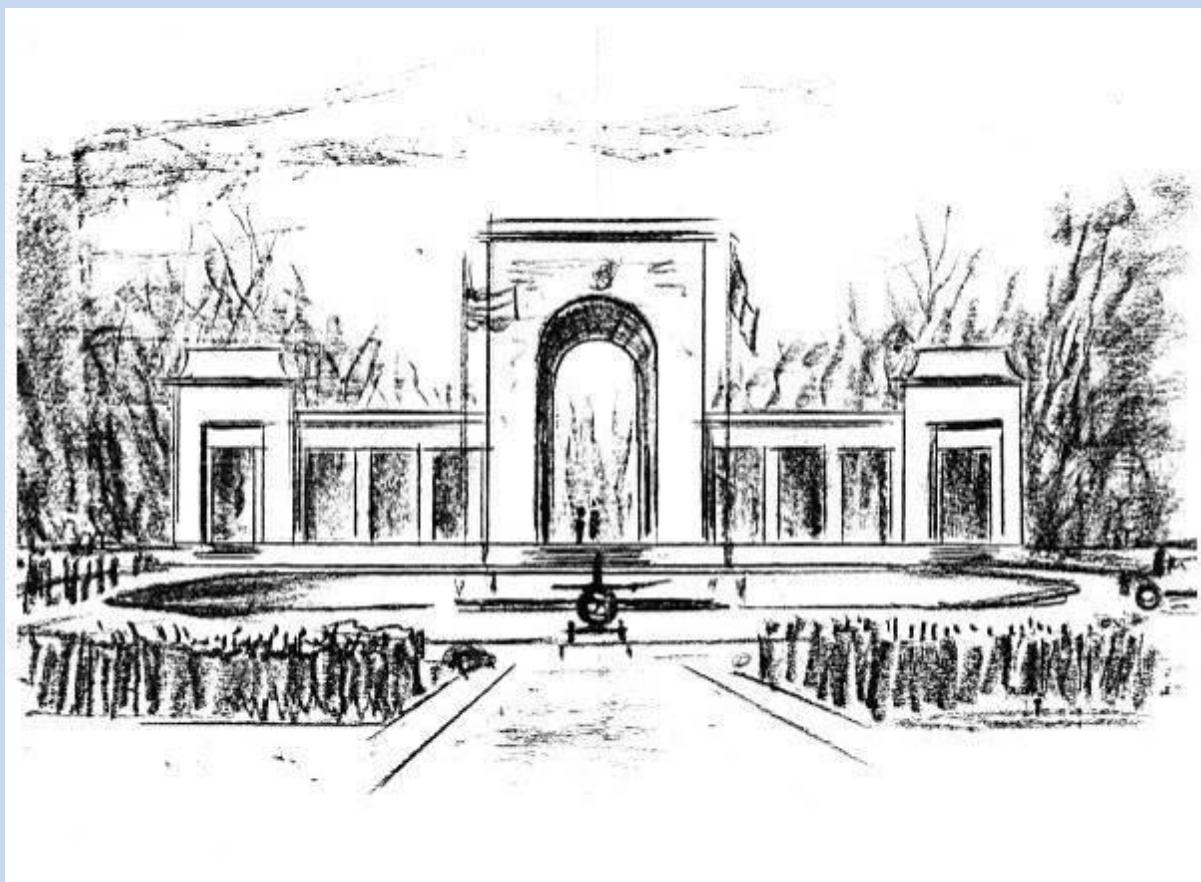
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Construction of the La Fayette Escadrille Memorial Realization

Chapter-01- Stages of Construction from 1925-1928

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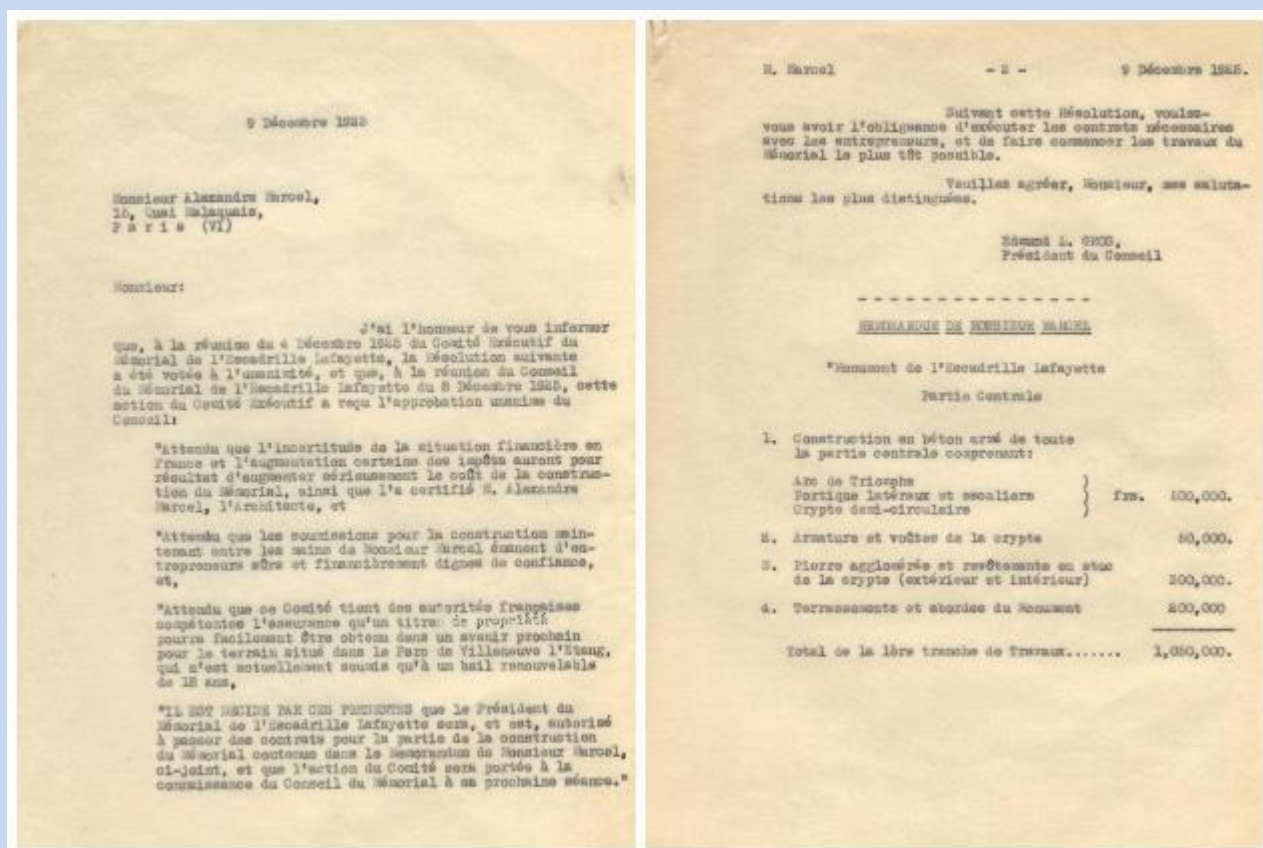
-1925 The Letter from Dr. Gros

The genesis of the construction can be found in the letter from Dr. Gros, reproduced below, dated December 9, 1925 and intended for Mr. Alexandre Marcel. At its beginning, we find on one hand the problems of financing the Memorial, and on the other, the financial problems of the country; both subjects still persist today. From this reading, we can understand that the kick-off of the construction was given in haste and without having raised enough funds.

-1926 Survey, Armature and Scaffolding

The Poincaré government, appointed in July 1926, set about reducing the national deficit by raising new direct and indirect taxes; nothing new under the sun since that time and until today. At the end of August 1926, the concern of the Board of Directors of the Foundation was financial. On the one hand, we had to provide enough cash on hand to cover the amounts of the contracts already signed, but on the other hand be able to provision the last unsigned contracts, the amounts of which were very likely to increase over time. The country was then the victim of a “fiscal” cluster bomb dropped by the new government known as the “Cartel of the Lefts”. The beginning of the new construction is in April 1926 to extend over a period of more than two years.

Letter from Dr. Gros to Alexandre Marcel



Before starting the work, the “Lecœur” company took two preliminary measures on the orders of the architect:

Undertake surveys to ensure the condition of the soil

Unfortunately, this first survey at the location where the Monument was to be found did not encounter water but a sandy bottom permeable to water instead of the clay level. Very hasty conclusion when an underground water table exists in the basement and at the location of the Monument, no one suspected it at that time. However, the presence of water can be seen all around the Monument. The presence of the Marche ponds located 300 meters away as the crow flies and at a level higher than that of the Monument should have alerted everyone even before construction. Let us also remember that until the 19th century, there was located to the left and in front of the Monument - seen from the front - a well-used source for the sick.

Draw a very visible general level line around the perimeter of the future construction

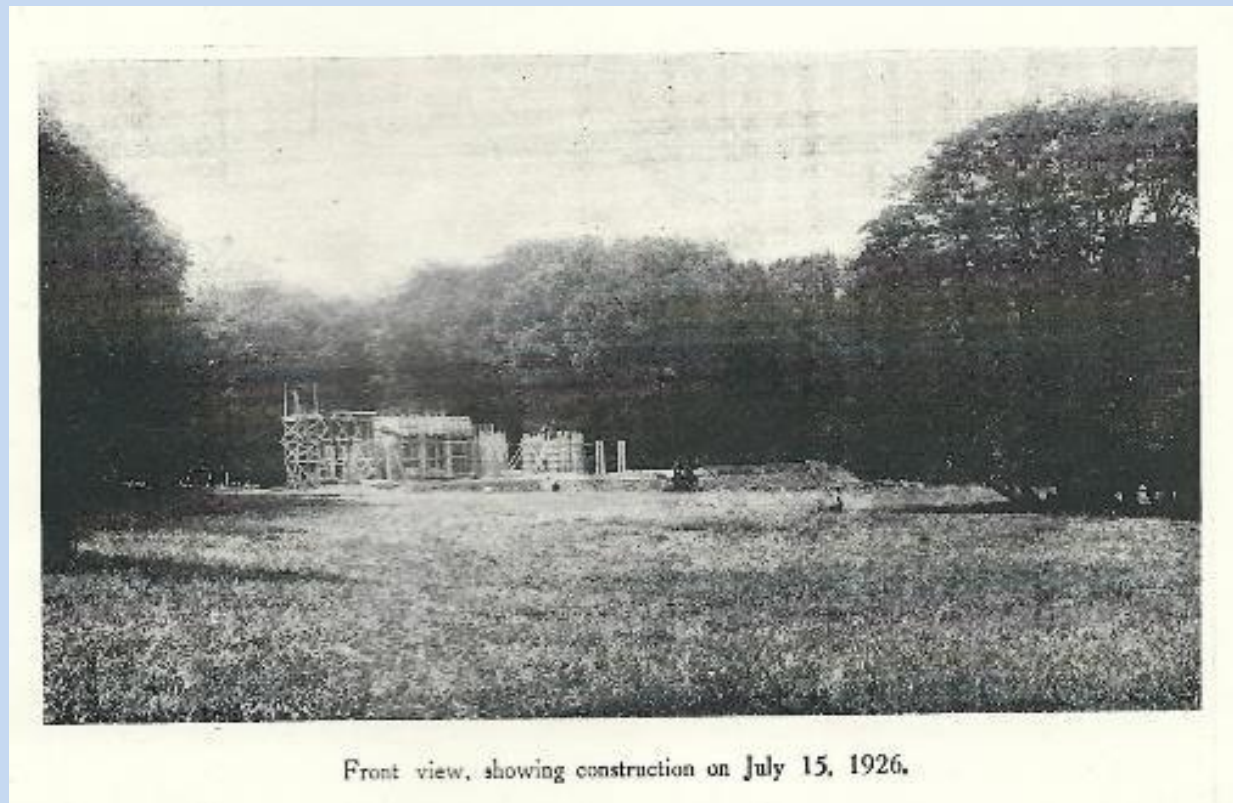
As soon as the first blows of the pickaxe were given, certainly in March 1926, there was an eruption of water in the excavations. A little later, when finishing the excavations, the architect, by letter of April 18, 1926 intended for Mr. Crenshaw, recommends the following remedy: “Besides additional earthworks, take various precautions consisting mainly of strong drainage and the construction of a reinforced concrete gutter. This new element would collect

groundwater at ground and crypt level and would resonate all around the outer wall of the crypt. It would lead to the sump collecting all the running water”.

Further, the architect admits that the floor of the crypt must, before this event, be composed of a layer of cement only 0.08cm thick. Now he recommends two solutions to choose from:

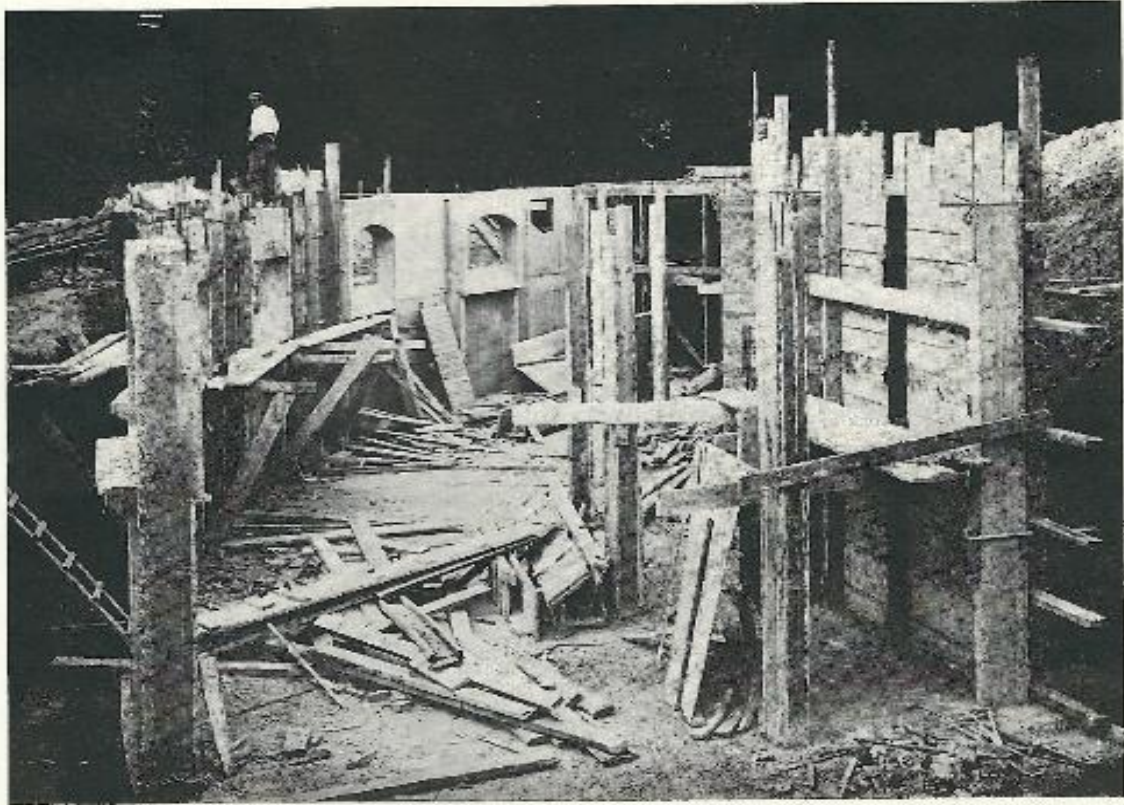
- Economic solution without guarantee of the architect to execute instead: a slab composed of a mixture of cement, iron and another water-repellent product. -Cost F.5,500 or €3,500-

- The architect's safer solution (according to his terms): reinforcement of the slab with iron armor embedded in the thickness with a coating of calandrite. -Cost F.26,000- i.e., €16,550 (value of 2015).



He asks, in conclusion, a response within ten days. The additional expense was accepted. This irruption of water will lead to many other expenses thereafter and this until the following century.

In September, Mr. Hoskier visits the site; he seems satisfied with the location of the Memorial and its crypt – everything must then have been in the state of the photo above. He requests to review the sarcophagus project submitted by the architect, the Committee did not like this first project. But he would like to see the representation of Pegasus, the famous winged horse of Greek mythology, appear on the pavilions of the Memorial. He asked contractor Lecoœur to stop the work while waiting for the Committee's opinion. His project of the magnificent horse called "Pegasus" will remain unfulfilled.



Inside of Crypt half finished; showing windows in exterior wall.

-1927 Construction of the Crypt and Landscaping Project

At the beginning of the year, Mr. Crenshaw notices that the bulk of the work on the concrete construction has just been completed. The facing stones are to be laid next summer. Mr. Bullwinkle, Treasurer, changes dollars into francs as expenses are incurred to pay contractors.

On March 16, Mr. Crenshaw informed the architect that Mr. Frederick PRINCE was prepared, at a meeting held that day, to subscribe a donation of \$10,000- (he had given \$20,000- the year before), provided however that another subscriber would also provide \$10,000-. Unfortunately, none of the people present being willing to align this sum, he then gives himself up to the next meeting scheduled for the 26th to find this donor. He asks the architect in the same correspondence to send him his projects concerning the markets for roads and paths. On April 10, Alexandre Marcel establishes in the form of a letter to Mr. Crenshaw a provisional assessment of the construction. Mr. Prince ends up donating \$20,000 alone—before the end of the year (about \$275,000 these days).

In the same letter, the man of the art says he strictly observes the directives received by doing wonders of ingenuity so that nothing is delayed or stopped.

However, he adds verbatim:

“Today, I have to tell you that I'm completely at the end of my combinations; the job is progressing and it is physically impossible to prevent the execution of certain jobs already ordered which must be executed so that the jobs in progress can continue. If they are not, paralysis will overtake us and I estimate that in two and a half months, the site will be stopped definitively. The new works incriminated by the architect are the installation of pipes, roofing and water supply mentioned in the same letter and having been requested by the Council on February 17. A. Marcel, we understand, would have preferred to finish the structural work before finishing any additional request not yet planned.

He declares having already informed Dr. Gros verbally, on January 28, 1927, of his difficulties during a meeting. We deduce from all this that the Board's tactic was to speed up orders in order, on the one hand, to minimize galloping inflation and, on the other hand, to attract new donors by showing accounts at the limit of the breaking point.



The Crypt, natural lighting (February 1927)

We understand that work orders, not planned for this date and combined with others already launched, disturb and complicate the life of the architect. In short, the site is progressing with stops and accelerations and works not originally planned, all combined with cash flow problems.

- However, the bulk of the crypt work will end in the first days of June 1927.

On June 12, Mr. Crenshaw undertakes to read to the Council -so as not to be mistaken- he declares, the letter that the architect will draw up the very next day on his cash requirements.

On this occasion A. Marcel establishes a schedule of F.830,000- to be paid between June and September, without taking into account the engraving expenses amounting to F.150,000- and to pay the suppliers monthly as the work progresses. He then understands that this schedule will not be met from next month.



Rear of Monument, showing roof of Crypt (February 1927)

On July 22, the architect, absolutely needing to provide for the payment of several installments, returned to the charge with another more precise and more important schedule. He asks:

-F.240.000- for the current month

-F.195.000- for the following month

-F.220.000 for September

-F.200.000 for October

-F.200.000 for November

-F.150,000 the following year at the rate of F.30,000 per month for engraved works

The requests for financial drawings of A. Marcel, however planned, are delayed; the cash flow difficulties piling up, he inquires at the end of his letter about the arrival of Mr. Cromwell, announced recently.

In such a context it seems to us curious that Mr. Crenshaw asks by letter of November 20 for a new unforeseen project:

Build a monumental cross of 9.80 meters, already reduced to 6.25 meters in the architect's estimate. This cross must be located in the axis of the monument in front of the wall of the crypt. We know why this project will never be realized because it would have cost the trifle of more than F.60,000-. The architect had studied four different projects but, whatever the material chosen, the expenditure would have varied at most by F.10,000-. The realization which was of course abandoned for the reasons that we know would have required three and a half months of construction.

At the end of the year, Mr. Crenshaw asks the architect how he intends to go about distributing a global sum of F.60,000- allocated for:

- The trails starting from the iron bridge
- execution of the car park
- The car road going to the monument

We do not have the answer to this last question.

We know that at the end of the year the expenses were honored. This is due to various factors:

- The postponement of the engravings on the Memorial, the inscriptions not being ready yet and some other delays in the work.

This good news owes a lot to donations such as that of Mr Prince and other more modest ones.

-The Labors of Hercules by the Architect 1928

At the beginning of the year, the contract for the two doors of the crypt is signed. The choice of stained glass is adopted in January.

The market for the four doors off the crypt will be re-drafted, this being caused by a change in the planned dimensions. The architect took the opportunity to reduce the contract by F.1,000- in agreement with the supplier. The various replies to the letters addressed to the architect, from the beginning of the year, are less and less often written by himself but by a representative from his Paris office. He also mentions several urgent and unforeseen trips.

On March 10 Mr. Crenshaw submits to the architect the question of the cost of maintaining the park with the lawn and the flowers, of the maintenance of the monument after its construction and asks him to quantify it. Mr. Crenshaw would like to collect, for this purpose, a sum of F.750,000- and use only the interest yielded by this sum for current expenses, which he thus seeks to determine. This question will always persist, the only real answer depending on the level of maintenance that one chooses.

On March 20, the balance of the architect's calls for funds became clearer and the Committee understood this but found it difficult to meet the deadlines requested. The inauguration of July 4 remaining the ultimate goal to achieve, the Committee answers that it will do the impossible on this subject.

The man with the hat and the cane is the architect (Other characters not identified)



On April 4, an additional contract was concluded very late for the paving with Mr. Despagnat; it will be the last for the construction period. The paving and the mosaic will not be ready on the day of the inauguration scheduled for next May but postponed to July 4.

On April 10, Mr. Crenshaw told the architect that he had sent several letters last weekend to the United States asking for financial aid to complete the construction.

On April 19, the architect notifies the committee of the standards retained with an undertaker. It will isolate from the ground compartments of four coffins at a time with a cement of about 2.80 m by 0.10 m.

-Death of the Architect

At the very beginning of the year, the architect, no doubt feeling unwell, communicated, in case something happened, according to his expression, the coordinates of his replacement. This wise precaution will prove very useful during the year. We note that from this period and each time he receives his installments of fees, he returns to the association a check for approximately 10% of the amount of his fees. Alexandre Marcel's visits to the Monument fade during the second quarter of the year.

On April 23, Mr. Magés replaces the architect during a visit to the site. On May 10, Mr. Crenshaw wrote to the architect and noted with pleasure that his condition was improving rapidly and that he would be happy to meet him soon.

Unfortunately, in the mourning section of Le Figaro of July 2, we can read the announcement of the death of the architect which occurred on June 28 in the form of the following paragraph.

“We learn of the death of MA Marcel, member of the Institute, chief architect of the government, officer of the Legion of Honor, deceased in Paris. »

-Conclusions of the Chapter on Construction

In conclusion, we would say that the architect and the members of the Council underestimated the difficulties and the costs of the enterprise. It is true that there was a mistake from the start on the nature of the soil. Subsequently, the materials used were not always of first quality because of the final cost of the work, which greatly exceeded the initial estimates. All this accentuated the nervous breakdown of this man of the Art who saw the difficulties piling up on an extraordinary work and carried only at arm's length by two people, himself and Mr. Lewis D. Crenshaw.

He was buried on July 4, 1928, the very day of the inauguration of the Monument!

Copy of the letter sent on July 12 to the widow of the Architect

13 Juillet 1929

Madame Alexandre Marcel
Château de Mauldivrier
Maine à Loire

Chère Madame Marcel :

Je vous remercie de votre lettre du
10 Juillet, que je viens de recevoir.

Les fleure que nous avons envoyées
ne sont qu'un modeste témoignage de l'affection et de l'admira-
tion que nous avions pour votre mari. Nous avons vivement
regretté de ne pouvoir assister à ses funérailles, mais à
cause d'une foule de choses à faire au dernier moment, j'ai
 dû me tenir près du Monument à partir de 6 heures du matin.

Son absence à cette cérémonie m'a
attristé profondément, car je sais peut-être plus que personne,
excepté vous-même, que tout son cœur et toute son âme étaient
mis dans notre Monument. Au cours de ces dernières années, les
difficultés étaient parfois telles que j'ai eu l'envie de dé-
missionner, mais la pensée de sa patience m'ayant empêché d'ab-
andonner ce travail.

Je ferai de mon mieux pour que son
œuvre soit convenablement terminée, et je crois que nous n'aurons
pas trop de difficultés pour en arriver là.

Ma femme se joint à moi pour vous
assurer de notre vive sympathie et vous prier de croire à nos
sentiments les meilleurs.

Louis D. Crenshaw
Administrateur Délégué

ldc:rt

Translation of preceding letter

July 13, 1928

Mrs. Alexandre Marcel
Maulévrier Castle
Maine & Loire

Dear Mrs. Marcel:

Thank you for your letter of July 10, which I have just received.

The flowers which we sent are only a modest token of the affection and admiration we had for your husband. We deeply regretted not being able to attend his funeral, but due to a lot of things to do at the last moment, I had to stand near the Monument from 6 am.

His absence from this ceremony saddened me deeply, because I know perhaps more than anyone, except yourself, that his whole heart and soul was put into our Monument. During the past few years, the difficulties were sometimes such that I felt like quitting, but the thought of his patience kept me from giving up this job.

I will do my best to see that his work is properly finished, and I believe that we won't have too much trouble getting there.

My wife joins me in assuring you of our sincere sympathy and asking you to believe to our best feelings.

Lewis D. Crenshaw
Managing Director

Construction of the La Fayette Escadrille Memorial Realization

Chapter 02- Monument Registration Rules

-Definition of the Registration Rules for Deceased Drivers

-Different Cases of Names and First Names

-Definition of the registration rules for deceased pilots

You may remember (Vol. 01 / Chap. 22-List of All Verified Pilots) where we went over the issues with the various lists of deceased and surviving pilots. You certainly remember the difficulty raised by these choices. All this required the drafting of no less than 26 different lists, the sending of 75 correspondences and the holding of a number of meetings. Starting from these lists, the historical builders carefully established the names to be engraved in the stone of the Memorial. They communicated with each other for several years through an informal committee composed of: Dr. Gros, Paul Rockwell, Lewis Crenshaw, Austin B. Crehore. The final choice was confirmed by the intervention of an 'ad hoc' committee, the "Registration Committee", to overcome the problems after many difficulties. The same deceased pilots are recorded in three places on the Monument and each time in different ways.

We divide these inscriptions into three parts:

- a) The names engraved on the front and back of the Monument in order of death
- b) The names engraved on the columns of the main arches of the Memorial in order of date enlistment in the Foreign Legion, repeating the date of death and adding the decorations.
- c) Finally, those engraved on the tombstones in the crypt and bearing the date of death.

For each of the three places mentioned, the letters inscribed are of different sizes and compositions.

The founders and the members of the commissions decided at first to devote themselves only to the deceased pilots but without losing the hope of adding a list of the survivors. This list of survivors being more complex to establish than that of the deceased given their greater number leading to greater uncertainties.

This business of selecting names and finding their exact spellings gave the architect and the construction committee a headache. This seemingly simple question became complicated to the point of distracting the construction committee from its main and natural task, that of closely observing the progress of the construction site.

On the tombs, the names were engraved using a format of larger letters. On the other hand, and for lack of space, the tombs had to be satisfied with initials for the first names and also for the name of the mother of the deceased appearing in the civil status after the first name, what the Americans call the "middle name"; the first names and often also the mother's name were abbreviated by means of the initials followed by a period, which sometimes gives rise to confusion with a possible middle name.

At the end of 1927, the architect was first presented with the engraving project for the 18 sectors where the battles took place which were to appear on the perimeter of the Monument. This list was much easier to establish compared to that of the names of the pilots to register.

-Different Cases of Names and First Names

-Pilot with a surname and a single first name

Victor **CHAPMAN** first killed, presents the simplest case, Chapman appears at the top left of the facade of the Monument (ranking in order of death) with the family name, followed after a spacing of the V. of Victor, because of a homonym with Charles Wesley Chapman, Junior. On the columns and in the list of entries by date, he appears in 5th^{position} under the name of Chapman Victor, followed by the date of entry, September 19, 1914, the date of death, June 23, 1916 and the distinctive signs. of his two decorations, the "Légion d'Honneur" and the "Croix de Guerre".

-Pilot with a family name and several first names

We can thus at the back of the Memorial, in order of death, read the surname of **LUFBERY**. Under the central arch, we note the full name LUFBERY Gervais Raoul Victor joined with the dates of engagement, that of death and followed by the sign of the decorations, and finally on the tomb the engraved mention GRV LUFBERY 19 May 1918.

- Pilot with a last name, a first name and a “middle name”

Edmond Charles Clinton **Genet**. On the front of the Monument, we read the name GENET. Under the arch, GENET Edmond Charles Clinton followed by the usual mentions of the date of engagement, death and decorations. On the grave ECC GENET 16 April 1917. We did not keep the circumflex accent on the 2Nd E as the civil status would like. This methodology of first names sometimes leads to confusion with the existence of another possible first name.

We will conclude this chapter by saying that the engraving of the names was not ready for the inauguration but that the names were painted on the stone while still discussing the spelling of some of them until the end of the year 1928. During November 1928, a visitor complained about the poor state of readability when reading the names, especially on the facades of the arch. The sculptor Laperlier did not finish his engraving work until the middle of 1929, that is to say more than one name after the inauguration.



11 Novembre 1928.
Pèlerinage des Volontaires Français au Mémorial

Military rank

A final word on the military ranks absents from the Monument for American pilots: Of course, we know them from other works, such as that of Hall & Nordhoff. The ranks of the soldiers were not mentioned for several reasons:

- Make a tie in death
- Registration too long to complete
- Uncertain research in several cases

-Different dating systems

The dating system, in English for the order of the inscriptions, varies between the Crypt where the French system is used but translated into English: Day/month/year; while under the arch, the normal American dating system is used: year/month/day.

-Conclusion

All that was engraved was after approval of the "Inscription Committee" and sometimes even with the arbitration of the Founder.

Construction of the La Fayette Escadrille Memorial Realization

Chapter 03- Arch: Dimensions, the Pediment & Vertical Lists

-Height-Width-Location

-Registrations

-Vertical List of Killed Pilots in Chronological Order

Pediment of the Arch on the front side



-Height-Width-Location

Height:

-18m95= from the ground of the esplanade

-14m16= starting from the paving of the Plenum

Width:

06m50= Space between the two sides of the arch

03m93= Width of each pillar

14m36= Total width of the Arch ($03m.93 \times 2 + 06m50$)

Location: The high point is at an altitude of 141m65 above sea level

Comparisons with the Arc de Triomphe de l'Etoile in Paris, often cited as a reference, are difficult to grasp, the latter measuring 50 meters in height, 45 meters in length and 22 meters in width.

Top of the Ark



Top of the Fronton



Fronton text



-Registrations

The works of Sculptures and Engravings of the Inscriptions in letters were carried out by E. LAPERLIER between 1927 and 1930 and the work of Statuary Sculptures by Ernest DUBOIS in 1927 (See Chapter 23 on quotes and contracts).

The central dedication on the facade of the Monument has its counterpart in English on the back facade. The giant letters "A LA MEMOIRE" and "IN MEMORY" are engraved by 0.55cm in height and approximately 0.06cm in protrusion.

The mentions of the following four lines, always in French on the front side and in English on the back side, are 0.30 cm by 0.05 cm in projection.

The 68 names of the pilots, 34 on each side of the arch, have been carved using letters 0.13cm high and 0.02cm protruding.

The letters in relief of the dates of the Great War appear in Roman numerals "1914-1918" and are repeated on both sides of the Arc de Triomphe "MCMXIV & MCMXVIII". We also note the intaglio of the stars below each row of pilot names. The initial contract provides for 36 but we only have 32.

The medallions representing Greco-Roman allegories (two on each side of the Monument) and measuring 2m 60, are also the work of the sculptor Ernest Dubois. We also attribute the other sculptures of the Monument to him.

One will notice by comparing the order given below of the names engraved on the arch, with that of the tombs of the crypt, an inversion of two names between them. Indeed A. Gundelach although deceased the same day as DE Putnam was buried before the latter in niche 15 of the crypt, this contrary to the order engraved on the back and on the right of the Monument.

-On the facade of the Monument, except in the case of homonymy, only the family name appears. We note eight cases or four cases on each facade with an initial following the surname. Three cases are not homonyms with other names of pilots but with fathers being part of the management committees or founders themselves.

| | |
|--------------|--|
| CHAPMAN. V. | (to distinguish him from the pilot buried in the CW Crypt. Chapman) |
| DOWD. D. | (to distinguish him from the pilot buried in the crypt / Dowd Meredith L.) |
| ROCKWELL. KY | (to distinguish him from his brother Paul, founder) |
| PRINCE. N. | (to distinguish him from his committee member father Frederick H. Prince) |
| BIDDLE. JC | (to distinguish him from his committee member father Charles J. Biddle) |

-Vertical List of Killed Pilots in Chronological Order

Side Front

Side Back

| | |
|---------------------|----------------------|
| CHAPMAN V | DREW |
| DOWD D | LUFBERY |
| ROCKWELL K Y | JOHNSON H F W |
| PRINCE N | OVINGTON |
| McCONNELL | ASH |
| GENET | PELTON |
| HOSKIER | DAVIS |
| BARCLAY | NICHOLS |
| CHADWICK | BLUETHENTHAL |
| BIDDLE J C | CHAMBERLAIN |
| GRIEB | BAYLIES |
| MEEKER | W.T. HOBBS |
| Mac MONAGLE | BAUGHAM |
| CAMPBELL A C | CLAPP |
| HANFORD | TUCKER |
| PAVELKA | BOOTH |
| PALMER | LEHR |
| SKINNER | TYSON |
| FOWLER | DOOLITTLE |
| TRINKARD | MILLER |
| WALCOTT | Mc KERNESS |
| STARRETT | EDGAR |
| SPENCER | TERRES |
| BENNEY | D.L. PUTMAN |
| TAILER | GUNDELACH |
| LOUGHRAN | COOKSON |
| WINTER | RHENO |
| COLLINS | WILSON |
| WOODWARD | DOWD M L |
| LEE | TAYLOR |
| ELY | De KRUIJFF |
| STONE | PETERSON |
| CHAPMAN C W | SCALAN |
| BAYNE | YORK |

Passage of Planes & Ache Face and Back



Construction of the La Fayette Escadrille Memorial Realization

Chapter 04-Ark: Pillars-Voluntary Commitments-

-Notes & Listings

-Decorations

-List of Commitments

-4th pillar registrations

-WWI Pilots

-Notes & Listings

Under the arch and on a height of approximately two meters starting from the return of waterproofing, you will find engraved in the stone the list of committed volunteers classified by order of commitment. You will read the following mention in English:

**“THE DEAD OF THE LAFAYETTE ESCADRILLE AND OF
THE LA FAYETTE FLYING CORPS IN THE ORDER OF
THEIR ENLISTMENT IN THE FRENCH ARMY”**

-Decorations



1-Legion of Honor (LH)

2-Military Medal (MM)

3-War Cross (CG)

4-Distinguished Service Cross (DSC)

The First & Second Pillar on the left

| THE DEAD OF THE ESCADRILLE LA FAYETTE AND OF THE LA FAYETTE FLYING CORPS IN THE ORDER OF THEIR ENLISTMENT IN THE FRENCH ARMY | | | |
|--|-----------------------|-------------------|------------|
| NAME | DATE OF ENLISTMENT | DATE OF DEATH | DECORATION |
| 1914 | | | |
| DOWD DENNIS | AUGUST 21 | AUGUST 8 1918 | |
| ROCKWELL KIFFIN YATES | AUGUST 21 | SEPTEMBER 23 1918 | ☉ ☉ ☉ |
| TRINKARD CHARLES | AUGUST 21 | NOVEMBER 29 1917 | ☉ |
| LUFBERY GERVAS RAOUL | AUGUST 21 | MAY 19 1918 | ☉ ☉ ☉ ☉ ☉ |
| CHAPMAN VICTOR | SEPTEMBER 19 | JUNE 25 1918 | ☉ ☉ |
| SCALAN LAWRENCE | NOVEMBER 28 | NOVEMBER 25 1921 | ☉ |
| PAVELKA PAUL | NOVEMBER 28 | NOVEMBER 11 1917 | ☉ |
| 1915 | | | |
| GENET ALPHONSE CHARLES CLINTON | FEBRUARY 3 | APRIL 18 1917 | ☉ ☉ |
| FRINCE NORMAN | MARCH 6 | OCTOBER 25 1918 | ☉ ☉ ☉ |
| MC DONNELL JAMES ROBERT | OCTOBER 1 | MARCH 10 1917 | ☉ ☉ |

| | | | |
|-----------------------------|-------------|-------------------|-----|
| 1916 | | | |
| BOSKIER HOWARD WOOD | APRIL 3 | APRIL 25 1917 | ☉ |
| BARCLAY LEE NORMAN | MAY 22 | JUNE 1 1917 | ☉ |
| CAMPBELL ANDREW COURTNEY JR | JULY 29 | OCTOBER 3 1917 | ☉ |
| MC DONNAGLE DOUGLAS | OCTOBER 3 | SEPTEMBER 24 1917 | ☉ |
| PETERSON DAVID MC ALVY | OCTOBER 9 | MARCH 10 1918 | ☉ |
| DOOLITTLE JAMES RALPH | OCTOBER 10 | JULY 28 1918 | ☉ |
| RHEHO WALTER DAVID | DECEMBER 24 | OCTOBER 10 1918 | ☉ |
| 1917 | | | |
| CHADWICK OLIVER ROBERT | JANUARY 17 | AUGUST 18 1918 | ☉ |
| FELTON ALFRED BIGBY | FEBRUARY 14 | MAY 31 1918 | ☉ |
| GUNDELACH ANDRE | MARCH 20 | SEPTEMBER 12 1918 | ☉ ☉ |
| DE KRUIFF THEODORE | MARCH 20 | NOVEMBER 5 1918 | ☉ |
| LOUGHRAN EDWARD J. | MARCH 10 | FEBRUARY 14 1919 | ☉ |
| STONE BUNKER EDWARD | APRIL 8 | APRIL 23 1918 | ☉ ☉ |
| OVINGTON CARTER DANIEL | APRIL 10 | MAY 12 1918 | ☉ |
| EDGAR STUART EMERY | MAY 5 | AUGUST 11 1918 | ☉ |
| TUCKER DUDLEY GILMAN | MAY 9 | JULY 6 1918 | ☉ |
| DOWD MERIDITH LOVELAND | MAY 14 | OCTOBER 26 1918 | ☉ |
| TERRES HUGH | MAY 15 | AUGUST 17 1918 | ☉ |
| COLLINS PHILIP | MAY 17 | MARCH 12 1918 | ☉ |
| BAYLIES FRANK LEAHAN | MAY 21 | JUNE 17 1918 | ☉ |
| HANFORD ROBERT MARSHALL | MAY 24 | OCTOBER 18 1917 | ☉ |
| BIDDLE JULIAN CORNELL | MAY 26 | AUGUST 18 1917 | ☉ |
| PALMER HENRY BREWSTER | MAY 26 | NOVEMBER 12 1917 | ☉ |
| TYSON ALFRED MITCHELL | MAY 26 | JULY 19 1918 | ☉ ☉ |
| BENNEY PHILIP PHILLIPS | MAY 31 | JANUARY 26 1918 | ☉ |
| PUTNAM DAVID ENDRICOTT | MAY 31 | SEPTEMBER 12 1918 | ☉ |
| BLUETHENTHAL ARTHUR | JUNE 1 | JUNE 8 1918 | ☉ |
| LEE SCHUYLER | JUNE 1 | APRIL 12 1918 | ☉ |
| BOOTH VERNON JR | JUNE 3 | JULY 10 1918 | ☉ |
| SKINNER SAMUEL WOODWARD | MAY 31 | OCTOBER 16 1917 | ☉ |

-List of Commitments

| NAME | <u>Committed</u> | <u>Death</u> | <u>Year</u> | <u>Decoration</u> |
|----------------------------------|------------------|--------------|-------------|-------------------|
| <u>1st Pillar 1914 (7 names)</u> | | | | |
| DOWD Dennis | Aug. 21- | Aug. 11- | 1916- | |
| ROCKWELL Kiffin Yates | Aug. 21- | Sep 23- | 1916- | LH/MM/CG |
| TRINKARD Charles | Aug. 21- | Nov. 29- | 1917- | CG |
| LUFBERY Gervais Raoul | Aug. 21- | May 19- | 1918- | LH/MM/CG/DSC |
| CHAPMAN Victor | Sep 19- | June 23- | 1916- | MM/CG |
| SCALAN Lawrence | Nov. 28- | Nov. 25- | 1921- | CG |
| PAVELKA Paul | Nov. 28- | Nov. 11- | 1917- | CG |

1st Pillar 1915 (3 Names)

| | | | |
|------------------------------|---------|-----------|----------------|
| GENET Edmond Charles Clinton | Feb. 3- | April 16- | 1917- MM/CG |
| Prince Norman | Tue. 4- | Oct. 15- | 1916- LH/MM/CG |
| McCONNELL James Rogers | Oct. 1- | Mar. 19- | 1917- MM/CG |

2nd Pillar 1916 (7 Names)

| | <u>Committed</u> | <u>Death</u> | <u>Year</u> <u>Decoration</u> |
|-----------------------------|------------------|--------------|-------------------------------|
| HOSKIER Ronald Wood | April 5- | April 23- | 1917- MM/CG |
| BARCLAY Lief Norman | May 22- | June 1- | 1917- CG |
| CAMPBELL Andrew Courtney Jr | July 20- | Oct. 1- | 1917- MM/CG |
| Mac MONAGLE Douglas | Oct. 3- | Sept. 24- | 1917- MM/CG |
| PETERSON David McKelvy | Oct. 9- | March 16- | 1919- CG/DSC |
| DOOLITTLE James Ralph | Oct. 16- | July 28- | 1918- CG |
| RHINO Walter Davis | Dec. 24- | Oct. 10- | 1918- CG |

2nd Pillar 1917 (23 Norms)

| | | | |
|-------------------------|-----------|-----------|----------------|
| CHADWICK Oliver Moulton | Jan. 17- | Aug. 14- | 1917- MM/CG |
| PELTON Alfred Digby | Feb. 10- | May 31- | 1918- MM/CG |
| GUNDELACH Andre | March 20- | Sep 12- | 1918- MM/CG |
| De KRUIJFF Theodore | March 20- | Nov. 6- | 1918- |
| LOUGHRAN Edward | March 20- | Feb. 18- | 1918- MM/CG |
| STONE Donald Edward | April 8- | April 21- | 1918- MM/CG |
| OVINGTON Carter Landram | April 20- | May 29- | 1918- LH/MM |
| EDGAR Stuart Emmet | May 9- | Aug. 17- | 1918- |
| TUCKER Dudley Gilman | May 9- | July 8- | 1918- MM/CG |
| DOWD Meridith Loveland | May 14- | Oct. 26- | 1918- DSC |
| HUGH LANDS | May 15- | Aug. 17- | 1918- |
| COLLINS Phelp | May 17- | March 12- | 1918- CG |
| BAYLIES Frank Leaman | May 21- | June 17- | 1918- MM/CG |
| HANFORD Robert Marshall | May 24- | Oct. 15- | 1917- |
| BIDDLE Julian Cornell | May 26- | Aug. 18- | 1917- |
| PALMER Henry Brewster | May 25- | Nov. 12- | 1917- CG |
| TYSON Stephen Mitchell | May 25- | July 19- | 1918- MM/CG |
| BENNEY Philip Phillips | May 31- | Jan. 26- | 1918- MM/CG |
| PUTNAM David Endicott | May 31- | Sep 12- | 1918- LH/MM/CG |
| BLUETHENTHAL Arthur | June 1- | June 5- | 1918- MM/CG |
| LEE Schuyler | June 1- | April 12- | 1918- MM/CG |
| BOOTH Vernon Jr | June 3- | July 10- | 1918- MM/CG |
| SKINNER Samuel Wiggins | May 31- | Oct. 16- | 1917- |

3rd Pillar 1917 (28 names)

| | | | |
|----------------------------|----------|-----------|--------------|
| CHAMBERLAIN Cyrus Ross | June 3- | June 13- | 1918- MM/CG |
| CLAPP Roger Harvey | June 3- | July 6- | 1918- |
| LEHR Manderson | June 3- | July 15- | 1918- CG |
| MEEKER William Henry | June 3- | Sep 11- | 1917- |
| WALCOTT Benjamin Stuart | June 3- | Dec. 12- | 1917- MM/CG |
| DAVIS Philip Washburn | June 9- | June 2- | 1918- |
| DREW Sidney Rankin | June 9- | May 18- | 1918- MM/CG |
| FOWLER Eric Anderson | June 9- | Nov. 27- | 1917- |
| CHAPMAN Charles Wesley Jr. | June 10- | May 3- | 1918- MM/DSC |
| HOBBS Warren Tucker | June 10- | June 25- | 1918- |
| MILLER Walter Bernard | J a 10- | Aug. 3- | 1918- |
| GRIEB Norman | June 13- | Aug. 28- | 1917- |
| Mc KERNESS William John | June 13- | Aug. 15- | 1918- MM/CG |
| ASH Alan Newton | June 15- | May 31- | 1918- MM/CG |
| COOKSON Linn Palmer | June 19- | Sep 17- | 1918- |
| JOHNSON Harry Firmstone W. | June 25- | May 21- | 1918- MM/CG |
| WINTER Wallace Charles | June 25- | March 8- | 1918- MM/CG |
| YORK Walter Raymond | June 25- | Jan. 6- | 1921- CG |
| NICHOLS Allan Hammond | July 1- | June 2- | 1918- MM/CG |
| BAUGHAM James Henry | July 10- | July 2- | 1918- MM/CG |
| BAYNE James Alexander | July 10- | May 8- | 1918- |
| SPENCER Dumaresq | July 10- | Jan. 22- | 1918- CG |
| ELY Dinsmore | July 13- | April 21- | 1918- |
| WOODWARD Houston | July 14- | April 1- | 1918- MM/CG |
| STARRETT Frank Elmer | July 19- | Jan. 3- | 1918- |
| TAILER William Hallett | July 21- | Feb. 5- | 1918- |
| TAYLOR Elmer | July 21- | Oct. 27- | 1918- |
| WILSON Joseph Volney | July 21- | Oct. 23- | 1918- CG |

3rd Pillar on the right

| 1917 | | | | |
|-------------------------------|------|----|-----------|-------------|
| CHAMBERLAIN CYRUS FOSS | JUNE | 3 | JUNE | 18 1918 3 4 |
| CLAPP ROGER HARVEY | JUNE | 3 | JULY | 8 1918 |
| LEHR MAX PERSON | JUNE | 3 | JULY | 15 1918 |
| MEEKER WILLIAM HENRY | JUNE | 3 | SEPTEMBER | 11 1917 |
| WALCOTT BENJAMIN STUART | JUNE | 3 | DECEMBER | 12 1917 3 4 |
| DAVIS PHILIP WASHBURN | JUNE | 8 | JUNE | 2 1918 |
| DREW SIDNEY HENRY JR | JUNE | 8 | MAY | 11 1918 3 4 |
| FOWLER ERIC ANDERSON | JUNE | 8 | NOVEMBER | 17 1917 |
| CHAPMAN CHARLES WISKEY JR | JUNE | 10 | MAY | 3 1918 4 5 |
| HOBBS WARREN TUCKER | JUNE | 10 | JUNE | 28 1918 |
| MILLER WALTER BERNARD | JUNE | 10 | AUGUST | 5 1918 |
| GRIED NORMAN | JUNE | 13 | AUGUST | 28 1917 |
| MC KERRLESS WILLIAM JOHN | JUNE | 13 | AUGUST | 18 1918 3 4 |
| ASH ALAN NEWTON | JUNE | 16 | MAY | 31 1918 3 4 |
| COOKSON LIND PALMER | JUNE | 18 | SEPTEMBER | 17 1918 |
| JOHNSON HARRY FIRMSTONE WELAN | JUNE | 23 | MAY | 21 1918 3 4 |
| WINTER WALLACE CHARLES | JUNE | 23 | MARCH | 8 1918 3 4 |
| YORK WALTER RAYMOND | JUNE | 28 | JANUARY | 6 1921 |
| NICHOLS ALAN HAMMOND | JULY | 1 | JUNE | 2 1918 3 4 |
| BAUGHAN JAMES HENRY | JULY | 10 | JULY | 2 1918 3 4 |
| RAYNE JAMES ALEXANDER | JULY | 10 | MAY | 3 1918 |
| SPENCER DUMARESCU | JULY | 10 | JANUARY | 22 1918 4 |
| ELY DINGMORE | JULY | 13 | APRIL | 21 1918 |
| WOODWARD HOUSTON | JULY | 14 | APRIL | 1 1918 3 4 |
| STARRETT FRANK ELMER | JULY | 19 | JANUARY | 3 1918 |
| TAILER WILLIAM HALLETT | JULY | 21 | FEBRUARY | 5 1918 |
| TAYLOR ELMER POWDEN | JULY | 21 | OCTOBER | 27 1918 |
| WILSON JOSEPH VOLNEY | JULY | 21 | OCTOBER | 28 1918 3 4 |

Number of Kills per year:

1916 = 4

1917 = 17

1918 = 45

After Armistice = 2

Total 68

-4th pillar registrations

**MAY THIS MEMORIAL QUICKEN IN MANKIND
THE SPIRIT THAT ANIMATED THE VOLUNTERS OF THE
LA FAYETTE SQUADRILLE
SONS OF THE UNITED SATE OF AMERICA
PIONEERS OF HER ENTRY INTO THE WORLD WAR**

**AN AVIATION CORPS
RECEIVED INTO THE ARMY OF FRANCE
APRIL 20, 1915**

**MAY THIS MONUMENT REVIVE AMONG MEN
THE SPIRIT THAT ANIMATED THE VOLUNTEERS OF
LA FAYETTE SQUADRILLE
SONS OF THE UNITED STATES OF AMERICA
PRECURSORS OF THEIR ENTRY INTO THE WORLD WAR**

**THIS CORPS OF AVIATORS WAS RECEIVED INTO THE FRENCH ARMY
APRIL 20, 1918**

**Commander PHILIPPE FEQUANT
Captain ANTONIN BROCARD
Captain GEORGES THENAULT
+ Lieutenant ALFRED DE LAAGE DE MEUX
+ Lieutenant ARNOUX OF MAISON ROUGE
+ Lieutenant LOUIS VERDIER FAUVETY**

Note that only General Brocard and Colonel Thenault were buried in the crypt. Cdt Happe after discussion of the "Registration Committee" does not appear on the list of commanders of the squadron. The personality of the latter then gave rise to controversy; it remains difficult to make a valid judgment on this subject to date; his accusers and defenders having all disappeared.

4th Pillar



-WWI Pilots

You can see on a pillar leading to the crypt the plaque paying homage to the pilots of the Escadrille La Fayette during the ^{2nd} World War. Of course, the squadron until the end of 1942 being under the orders of the Vichy Government and had to obey whatever its moods. This resulted, during the Allied landing in North Africa, in four French pilots killed by the Americans and a bitter victory against a US fighter. The snub to history was made shortly after when the La Fayette Escadrille became the "La Fayette Squadron" and fought, integrated, in the American army. A veteran of the Lafayette Escadrille, Harold Willis, who became a Colonel, obtained new aircrafts for them, the "Curtiss".

*Read "Hunters in the La Fayette group" by Jean Gisclon; this heroic pilot inaugurated this plaque following a donation from the Mona Bismarck Foundation of which Mr. Porter, a former President of the Memorial Foundation, was also the President (Mona was an American who married a descendant of Otto Von Bismarck).

La Fayette Escadrille Pilot Plate
Killed in WWII

| tombés de SEPTEMBRE 1939 à MAI 1945 | | |
|---|----|-----------|
|  | | |
| MAGNEZ | 30 | 09 · 1939 |
| HOUZE | 06 | 06 · 1940 |
| PORTALIS | 03 | 10 · 1940 |
| FUYON | 23 | 10 · 1940 |
| AUDRAIN | 05 | 02 · 1941 |
| MAZOYER | 05 | 09 · 1941 |
| HUVET | 08 | 11 · 1942 |
| de MONTGOLFIER | 08 | 11 · 1942 |
| LACHAUX | 08 | 11 · 1942 |
| HEME | 08 | 11 · 1942 |
| BOUHY | 08 | 11 · 1942 |
| TRICAUD | 08 | 11 · 1942 |
| DELANNOY | 15 | 01 · 1943 |
| CAVALLI | 03 | 02 · 1943 |
| COISNEAU | 03 | 02 · 1943 |
| CASENOË | 23 | 02 · 1943 |
| BORG | 29 | 07 · 1943 |
| LE STUM | 27 | 12 · 1943 |
| BARREYRE | 15 | 07 · 1944 |
| LEBOUCHER | 24 | 07 · 1944 |
| GUILLEMARD | 25 | 08 · 1944 |
| CRUCHANT | 29 | 08 · 1944 |
| BERNARD | 08 | 10 · 1944 |
| SUAREZ D'AULAN | 08 | 10 · 1944 |
| DUPUY | 28 | 10 · 1944 |
| MICHAUD | 16 | 01 · 1945 |
| COLLONGUES | 06 | 04 · 1945 |
| de PEYRECAVE | 02 | 05 · 1945 |
| DON DE LA FONDATION MONA BISMARCK | | |

Construction of the La Fayette Escadrille Memorial Realization

Chapter 05- Ark: The Medallions

-Reasons for Using Greek Mythology

-Left Face / Hercules

-Right face / Nike

-Back Left / Nemesis

-Back Right / Zeus

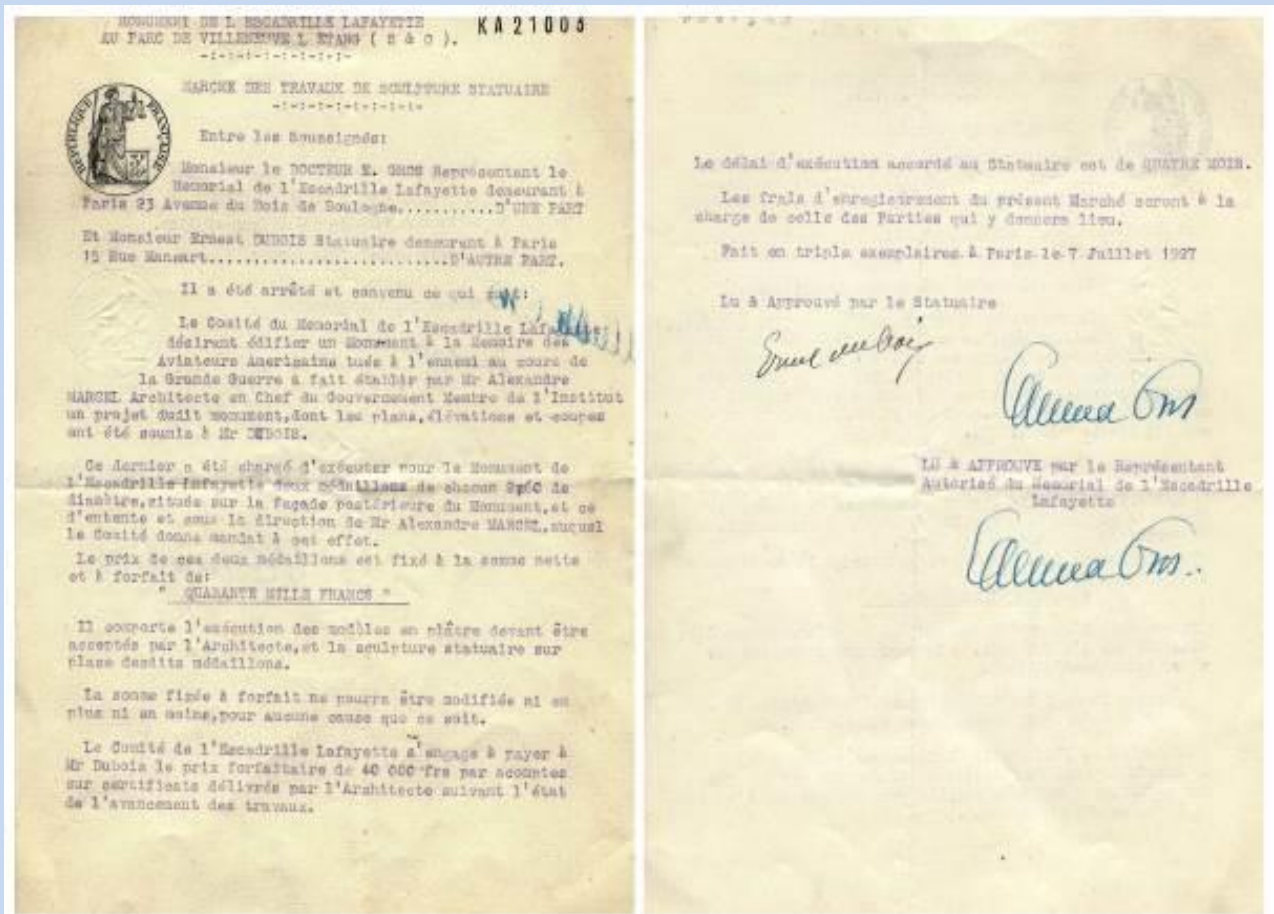
-Reasons for Using Greek Mythology

The four medallions on the pediment of the monument, each 2m60 high, were sculpted by Ernest Dubois; they are all inspired by Greek mythology. Greek culture was a strong symbol for builders; organizations growing around American universities. They often took patterns from the Hellenic alphabet to recognize each other. On this subject (see Vol.01-Chapter-04) Crenshaw Lewis Darney (1884-1947), the representation of the alpha and the omega appearing on the tomb of the pilot James R. McConnell, emblem of a mutual aid society of the 'University of Virginia.

Certain parts of the Monument such as the colonnades and the pediments are partly inspired by this Greek source at the origin of all our culture. In the archives, we have no explanation of these sculptures representing mythological characters. We have, by deduction, found the names of the Greek gods but, perhaps, others would be more appropriate, except for the medallion of Zeus which is obviously essential. Likewise, the texts accompanying the photos below are personal conclusions and may, therefore, unintentionally contain differences in understanding with the thinking of the original designers.

However, it does not seem to us those mythological themes were often used by the armies during the 1st. World War to inspire the designs of pennants, badges, medals, etc.

Order market for medallions dated July 07, 1927



-Left Face / Hercules

In Antiquity, Hercules exterminated, throughout the world, brigands and monsters of all kinds (here German planes). Boldly, we can compare the twelve labors of Hercules with the twelve lions of the Monument (see chapter 31-The 12 Lions & the 18 Battles). The lion was of divine origin and for several generations, it ravaged the herds, devastated the old cities (Reims, Verdun, St Quentin, Noyon etc.) and devoured the inhabitants of the region. Hercules, in the end, defeated the Nemean lion considered invincible and whose skin he brought back to the gods.

One day he killed with his infallible spear Eunomius, son of Oeneus; he finds himself sculpted in a seated pose, the usual pose of pilots in their plane. The depiction of Hercules' victory over the lion is the first of his twelve labors.

Hercules and the Nemean Lion



-Right face / Nike

This medallion showing a woman with a sword and a crown represents the Greek goddess Nike, also used by sports equipment manufacturers as being supposed to give victory to their users. This goddess, sometimes represented with wings like that of the victory of Samothrace in the Louvre museum -the wings, that speaks to us for aviators.

Nike is interpreted as the personification of victory, that of allied pilots over their enemies. The crown of victory should gird the forehead of the victorious pilots, the sword symbolizing their weapons and the star the sky, as the ground of their victory. The Roman equivalent of Nike being Victoria, the Romans erected statues to her to decorate their monuments and commemorate their victories.

Victory of Samothrace at the Louvre Museum



Nike and the crown of victory



-Left Rear / Nemesis

In the Greek tragedies, Nemesis appears primarily as the avenger of crimes; personifying morality, it sanctioned excessiveness, like that of an unjustified attack. We also see her as a messenger of death sent by the gods as a punishment.

Nemesis, thus linked to implacable and just resentment, also appears as the executor of justice. Didn't Germany start the war by annexing Alsace and Lorraine in 1871 and attacking Belgium in 1914? Sometimes represented with a wheel; here the goddess writes the numbers 1914 that we can guess under her left hand and then clearly 1918 on the right of the painting.

Nemesis writing on the earth globe



- *Right Rear* / Zeus

It was the most terrible fight that Zeus, supreme god of Greek mythology, had to engage against Typhon. This immortal monster with a hundred dragon heads threatened Olympus before the lightning bolts of Zeus set it back. We see in this medallion to help us personify Zeus as an aviator, the five attributes below:

-The lightning bolts of Zeus / The helmet of an aviator / The propeller of an airplane / A flight bag / A cape protecting the aviator from the cold.

Zeus as a fighter pilot



Construction of the La Fayette Escadrille Memorial Realization

Chapter 06- Ark: The Fighting Squadrons

-Presentation

-The statement

-References of the Squadrons

-La Fayette and Washington inset



-Presentation

Thanks to the precision of the sculptor and medalist Marcel RENARD*, one can contemplate under the arch of the Monument the 24 emblems of the squadrons having welcomed American volunteer pilots. You will observe that on each side of the underside of the arch there are on the left and on the right a dozen emblems of the squadrons, separated by a representation of Icarus from Greek mythology. During this first world war, the airmen invented a heraldry reflecting the symbolism generated by these first aerial combats.

Apart from the La Fayette Escadrille, there were up to 63 French fighter squadrons and 24 bombing and reconnaissance squadrons into which the American pilots were allocated. We thus better understand the expression “Lafayette Flying Corps” often used by the Americans. Several American pilots and mechanics even remained assigned until the armistice in the French army, which was not the case for those of the La Fayette Escadrille which were incorporated on January 16, 1918 into the American army to constitute the first fighter squadron the N103. To give an order of magnitude of the importance of military aviation, at the end of the war, the French Army then comprised 331 squadrons.

In order to personify the flag of a squadron or adorn the fuselage of an airplane, animal symbols flourished (storks, rabbits, cats, roosters, wings and birds of all kinds), or the heaviest (winged horses Pegasus, bison, Roman wolf, felines of all kinds). Of course, the various symbols were not left out (devils, scythes of death, stars and stars) etc.... This is a new military heraldry now having its licensed specialists. What could be more tempting for an aviator of the heroic era than to paint on his fabric-lined aircraft fuselage the symbol that was close to his heart.

The Committee of the Association in charge of registrations, composed of Colonel Drake, Mr. Cromwell & Mr. Conner, decided not to represent the drawings painted on the planes given their too great number, this without taking into account the difficulties of reproduction in sculpture. They chose to represent the flag of the squadrons considered in their eyes as the most representative. But the members of the Enrollment Committee, especially P. Rockwell and L. Crenshaw, made the great mistake of absenting themselves for a trip to America. On their return, discovering the highly advanced combat squadron project; they accused the architect of merely reproducing those drawn in the four-color plates of Hall and Nordhoff's book. These illustrations, in their view, included errors in names and pennants. All the squadrons appear on pages 328 to 335 of the book already cited, i.e., 64 fighter squadrons and 27 bombing and reconnaissance squadrons. Note in passing those American sources give 88 fighter squadrons instead of the 64 indicated by the book. As a plausible explanation we note that many squadrons changed names several times during the conflict. They did so with the arrival of the Spad planes, following dissolutions, regroupings on the ground or in operations, not to mention the flights with a Franco-American crew. All this has not facilitated historical counts.

-The statement

Crenshaw and Rockwell's survey of the engraved squadrons not being free of errors, which added to the confusion, they were taken aback to change the project under the vault of the Monument. They planned, then, to add in the crypt and in various ways (on the tombs, the stained-glass windows and addition of sculptures) the representations of the squadrons missing under the vault of the arch; but this rather vague project did not see the light of day. This is a contemporary historian's debate in which we will not participate for lack of sufficient knowledge. The council endorsed the architect's choice, no doubt after asking for a few small adjustments that were still possible.

During the renovation of 2003, it was necessary to stretch a wire mesh serving as a net above these representations. The birds of the Park, very numerous moreover, chose this place to nest; they thus caused all the damage that you can easily imagine and not always desirable on a ceremonial day!...

In the corresponding images of "Google" associated with the search, you will find the photos of the pilots, the airfields, sometimes the flight log, a newspaper article, a link with a unit of the army of the Air, a flying club or a current association having continued or resumed the tradition of the squadron; In short, a wealth of information for passionate amateurs. You will come to find on such a site the photo of the insignia of the squadron in question on the arch of the Monument.

For all these reasons, the distraction generated by the writing of this chapter made it one of the longest but also of the most pleasant to write. The insignia of the vault are reproduced on the site [www. traditions - air .fr/](http://www.traditions-air.fr/) . We invite you to consult without moderation the extraordinary web pages of the "Traditions of the Air Force" site, follow for each of the squadrons all the references to other no fewer interesting sites.

Each squadron was given several names as it was deployed. For those appearing on the vault of the Monument, we first quote you the best-known name, that is to say the one recorded on the occasion of the armistice. We give you in the list below and in bold the name carried on the day of November 11, 1918 by the squadrons concerned and being retained in the French military tradition. The acronym SPA most often noted, indicates that this squadron was composed of hunters of the SPAD model.

The following name, preceded by a slash, represents their previous name; many American pilots only knew this second name, having been returned to the American army often before the change of acronym.

-References of the Squadrons

French squadrons represented under the arch of the Memorial (Classification by squadron number)

Squadron Name(s) & Nb of US pilots

Engraved Symbol

SPA3/ N3 (4) : Flying stork with outstretched wings known as 3Cigogne de Guynemer” (aerial emblem common to several squadrons)

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad0.htm#003>

SAL24 /SOP24 (1): White star in red circle + Pelican

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad02.htm#024>

BR29 /SOP29 (2): Pennant with BR 29 & S29 at the crossing of the cross

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad02.htm#029>

SPABi36 /SOP36 (1): Yellow hunting horn with green frog

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad03.htm#036>

SPA38/ MS38 (9): The thistle of Lorraine "Who rubs there stings there"

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad03.htm#038>

SPABi42/ C42 / (1): Ibis deployed with claws out -Egyptian influence-

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad04.htm#042>

SPA48/ MS48 (1): Tricolor Rooster's head in a circle, motto "Chante et Combat"

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad04.htm#048>

SPA62/ N62 (2): Whole fighting cock, “Unguibus et rostro” “Du Bec et des Ongles”

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad06.htm#062>

SPA70/ AR70 (*): Seagull in flight and ¾ view on azure blue circle

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad07.htm>

SPA73/ N73 (7): Japanese stork swooping down on its prey

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad07.htm#073>

SAL74 /C74 (3): Windmill and black cat scanning the horizon (in profile)

<http://www.traditions-air.fr/unit/escadrille/escadrilletrad07.htm#074>

- SPA75/ N75 (1):** Scavenger sand and gold
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad07.htm#075>
- SPA95/ CG19 (3):** Swallow on a black banner pattern centered on a yellow background
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad09.htm#095>
- SPA96 /N96 (5):** Tree leaf and daisy on oblique field
www.traditions-air.fr/unit/escadrille/escadrilletrad09.htm#096
- SPA97/ N97 (2):** Red pennant adorned with two bands of black ermine
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad09.htm#097>
- SPA102 /N102 (7):** Sun of Rhodes with 36 rays (one in two shorter), blue center
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad1.htm#102>
- SPA103/ N103 (7) :** High-winged silver stork known as Fonck's stork
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad1.htm#103>
- F110 /VC110 (1):** Crested crane taking a bend
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad11.htm#110>
- BR134 / SOP134 (2):** Yellow porcupine posed on black circle
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad13.htm#134>
- SPA155/ N155 (1):** Tom Thumb running with a big stride
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad15.htm#155>
- SPA156 /N94 (4) :** Couple of swallows
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad09.htm#094>
- SPA168/ CG16 (1):** Lioness Pursuing Dog Carrying Iron Cross
www.traditions-air.fr/unit/escadrille/escadrilletrad16.htm#168
- SPA313/ N313 (1):** Black cat on red full moon backgrounds
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad30.htm#313>
- SPA314 /N314 (1)** Cross of Lorraine and Thistle
<http://www.traditions-air.fr/unit/escadrille/escadrilletrad30.htm#314>

(*) Not found

Left part of the porch facing the Monument (exit from the “La Fayette” crypt)



Right part of the porch facing the Monument (crypt entrance 'Washington')



-La Fayette and Washington inset

In November 1927 the architect made the following suggestion:

Au lieu de rechercher deux noms de batailles pour les deux inscriptions restant à graver sous l'arc de Triomphe, au-dessus des descentes à la Crypte, ne pensez Vous pas que l'on pourrait tout aussi bien et même beaucoup mieux graver les noms de Washington et de La Fayette dont les médaillons sont directement au-dessus, ce qui aurait l'immense avantage de les faire immédiatement reconnaître par le public.





Our thanks to all these books and websites:

Websites:

<http://www.traditions-air.fr/>

-First of all, this magnificent site to which I owe a lot for its help and the inscriptions made on the photos

<http://ap5escadre.free.fr/plus/thenault/apendice-lafayette.html>

- list of all the pilots and squadrons of the "La Fayette Flying Corps"

<http://albindenis.free.fr/>

-list of all the French squadron with a special entry on the great war

-Consult the corresponding images in Google for each desired squadron

Books:

-WWI: "Get me Back in the Air"

US and French Pilots in the Service of France by Patrick Lecointe

Editions du Parc des "Etangs de Mortagne" -Excellent book -already mentioned elsewhere-

-2nd **Volume** of Hall & Nordhoff 'The Lafayette Flying Corps' & color plates'

Pages 40,76, 232,280

-The Devil, the Stork and the Little Rabbit / 1914-1918 Airmen invent a new heraldry

-Wikipedia remains at your disposal for the most famous squadrons.

-Dedicated work: Marcel Renard, sculptor and medalist from Lyon (2011) by Jean-Pol Donne

- Main Works of Marcel Renard (1893-1974):

-Monument to Louise Labé , Louise Labé College, Lyon

- Philippides , enclosure wall of the vélodrome, Parc de la Tête d'Or, Lyon
- Monument in honor of Camille Roy, stone fountain, Chartreux garden, Lyon
- Female bust, Museum of Fine Arts of Lyon
- Burial of the Vetter family (1924), with Delamarre and Roux-Spitz, Croix Rousse cemetery, Lyon,
- The Exchange (1927), with Roux-Spitz, bas-relief for the Free Bank of Lyon (destroyed)
- Sets for the Magestic Cinéma (1928), with Trévoux, rue de la République, Lyon (destroyed)
- Armorial decorations of the Lyonnais pavilion at the 1937 Exhibition
- Numerous medals including that of Édouard Herriot for the most famous of them
- Woman at the piano, bronze medal. etc.



Construction of the La Fayette Escadrille Memorial Realization

Chapter 07- Ark: The Plenum and the Indian Head

- *The Plenum*
- *The Head of Sioux*
- *The Swastika*

-The Plenum

By definition, a plenum is the place where the plenary meeting of an assembly is held. This place corresponds well to this object during ceremonies at the Monument. From the steps to the large hemicycle going to the crypt, the standard bearers, the musicians, the celebrants and the guests of the day find their place there. Visitors going to the crypt must pass through it before descending the stairs leading to the basement and find themselves there by going up the stairs. It was decided in 1929 by the designers -after the inauguration- to surround the center of the plenum with 48 white stars on a blue veined circle called Italian blue; corresponding to the number of American states at the time. Originally it would have been desirable for the floor to have a curved appearance to allow rainwater to drain away, but unfortunately this was not planned.

This decoration of the plenum was financed by means of specific donations; this will also be the case for the crypt. Bank accounts were opened for each need after the great general subscription stopped in 1929 -see chapter 18-. Thus, we learned that the specific cost of this operation amounted to F.200,000- or €117,000- at the end of 2015. It was decided not to build this plenum using blocks of stone, in order to facilitate its maintenance over time, another solution would have presented major wear and tear drawbacks over time. The antique red marble from the Pyrenees surrounding it is remarkable for its sobriety; we also distinguish in places of the pinkish yellow Burgundy stone. A paving placed at the front is in the form of a first platform at the top of the five steps to climb just on arrival.

Dimensions calculated on plan:

Paving in front of the climbing steps width: $L=12m86 \times L=4m$ / Surface 50m²

Central Plenum paving in its greatest width: $L=7m15 \times 6m50$ / Surface 45m²

Paving of the small hemicycle at the back overlooking the terrace: $L=5m50 \times D=7m20$ / Surface 23m²

The Plenum on a "Memorial Day"



The Plenum at a ceremony on November 11



-The Head of Sioux

From April 5, 1928, the design and the tiles were adopted by the Council responsible for the construction. Compared to the project submitted by the architect, the Council changed the initial motif placed in the central square and to feature laurel branches and an Indian head. First reproducing a Seminole Indian, this figure was painted for the first ^{time} on an airplane, by pilot Harold Willis of the La Fayette Escadrille, on the fuselage of his Nieuport. She was inspired by the cases of Remington rifles emblazoned with said head. The design later improved to the form of a Sioux head; it was taken up by Lufberry on his Spad and officially became the emblem of the Escadrille. Everyone afterwards drew derivatives of the original drawing. Commander R. Bataille* identified a dozen different heads in his brochure entitled “La Grande Chasse des Sioux” starting from the Nieuport to the Mirage IIIE. The 2/4 La Fayette Fighter Squadron - which was decorated with the 1914-1918 War Cross-, currently flying in the French Air Force, still proudly wears this prestigious emblem on its aircraft.

* see “Sources” in the documentation chapter (end of Vol III). Unfortunately, Cdt. Bataille, Commander of 2/4 Lafayette was killed in mission flight on May 20, 1987

Magnificent Mirage specially decorated for the Centenary with Sioux head



We thank the Air Force for its gracious authorization to reproduce this plane (photo A. Courtillat) belonging to the 2/4 La Fayette fighter squadron. The squadron moved in 2011 from its historic base in Luxeuil-les-Bains (70) to its current base in Istres (13).

Laying of wreaths around the Sioux head at the end of a “Memorial Day”



-The Swastika

It is perhaps the oldest symbol in the world; it is found among the Incas of Peru, and its name is written in Hindu Sanskrit; it is even illustrated on an old mural on the banks of the Ganges. It is also reported in China on fabrics dating back 2,300 years and on Greek vases from the 7th century BC. The Scandinavians honored it for its representation of the march of the sun and we guess it is present on the Celtic runes.

A German party of sinister memory, the Nazi party, monopolized the graphics in the 1920s by reversing the direction of the branches and completely distorting its meaning. There is no connection between this eternal Native American drawing and fortunately ephemeral Nazism; this hated party was not founded when the 1st World War ended . Mein Kampf dates from 1925 and therefore could not be known to our First World War pilots.

Almost every visit to the Monument, the public asks us about the relationship between the Indian's head appearing on the mosaic of the plenum and the swastika. Often we have to justify ourselves in front of the ignorance of the public on this subject. During the visit of the "First Lady in 2008", it was necessary to cover this magnificent drawing to avoid any possible controversy. The hateful swastika was dextrorotatory (branches to the right).

One day it would be necessary to intelligently rehabilitate this timeless acronym in a peaceful, artistic and literary way. He was so misguided during and after the 2nd World War and even today. Remaining faithful to the spirit of the pilots who drew it on the fuselage of heroic planes in another era, it is out of the question to remove it today.

Benefactor rotation called levogyre (counterclockwise)



Sioux paying homage to the Indian head whose benefits they praise





Construction of the La Fayette Escadrille Memorial Realization

Chapter 08- Monument: The 12 Lions & The 18 Battles

- The Twelve Lion Heads*
- Pavilion Left Front and Left Angle*
- Portico Left Front*
- Right Front and Right-Angle Portico*
- Right Front Pavilion & Right-Side Angle*
- Pavilion Rear Left*
- Left Rear Portico*
- Right Rear Portico*
- Pavilion Rear Right*

Introduction

At the end of 1927, the architect received the engraving project for the 18 names where the battles of the Escadrille took place to appear on the perimeter of the Monument.

We start with the list of the battlefields of the Escadrille first named “the American squadron” then on December 10, 1916, “the La Fayette Escadrille”; she passed under the American flag under the name of 103 Squadron at the beginning of 1918.

For the order of the engraving of the names, the chronology does not seem to be the reason for the arrangement on the Monument, any more than the alphabetical order of the places; nor compared to pilots missing in action. It would seem that in places, the importance of the place in relation to the history of the war or that of the squadron takes precedence over the order of battles. Some names, being part of the same campaign, seem to overlap, such as: Champagne and Aisne or Argonne and Verdun. In this absence of logic, a general battle in the region can take on the name of a more important local action. On the layout of the battles on the Monument, we know that several terrains were occupied by the Escadrille on different dates. Perhaps discerning readers will find another possible ordering. The committee of the association devoted to this task made no choice of classification. Because of their importance, some battles have also been retained as stained glass in the crypt; they are marked with an asterisk*.

If you want to know more about these battles, we recommend that you read "Chasseurs au Groupe La Fayette" by Jean Gisclon and especially the highly referenced "Get me back in the Air" US & French pilots in the service of France by Patrick Lecointe.

You will be able to admire the beautifully engraved Indian heads and the differences from one to the other constituted by an Indian head on each side of the Memorial. They are Native American on one side and European on the other with an inversion of the pattern between the two faces of the Monument.

-The Twelve Lion Heads

The lion mascots of the pilots, Whiskey and Soda, were not forgotten by the designers of the monument. First intended for normal use as gargoyles, they were quickly transformed into a decorative element. You can note that a lion's head appears on each of the two facades in six copies, or twelve in total. Refer to the photos of the battles at the pediment both front and back of the monument to see them as they appear in their true perspective.

We will say for the record that the famous lions Whiskey the male and Soda the female ended their days in a Parisian Zoo. They had been moved away from the front, because of the German bombardments becoming incessant and frightening for the felines who risked injuring someone in a moment of panic. Legend has it that they died of boredom in captivity.

A donation of \$500 from Mrs. Spaulding arrived in 1929 to erect a statue in memory of only one of the two lions, serving as pets for the pilots. This sum was then considered insufficient for this achievement; after deliberation, this donation was intended for the pews in the crypt.

lion's head



Whiskey and Soda



(C)NMR-Large Palace / Franco-American Museum-Château of Blérancourt/ René-Gabriel Ojeda

-Pavilion Left Front and Left Angle



-CHAMPAGNE - 1st and only inscription on the left side of the pavilion facing the Monument:
At the beginning of 1918, this land of Champagne also saw the disappearance of the French squadron in favor of the American fighter squadron. Above we can contemplate the symbol which will later become that of the "US Air FORCE".

-FLANDRES- 2Nd Unique Inscription on the left Pavilion facing the Monument:
The squadrons present on this front will be responsible for attacking the German air force on its airfields. Having started in mid-July 1917, the offensive was partly bogged down by bad weather and had to be stopped on August 9, 1917.

Crest Stylized "US Air Force"



-Portico Left Front



-SOMME - 3rd inscription at the top left facing the Monument:

Cachy hosted an airfield housing the GC 12 (Combat Group) of which the Storks Squadron was part. Receipt of the first Spad VII aircraft, period from October 20, 1916 to mid-March 1917.

-AISNE- 4th inscription at the top and on the left facing the Monument:

It was on arriving at Ham that the American pilots heard the news of their country's declaration of war on Germany. The pilots stayed there for the months of April and May 1917.

-MARNE - 5th inscription at the top and on the left facing the Monument:

The Chaudun airfield is located very close to the front line. She received her flag there and the land housed the squadron of June 3-mid-July 1917.

-Right Front and Right-Angle Portico



-VOSGES - 6th inscription at the top and on the right facing the Monument:

Luxeuil-les-Bains, cradle of the Escadrille is located in the north of the Haute-Saône department . The Escadrille stayed on the grounds of Saint-Sauveur (the aptly named) twice in 1916 in April and September 1916.

-OISE- 7th inscription at the top and on the right facing the Monument:

Le Plessis-Belleville was an important base for aviation at that time. The Squadron stayed there twice in 1916 to train on the one hand and on the other hand to meet there at the start of different missions.

-ALSACE- 8th inscription at the top and on the right facing the Monument:

We believe that here Alsace is taken in a broad sense and includes Lorraine as the crow flies. From May 22, 1916 to September 9, 1916 the 124 stayed in Behonne near Bar-le-Duc.

- Right Front Pavilion and Right-Side Angle



-ARGONNE- 9th inscription at the top of the right pavilion facing the Monument
The squadron remained at Sénart airfield only from August 11, 1917 to September 28, 1917, but completed 150 missions; a dogfight according to the pilots

-MONTDIDIER- 10th inscription on the left corner of the Monument
Like Noyon and Ham these towns were destroyed and the air battle raged there during the Battle of the Somme. On the opposite side of the Monument - above 'Champagne' one can also contemplate the symbol which will become much later that of the "US Air FORCE".

-Pavilion Rear Left



-DUNKERQUE - 1st inscription on the left and at the back of the Monument:

From July 17 to August 17, 1917, the squadron was transferred to Saint-Pol-sur-Mer on the other side of Dunkirk from the front. Its main mission is to help the British army.

- Left Rear Portico



-SOISSONS – 2nd second inscription on the left and at the back of the Monument:

The Escadrille settles on the ground of Sénart not far from the forest of Argonne. It protects Allied aircraft bombing German airfields. Period from August 18 to the end of September 1917.

-REIMS-* 3rd inscription on the left and at the back of the Monument:

On the ground of Châlons la Noblette the Escadrille equipped only with Spad planes, hands over to the American army in January 1918.

-SAINT MIHIEL-* 4th inscription on the left and at the back of the Monument:

This commune of the Meuse was flown over throughout the war for epic battles. The Escadrille fought hard there in May 1916 with its Nieuport planes.

-Right Rear Portico



- **ARRAS**-* 5th inscription on the right and at the back of the Monument

In this bloody month of April 1917, the squadron was reinforced in terms of men and equipment, notably Spads. The Germans line up the Fokkers and the Albatross.

- **VERDUN**-* 6th inscription on the right and at the back of the Monument

The squadron participated in the battle from mid-August to the end of September 1917, it recorded there many victories in this world-famous campaign.

- **NOYON**- 7th inscription on the right and at the back of the Monument

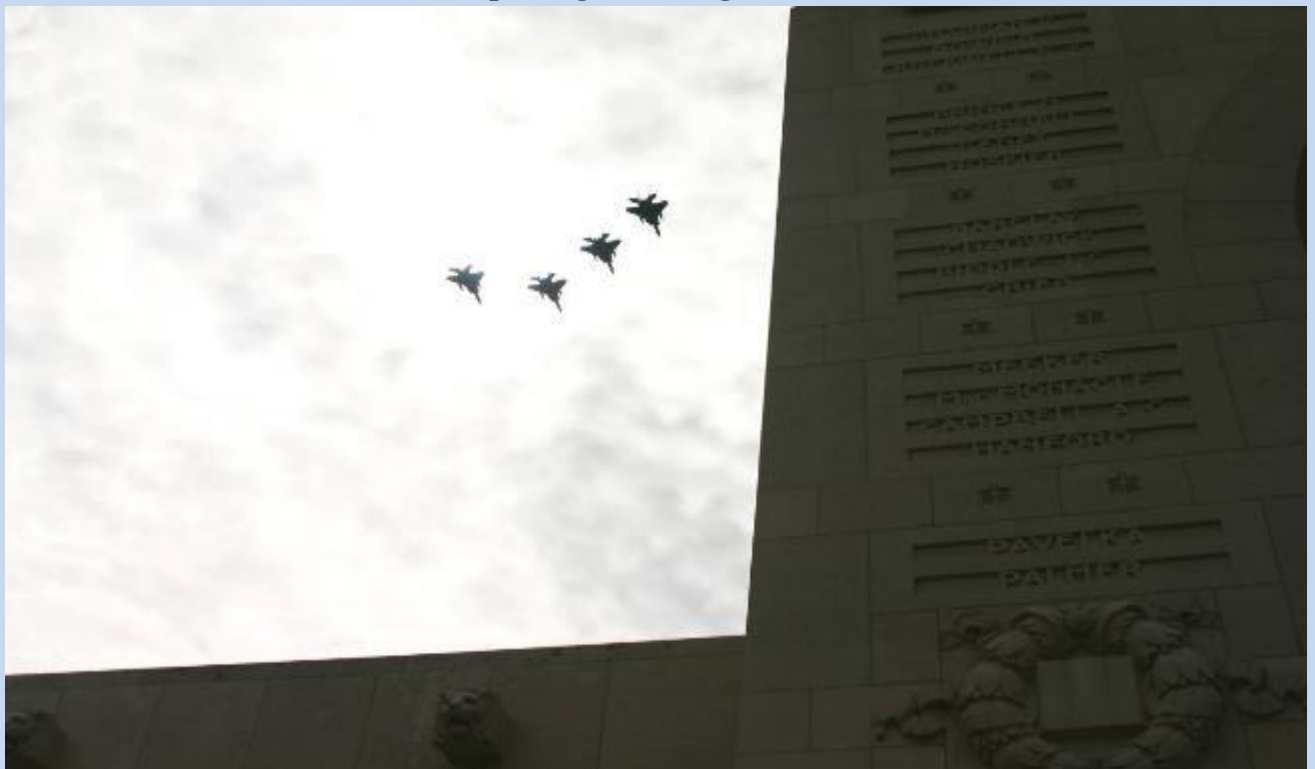
This corner of Picardy saw the American squadron N103 which succeeded the Escadrille La Fayette, Fighting one of the last German offensives in May 1918.

-Right Angle Pavilion



- **ST QUENTIN** - * 8th inscription on the right and at the back of the Monument.
The Battle of this sector was included in that of the Aisne in October 1917.
At this time on the front, the Nieuport planes are tired and the SPADs arrive to take over.

Planes passing over the gantries



Construction of the La Fayette Escadrille Memorial Realization

Chapter 09- Facings-Roofs-Terraces & Pinnacles

-Facings

-The roof terraces

-The Pinnacles

-Facings

On the raw concrete, facings in reconstituted stones and also called “cold stone” were placed. The texture of the facings consists of stone aggregate and cement. Its advantages are durability over time, resistance to frost, ease of installation and non-slip qualities. It is an economical alternative to classic cut stone. Nowadays, this term reconstituted stone designates a material that leaves a small ecological footprint. This also applies to other places in the Monument such as the balustrades, the pinnacles, the exterior walls of the crypt and the gargoyles. In the absence of a more complete but tedious inventory, many parts of the Memorial have been built in this way. The work as a whole thus corresponded well to the canons of the fine arts of the post-war period, better known as Art-deco. This high part of the Monument is more exposed than others to atmospheric pollution.

-The roof terraces

The central arch is flanked by two side roof terraces above the porticoes, about 8m high from the floor of the plenum. A roof terrace dominates the other two terraces located almost 20 meters above the ground. At each end extends an imposing decorated pinnacle. The waterproofing on the floor consists of a bitumen layer. This part of the Monument is forbidden to the public because of the danger and the difficulty of the visit.

The three terraces are reached by an internal metal staircase located in each of the pillars at the rear of the Monument. One leads to the side terraces through an ornate metal door and down a staircase of a few steps. Also, we discover from the inside the top of the arch by walking on a small narrow landing; the arch at this point is presented as a rounded concrete. You can also go up by a staircase and go down by another located in the neighboring pillar. Two people cannot meet on the same staircase, because of its narrowness.

Going up from the side terraces towards the upper terrace of the arch, one continues to climb, panting somewhat, up the metal staircase. The ascent is carried out in an even more cautious

way due to its increasing difficulty. We finally find, at the end of the stairs, an empty room where there is a ladder to step over leading to a locked trapdoor. By sportingly crossing this last obstacle, pulling yourself up by the strength of your wrists, you "land" on the roof of the central arch. The latter being located about ten meters above the first two terraces. From this place the view is magnificent and rewards the efforts of the ascent.

Door to right terrace



View from roof terrace



-The Pinnacles

Composed of two blocks located on the right and on the left, at the top of the porticoes and dominating them,

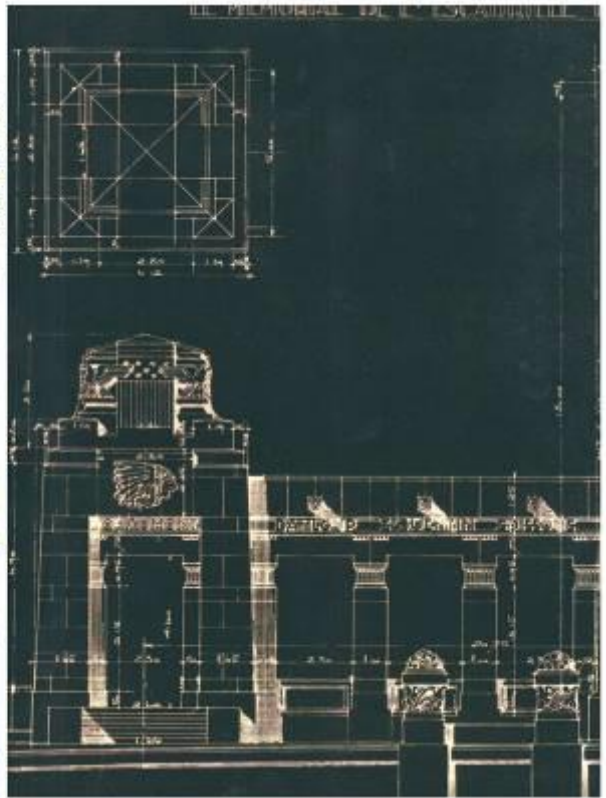
The work was crowned with decorated and sculpted counterforts on the highest part of the building. Do they only have an aesthetic aspect to crown the work or do they serve as counterweights to the pillars, the answer could be both at the same time.

They reach a height of 3m50. The heads of the two eagles, flanked on either side, do not have the same angle of inclination from one pinnacle to the other. The one housed on the right facing the Monument, has in its center the engraving of the initials "RF" of the French Republic.

Pinnacle on the left facing the Monument



Fragment of the original plan



Pinnacle on the right facing the Monument



Construction of the La Fayette Escadrille Memorial Realization

Chapter 10- Porticoes

-The plans

-Porticos: Views from the Outside

-The Porticoes: Interior Views

-The plans

The porticoes support the upper terraces and shelter the stairs leading down to the crypt. In a row and on each side, they start from the plenum and precede the two pavilions located at the two ends of the Memorial.

Their horizontal length is approximately 10m for a ceiling height of almost 7m and a width of 3m before the stairs. The entrance is located by a double portico on each side of the plenum (4m60 high and 2m30 wide). On the left looking at the monument stands the portico surmounted by the effigy of "Washington" and on the right, its replica in all point equal to the portico carrying that of «La Fayette». Under the porticos four posts one-meter-wide support the building from the front and as many backs and this for each of the two sides. (8 on the left and 8 on the right i.e., 16 posts).

The four rectangular Art ironwork doors at the base of the Arc de Triomphe are worth a look and the appropriate biblical excerpts at the top of the stairs call for meditation.

In the next two chapters we will deal with the treasures to be seen there which often escape notice during a quick visit.

-Porticos: Views from the Outside

According to the original plans, this splendid setting lends itself well to ceremonial games. The commemorations take place there with more or less pomp depending on the year and the anniversaries, but with as much fervor.

Detachment of the US "Air Force" lined up in front of the gates



Bicentennial of the United States in 1976



Architectural elevation drawing of the facade of the 'Dante and Shakespeare Monument' in Florence. The drawing shows a symmetrical structure with two large columns, a central pedimented section with a statue, and two side sections with statues. Dimensions are marked in meters (m) and feet (ft). The title 'DANTE E SHAKESPEARE MONUMENTO' is at the top.

The view seems as majestic as outside and the atmosphere appears more solemn. The sounds resonate there with tonality and a slight echo depending on the location. The descending stairs lead to the holy of holies, or to the crypt.

ILS N'ONT PAS ETE SEPARES DANS LEUR MORT
ILS ETAIENT PLUS LEGERS QUE LES AIGLES
PLUS FORTS QUE LES LIONS

II SAMUEL 1:23

WILLIAMS



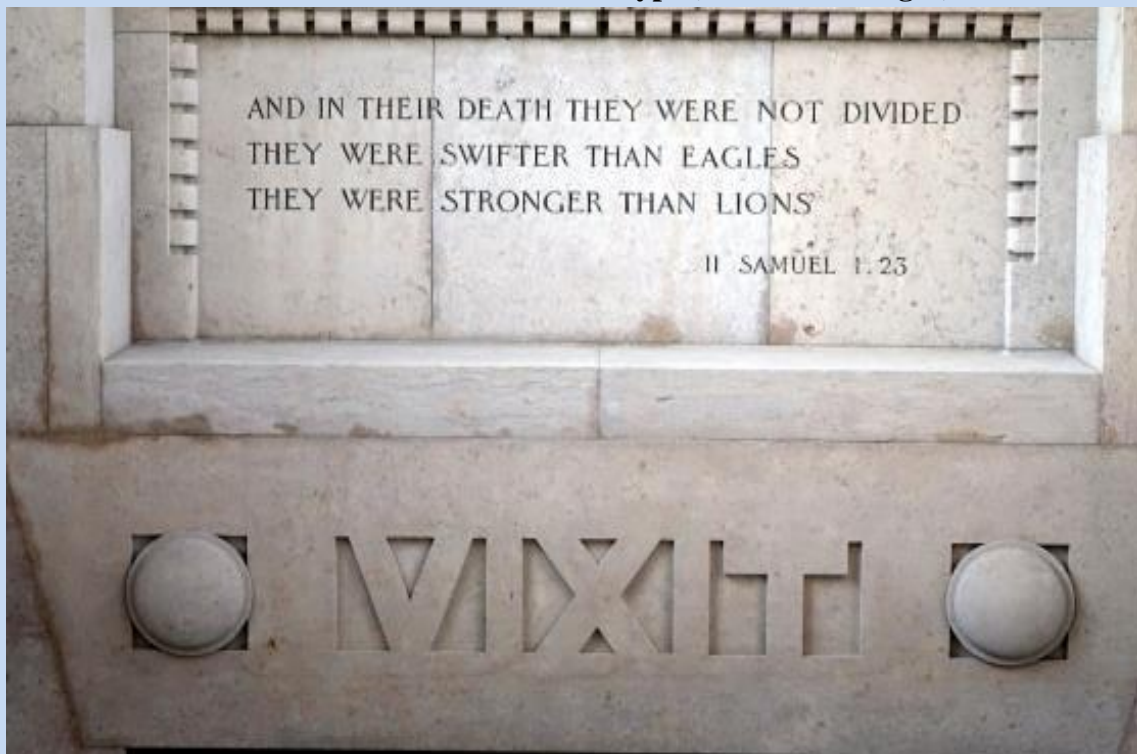
During a remembrance ceremony

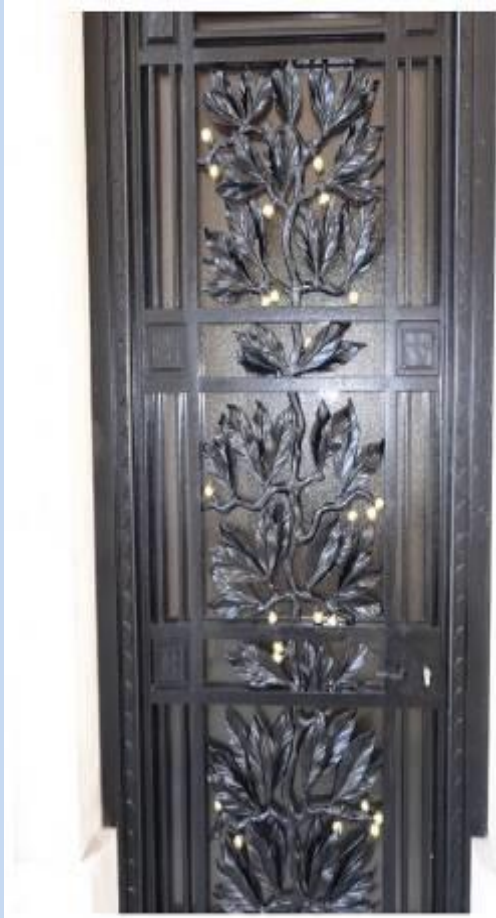


Decoration above each of the four doors



Descent to the entrance to the crypt (stairs on the right)





Near one of the four doors, the Repository of “The Golden Book”

Construction of the La Fayette Escadrille Memorial Realization

Chapter 11- A Treasure under the Porticoes (Part 1)

- Porticos, Ceilings and Bas-reliefs*
- The Twenty-Four Representations in Bas-reliefs*
- The Artist of Bas-reliefs*
- Washington and La Fayette face to face*
- Marquis de La Fayette (1757-1834)*
- General George Washington (1732-1799)*
- *Pavilion on the left side "La Fayette"*

-Porticos, Ceilings and Bas-reliefs

In consideration of the importance of the subject, we divide it into two distinct parts, just for the convenience of the work.

This subtitle chapter may make one think of a fable by La Fontaine, but it is difficult to consider alone and for themselves, the bas-reliefs when they are part of an inseparable polyptych which absorbs them into a global view (arch-porticoes-pavilions-pinnacles). These considerations of horizontal location under the porticoes of the Memorial unfortunately do not enhance them despite their great beauty.

The central motifs of the ceilings on each side of the Arch are surrounded by several rows of decorative friezes, but their central part appears bare, except under the pavilions. The ceilings of the porticoes have eight motifs, four on each side, they give the attentive observer an impression of emptiness or unfinished. Indeed, the horizontal and central surface of each motif of the ceilings shows a square part where a decorated and salient motif is visibly missing, such as the presence of a decorative keystone. We assume that economic reasons prevented these decorations from being executed and placed; as they are there under the two pavilions. At first glance, the visitor does not notice this defect which only appears after a longer study of the premises.

Moreover, have you ever thought of the Memorial by comparing it to an ancient Egyptian temple whose bas-reliefs would be cartouches; the oriental influence of the architect is felt here everywhere; daring comparison, yes perhaps but if you have visited the monuments of ancient Egypt; then you will better understand this reasoning.

Ceiling of the Portico Washington and view of the bas-reliefs



-The Twenty-Four Representations in Bas-reliefs

The horizontal undersides of the porticoes include a series of twenty-four bas-reliefs - twelve on each side of the arch; all chiseled with great finesse. Each figure includes a sort of aerostele marking an important stage in aviation. All this in the purest art-deco from the hot air balloons through the most recent models up to the end of the Roaring Twenties (from 1920 to 1929). Art-Deco the successor to Art Nouveau - took off after the First World War and began with the first intercontinental flights by Charles Lindbergh and Jean Mermoz. Several motifs are duplicated, eagles, seagulls, well almost, because some animal stelae differ from each other simply in a posture, or even in a detail.

Since there is no deliberate ordering of the cartouches, we have classified them, for this work, in a topographical order and in different slices according to their location on the Monument for the sake of understanding for the reader. This presents itself differently during the visit; the stelae merge into a whole to the point of sometimes going unnoticed, which is a pity.

Dimension of each bas-relief including the borders: 2m x 0.70m. The photos have been reproduced with different contrasts, each time choosing the best way to bring out the stone.

Do not go thinking that the artist was satisfied with a faithful representation of reality but like David painting the coronation of Napoleon; these reproductions are not exempt from a certain very personal interpretation. This immediately establishes the fundamental difference between an artist and a historian.

The exposure of these engravings sheltered under the porticoes protected them, on the whole, from the outrage of the natural elements. However, for some of them, there is here and there a filing of the relief - uneven from one stele to another - attributed to the different successive cleanings, the concrete reinforcements stand out on several photos.

Here the geographical order of the Memorial reigns but nothing prevents you from considering each of the bas-reliefs one by one and classifying them by computer as you wish; according to a chronological order or not that you choose: hot air balloons, balloons, Ader's plane, fighter planes, civil aviation or a bestiary for birds.

Here again, our thoughts wander, always comparing the stelae of the Memorial to Egyptian cartouches, but here, however, without hieroglyphics to decipher.

-The Artist of Bas-reliefs

Is the Artist really the sculptor Marcel Renard acting alone or together with other companions? We already owe him the splendid medallions on the "Combatant Squadrons" - see chapter 28. This is for us the most logical option to provide you.

We do not find a single signature on the work itself; to date there is no trace of a contract, invoice or accounting entry in the archives to identify 100% this brilliant creator. This is definitely a gap that needs to be filled.

Some completion works were financed directly by donors, such as the stained-glass windows; we think we are in a similar situation here.

-Washington and La Fayette face to face

It is no coincidence that the designers of the Monument placed the two great men face to face in life as in posterity. The friendship between George Washington and La Fayette was not merely conventional. On December 8, 1784, Washington, in moving correspondence after their last meeting, wrote to the Marquis, concluding:

"I don't have words that can express all the affection I have for you, and I'm not even trying! Having had no son, the first American President considered the French marquis as a spiritual son. La Fayette's son was named Georges Washington de La Fayette; he was welcomed by Georges Washington in 1795 during the dark years when La Fayette went from prison to prison; detained in a fortress by the Austrians who unfairly considered him a traitor to his country.

Two representations of horizontal bas-reliefs are placed almost in one piece at the entrance and under the two porticoes of La Fayette and opposite Washington.

-Marquis de La Fayette (1757-1834)

(Left portico facing the Monument)

A volunteer too, the Marquis, "hero of two worlds", covered himself with glory during the American War of Independence. After this epic and his return to France, he helped promote the Declaration of the Rights of Man and of the Citizen on August 26, 1789, inspired by the American Revolution. As a good social aristocrat, he courageously participated in the French Revolution but was very poorly rewarded. He ended his illustrious public career with the July Monarchy (1830).

The Latin motto of La Fayette being "CUR NON" (Why not), it sums up in two words almost all of his life. Died on May 20, 1834, there followed in the United States an official mourning of 30 days.

His effigy like that of the American General is surrounded by a very figurative pair of wings.

On the horizontal stele concerning it, one notices on the left the seagulls in flight, heraldry common to several squadrons; then on the right are the storks in flight of the 2/4 La Fayette.

The reproduction of the head having been made according to the equestrian statue of Paul Barlett. Statue formerly placed in the courtyard of the Louvre and now located "Cours de la Reine in Paris".

Effigy of La Fayette



Duo of stelae under the “La Fayette” portico



Stork under the effigy "La Fayette"



Derived from a "Mirage" of La Fayette



Seagulls of the SPA70 Escadrille created in 1915 (We will see often this motif very much used in the French squadrons)



-General George Washington (1732-1799)

(Right portico facing the Monument)

The Eagle engraved below the effigy illustrates the official coat of arms of the Presidency of the United States . On this bas-relief, below the name of the President, the raptor is looking for a possible prey. Washington, true founding father of the nation, became President of the United States on April 30, 1789 and this until March 04, 1797. Before retiring to Mount Vernon, (Note 1) he wrote to La Fayette in 1796 a letter warm that he had his son George carry for him on the way back to France. The effigy is believed to be from a reproduction of the Statue of Houdon on display at the Virginia State Capitol , Richmond (United States)



Duo of stelaes under the portico «Washington »



The eagle is ready to swoop down on its prey



Eagles flying with wings



Great Seal of the United States (Bald Eagle) - Wikipedia



About 3km from the Monument, in Vaucresson, stands the exact replica of "Mount Vernon", George Washington's home on the banks of the Potomac in Virginia. The house cannot be visited but can be seen from the street.

Replica of "Mount Vernon"



- Gantry on the left side "La Fayette"

Under each pavilion were placed four bas-reliefs forming a sort of square. Each motif has been placed horizontally and can be seen both from the inside and from the outside.

Champagne Flanders



Champagne: Large French military airship

Appearing for the first time on a battlefield during the French Revolution, observation or bombardment were their favorite missions throughout the First World War. These machines were above the front line to signal enemy movements; they are commonly called “the Sausages”. The missions of our squadrons of volunteer airmen often consisted of defending Allied balloons and attacking enemy balloons. The famous German Zeppelins have often been a prime target for our airmen. These balloons are brought up to date by the American army for various observation and bombardment missions. We will find other airships in bas-reliefs on the Monument.

Grand dirigeable militaire français



Flanders-Three seagulls flying to the left



Seagulls are represented on the bas-reliefs of the Memorial in grouped flight. Collective insignia of several squadrons including the SAL 6 of Cdt Brocard created in January 1918. Tradition taken up by the SAL 6 called "La Mouette"; this Air Force squadron celebrated its hundredth anniversary in 2012. We have already seen under the effigy of "La Fayette" at the monument, the same symbolism, that of the SPA 70 squadron created in 1915 and dissolved April 10, 1919; one may regret that the tradition of this squadron was not taken up by the Air Force. (See chapter 29 on "Fighting Squadrons")

Saint Quentin



Saint Quentin: -Seagulls flying to the right



Insignia painted on the fuselage

SPA 70 :



Portico La Fayette: The Three Hot Air Balloons (1783)

Propelled by hot air, they illustrate the principle of thrust established by Archimedes. After the first manned flight dating from October 19, 1783. They were the world's first air unit. These aerostats also resumed service in 1914-18, throughout the conflict, mainly to regulate artillery fire and observation missions using the telephone. The men in the pod were equipped with a Winchester repeating rifle.

The Three Hot Air Balloons



Memorial Day 1989 (bi-centenary of the revolution)



Construction of the La Fayette Escadrille Memorial Realization

Chapter 12- A Treasure under the Porticoes (Part 2)

- Front Portico Left Facade "La Fayette"*
- Front Portico Right Facade "Washington"*
- *"La Fayette" Right Facade Rear Portico*
- *"La Fayette" Left Facade Rear Portico*
- Pavilion right side "Washington"*
- Development of Civil Aviation*

During the first part also serving as a presentation on this prolific subject, we saw seven stelae out of the twenty-four. Let us now study the other sixteen

-Front Portico Left Facade "La Fayette"

SOMME

AISNE

MARNE



Somme-Fighter Monoplane Parasol type Caudron



Aisne-Two Seagulls



Marne-Seaplanes

Note: This aircraft above may never have flown; the device may even have been imagined by the engraver by crossing photos of a German seaplane (an unmentionable idea at the time) with that of another French device in the planning stage.

For the three seaplanes featured in this chapter: Gantry cranes: Marnes, Noyon & Soissons, we would like to thank Mrs. Virginie Claverie-Lumale of [the Seaplane Museum in Biscarosse](http://www.hydravions-biscarrosse.com/) for her wise advice and the research carried out.

<http://www.hydravions-biscarrosse.com/>



-Front Portico Right Facade "Washington

VOSGES

OISE

ALSACE



Vosges-The “Spirit of Saint-Louis” (1927)

On May 21, 1927, a 14-meter wingspan monoplane with a 1,700-liter tank, without a parachute or radio, which had come from Roosevelt airfield on Long Island , landed at Le Bourget airport, north of Paris. This plane was called the "Spirit of Saint-Louis", piloted by Charles Lindbergh. On this bas-relief, some inscriptions were originally engraved by the sculptor of the letters, Mr. Laperlier. In particular the mention “Spirit of St Louis” appearing on the front of the device; the stele representing him still bears traces of the name. This gumming was carried out following a complaint of Mr. Crenshaw dated May 18, 1928. It seems, according to the letter, that the engraving of the initials NY appeared also more on the left and in the middle of the fuselage.



**The “Spirit of St. Louis” at the Smithsonian National Air and Space Museum in Washington
-by their courtesy (permission nbr 17-www-043)-**



OISE-Eagle flying in observation



ALSACE- Biplane & twin-engine fighter with machine gun (Type Caudron G4)



Caudron

René Caudron, then a great engineer but also an emeritus pilot, first built the G-II then the G-3, mainly intended for reconnaissance and training of future pilots between 1914 and 1916. The G-4, this legendary aircraft half fighter and half bomber; if one of its two 110hp engines were to stall or receive a hail of bullets, the plane could continue flying and return to its base. The first aircraft in this series, which could fly up to 150 km per hour, took to the air in March 1915. About fifty French squadrons received this new model, handy, fairly fast, able to fly higher than the German fighters. From the end of 1916, the arrival of more efficient enemy fighters was to condemn the Caudron. Thaw was the first American pilot to be commissioned by the Air Force (then the aeronautical service); he piloted, on this occasion, a Caudron G-II.

-“La Fayette” Right Facade Rear Portico

ARRAS

VERDUN

NOYON



ARRAS- Two Spads VII on patrol



1987- J.C. Lemaire attends the assembly of a Spad in front of the Monument



The Spads on Patrol (1917)

Nieuport fighters previously equipped a large part of the combat units of the first war. The latter suffered from a tendency to break at the height of the upper wing during strong dives. These new SPAD fighters, initials of the “Société de Production des Aéroplanes Deperdussin”, knew their hours of glory. In 1915, a Swiss engineer created an aircraft engine derived from a 150hp Hispano-Suiza automobile engine. This new aircraft is designed from a smaller version of the Spad A.2 . In April 1916 , all flight tests revealed excellent top or climb speed. The decrease in mass, thanks to the use of lighter materials leads to more aerodynamic shapes, making it possible to obtain performances inaccessible until then. In all sixteen models succeeded the first SPAD SA1. On the SPAD VII, this combination of high speed and good diving ability allowed Allied pilots to seize the initiative by engaging and disengaging from combat very quickly. Some Spad models were built in Great Britain and even in the United States towards the end of the war.

VERDUN - Eagle swooping down on its prey



NOYON- Other Seaplane Latécoère



- ***“La Fayette” Left Facade Rear Portico***



SOISSONS-Latécoère propeller seaplane (1929)



REIMS-Two Geese (the goose was the emblem of Eugene Bullard's SPA 93)



ST MIHIEL – Airmail plane Latécoère



-Pavilion Right side "Washington" (4)

ARGONNE

MONTDIDIER



ARGONNE-Two Geese



The Two Geese –

We would not dare to say that, like the Roman geese guarding the capitol, those assigned to the Monument fulfill an identical or almost identical function before the great migrations of August. During an important ceremony, only those who lived the event are not likely to forget and can testify that a flight of migratory geese of the barnacle type preceded in formation the replica of a Spad coming from La Ferté-Alais. We can still hear the audience applauding them.

The geese guard the Memorial

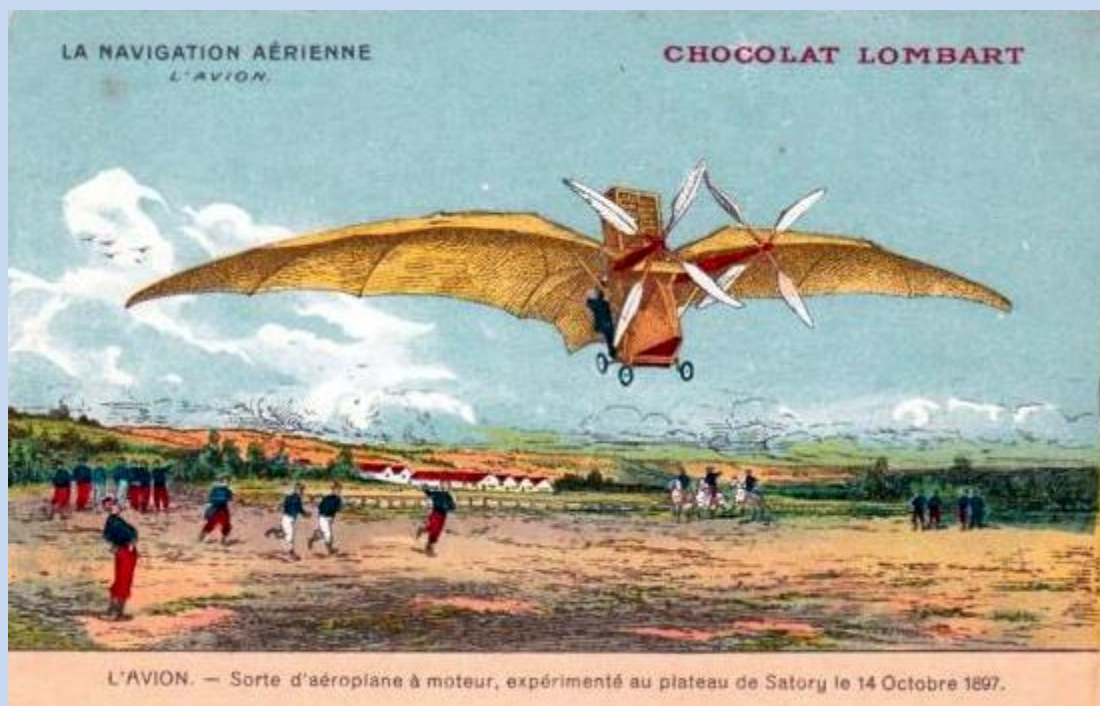


MONTDIDIER-Adler aircraft



Adler's Plane (1890)

Clément Ader (1841-1925), named aviation visionary, was the first man to fly on a motorized aircraft. His first flight of 300 meters took place on October 9, 1890 at Gretz-Armainvilliers in Seine et Marne on a plane of his invention.



DUNKIRK



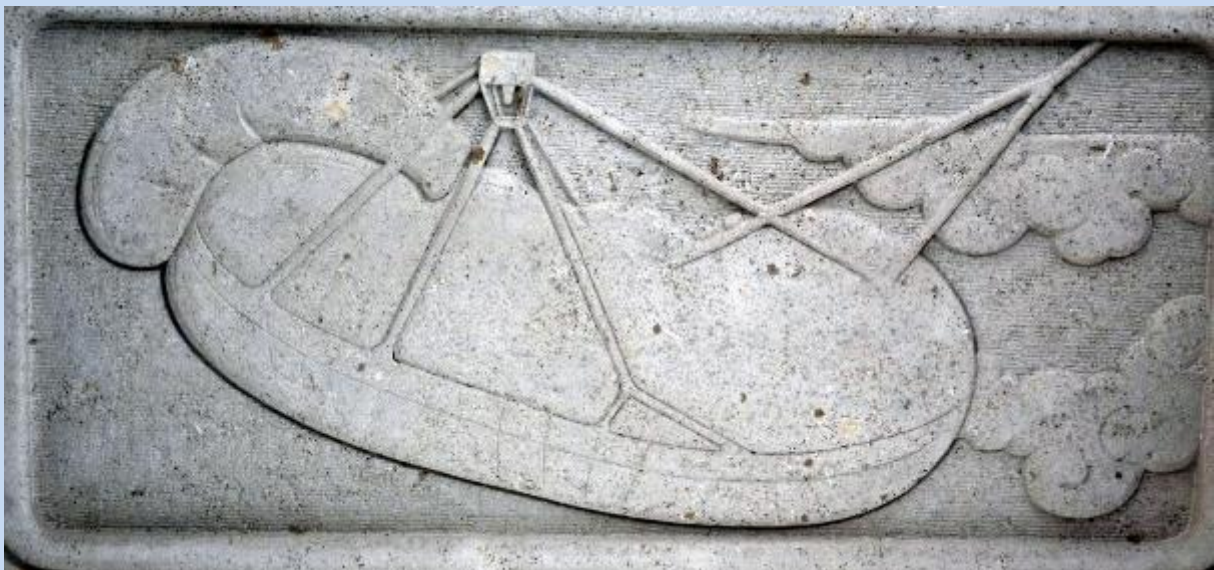
DUNKIRK-American Eagle deployed



Portico Washington (with a view of La Fayette)



Balloon basket



-Development of Civil Aviation

A conclusion, perhaps debatable, imposes itself, taking into account the whole composed by the central part of the arch and the bas-reliefs of the porticoes: The designers wanted to represent the evolution of aviation.

We have seen the various birds included in the heraldry of fighter planes of the Great War. Turning towards the Icarus ark, we contemplate the very first devices, the hot air balloons and the balloons or dirigibles used on the front. The hunters of the Great War followed, the present, futuristic and even imaginary seaplanes -for the time-. This concentrate shows us, perhaps, an evolution leading us to civil aviation represented by the "Spirit of St Louis". With this in mind, we would like you to enjoy a historic visit to the Monument, that of Amelia EARHART, the first woman to have crossed the Atlantic alone between May 20 and 21, 1932. After this feat, she came to deposit a wreath at the Monument on June 6, 1932 at 10:45 a.m. in the company of Mr. William Nelson Cromwell and Dr. Edmund Gros. Not, as it was wrongly written on a website, since informed of this error, in the company of Charles Lindbergh. Emilia tragically disappeared in flight in July 1937.

....

(Signatures: Amelia, Mr Cromwell and Dr Gros)

Moving laying of a wreath Guest



Book of the Monument



The two photos taken at the Monument are published with the kind authorization of "Purdue Archives" of 29-11-2016/Last 4 SSN/5207/Non-Profit Publication



Amelia with an unidentified band

The Keys to the La Fayette Escadrille Memorial Realization

Chapter 13- The Side Pavilions

-Dimensions- Notes & Plans

-Ground sealing

-Original Ceilings & Plans

-Dimensions- Notes & Plans

Total Overall Width: 6m60

Openings on three sides: 4m60x2m30

These two ornamental pavilions complete the architectural vision at each end of the Memorial. They are thus reminiscent of chapels placed at each end of the great Egyptian temples. This is all the more understandable as architectural orientalism being a great specialty of the architect Alexandre Marcel

The pavilions include a step of seven steps from the front, at the back - semicircular side - you just have to climb three steps to access it. These pavilions proudly bear, on their three raised exterior faces, the names of the battles fought by the pilots.

Positioned below the two pinnacles surmounting the terraces (see chapter 32: Facings-Roofs-Terraces & Pinnacles), they support the load and form a pedestal accessible from three different sides. Conversely, if we dug under the floor of the two pavilions, we would find the entrance to the crypt on one side and the exit on the other. They also form a fourth opening towards the top of the stairs, including exclusively on this side an aesthetic interior railing.

Right pavilion seen from the rear



-Ground sealing

The lack of waterproofing of the floors gave rise to recovery work. During a restoration campaign in 2008, a sealing return in Jaunet stone was added directly above the sides to protect against infiltration. The photo showing the coloring of the basin, using a dye that is harmless to the flora - owes nothing to a "Photoshop" retouching but to one of the many watertightness tests on the side pavilions dating from 2006. All this also before the installation of seals in 2008, with a fixing going from the ground to return of sealing going up on the pillars on approximately 50cms.

Sealing work under the gantries



Leak test of pavilions (2006)



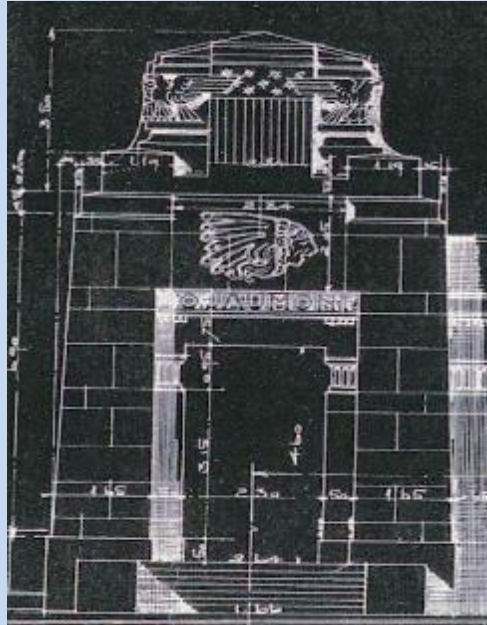
Air Force visiting pavilions



- Ceilings & Original Plan

The keystone and the decorative friezes forming intertwined sheaves and look beautiful. The protective net against birds, although very necessary, obstructs the view a little, you can't have everything!

Original Plan Fragment



One of the two pavilion ceilings



Construction of the La Fayette Escadrille Memorial Realization

Chapter 14- Arched Terraces & Exterior Access

- Dimensions & History of the Arched Terraces*
- Two Stairs at the Back of the Hemicycle*
- Access Ramp*
- Paving of the Curved Terraces*

-Dimensions & History of the Arched Terraces

- 30m x 4m50 for each of the two sides of the Memorial.
- 10 steps after the cement coping of the staircase leading to the Monument

These are the arched terraces located in wings on both sides of the Monument and not covered by the arch or the porticoes. On the ground, appears a stone paving dating from the original construction. Two benches, facing each other, allow visitors to rest above the stairs. Eighteen large jars (9 on each terrace) and six planters (three on each side) host a floral decoration highlighting the entire Park and Monument. Two types of jars cohabit, one classic 18th century type placed near the stairs; the other decorated with small colonnades of the art-deco type.

The flower jars give the Monument an elegant sign of floral decoration.

Flower decoration jar



Staircase leading to the terrace on the “La Fayette” side



Terrace on the “La Fayette” side



- Two staircases at the rear of the Hemicycle

The two staircases rising from the aisle at the rear of the Hemicycle Monument constitute the external framework of the two half-domed chapels of the crypt (see photo on -Vol. 01 - Chap.25-).

In 2008, all the steps had to be removed to pass a waterproofing film before considering the restoration of the chapels. The same insulation was placed on the two large posts placed on each side, at the top of the fourteen degrees. Note that the “La Fayette” staircase (to the right of the back) has only six steps, while that of “Washington” (to the left of the back) has fourteen; this to adapt to the progressive slope of the ground if one goes towards the pond.

Access staircase to the rear of the hemicycle on the “Washington” side



-Access Ramp

There is nowadays a gently sloping access ramp located behind the "La Fayette" terrace; leading from the rear of the Monument to the hemicycle and intended for disabled people. Unfortunately, this slope tends to be used by bicycles, scooters, roller skates, etc. These machines are not necessarily welcome on the Monument.

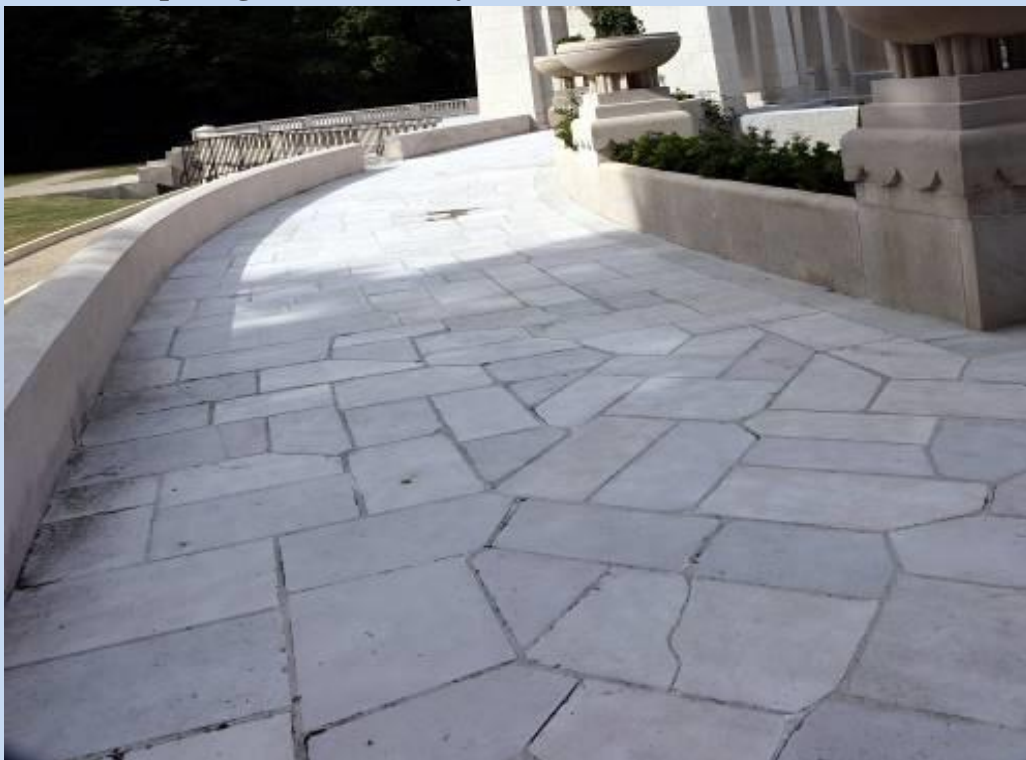
To respond to the accessibility of establishments open to the public, a handicapped ramp runs for 25 meters behind the Monument. This ramp first runs along the curved “La Fayette” terrace and leads to the peristyle. Before the top of the ramp, a metal guardrail of nearly 10 meters by 10cms thick serves as hand support. The discreet design of the whole makes it in harmony with the whole construction. Unfortunately, since its construction in 2003, bicycles, skateboards and other roller skates have taken pleasure in using it, diverting it from its original use, despite the prohibition signs.

Disabled access ramp



-Paving of the Curved Terraces

The paving of the driveways consists of slabs laid on concrete.



Construction of the La Fayette Escadrille Memorial Realization

Chapter 15- Hemicycle, Back of the Monument & Courtyard

-Presentation

-Original Hemicycle & Successive Works

-Stairs

-Balustrade of the Handrail

-English courtyard

-Presentation

The rear part of the Monument, built behind the central arch, includes a terrace covering the crypt. We have just seen in the previous chapter the crawl space also covered by the floor of the hemicycle. We need to add a railing for safety, two large staircases and a disabled ramp for easy access. At the very back and built vertically, you can see an English courtyard used to collect runoff water, ventilate and light the crypt.

The architectural importance of the whole subject would require writing almost a chapter instead of a sub-chapter, but we have to take into account other factors to make the whole readable and understandable to all.

-Original Hemicycle & Successive Works

-Total area = 1.005 M2

-Surface covered with marble slabs = 856 M2

-Total length from side to side = 45m

-Largest width = 24m / Narrowest = 17m

-First part (above the crawl space) slope = 2 to 3%

-Second part (above the crypt) slope= 1.4 to 1.8%

We know that at the time of the inauguration there was a paving covered with flower beds planted and placed on the ground; we have no further information on this subject.

We then have to arrive in 1979 to see a resin coating installed without touching the insulation or the original paving, still resting on asbestos panels laid during construction. The water stagnated in places on the floor of the hemicycle and penetrated abundantly and by capillarity into the crypt.

Original paving appearing at the start of the renovation (2002)



Current paving



In 1981, it was thought to definitively counter these infiltrations by laying heavy concrete slabs of 50x50x05cms on plastic studs. This material, unattractive, caused piles of rubbish, mainly composed of dead leaves, under the slabs, which could not be cleaned due to their heaviness. In addition, the weight of the latter weighed down the original screed and once installed, the general sealing proved to be catastrophic. The concrete slabs and the plastic studs were removed without regret during the major rehabilitation of 2002. We then saw, and not without emotion, appear the paving of the first days which had to be removed with, also and located below the paving, the original asbestos insulation; significant sources of additional costs at the time for site depollution.

Currently, one can admire marble slabs reproducing the color of bluish Savoy from Bourg-Saint-Maurice and alternating a dark slab and a light slab in Estours green from Seix in Ariège. To the eye of the visitor, these checkerboards reveal a refined aesthetic, especially by comparison for people who have known the two old forms of coating. The slabs with a dimension of 51x51cm and a thickness of 2cm add up to a total weight of 2.8 tons. Seals have been placed in addition between the cement screed and the paving above to prevent water from passing through.

A few figures to indicate the existence of a dividing ring in cut stone, the circumference of the semi-circle of which is around 50 meters. This semi-circular ring marks the top of the wall separating the crypt from the crawl space. It is in the form of a central step, about 0.60m wide, exceeding in height about twenty centimeters from the surface of the paving on the ground. On the outer edges seven lead drains of 120x50mm let the water pass according to the slope imposed on the ground of between 2 and 2.30%; then the waters flow into the gargoyles overlooking the English courtyard. The total amount of water collected on the surface of the terrace exceeds 1,000 m2.

Resin cladding (1970)



Slab and plastic pedestal cladding (1980)



US Congress' visit (2001)



-Stairs

The rear part of the Monument, built behind the central arch, includes a terrace covering the crypt. We need to add a balustrade for safety, two large staircases and a disabled ramp to facilitate access.

Depending on the direction of the winds, the puddles of water in the hemicycle can reach several meters wide and several meters long, only perfect insulation on the ground allows good sealing. The water at the foot of the railing is evacuated through orifices running along the wall of the crypt and descending into the channel of the English courtyard. There is a constant osmosis between the railing, the floor of the building and the English courtyard.

Similarly, the step of the stairs can retain more or less water and their tightness must be monitored by regular visits.

Demolition of the hemicycle railing and change of waterproofing (2008)



-Balustrade of the Handrail

Autumnal view from the back of the hemicycle



The railing was dismantled during a campaign of works in order to prevent by adequate insulation the stagnation of water and its infiltration into the crypt located below. The roof of one being the ceiling of the other.

This railing, projecting from the English courtyard, shows 15 sections of 9 concrete balustrades, i.e., 45 posts of 0m95. It includes three different areas on the terrace, separated from each other by the two staircases described in the paragraph above. The base of this protection is partly leaned against the circular wall of the crypt. Following electrical pulse soundings, significant traces of moisture were detected under the railing. These traces are caused firstly by the lack of watertightness of the construction and secondly by the western orientation of the place, battered by rainwater. Consequently, the plinths were dismantled in 2008 in order to pass under the base of the railing a multi-layer waterproofing film stopping some of the infiltrations into the crypt. The posts on each side of the reinforced concrete stairs also required complete renovation. Today, safety standards would be more stringent, but this is a "Historic Monument" which must be repaired or renovated but not change the general appearance.

In other words, when it comes to renovation, you have to do something young with something old.

Renovation of the pillars of the stairs (2008)



-English courtyard

Dimensions

- 77m for the total length of the exterior wall of the crypt
- 70m for the open drainage channel for 40cms depth
- 28 descents of gargoyles (including 12 condemned)
- 8 pairs of ventilators intended for the mechanical ventilation of the crypt
- 13 exterior bays with bars and grilles protecting the stained-glass windows

At the very back and built vertically, you can see an English courtyard used to collect runoff water, mechanic ventilation and light the crypt.

An important technical part of the Memorial, the English courtyard was not provided for in the original plans, the rear facade seeing the layer of earth stopping below the stained-glass windows. The water table gushing everywhere during the construction of the foundations, forced the original architect to carry out large modifications not planned before. The English courtyard and the hemicycle are the most important and delicate technical points to deal with outside the Monument.

External facade of the crypt wall during the 1st renovation



Following work carried out in 1936, located at the bottom of the six meters of the exterior wall of the crypt, a courtyard was created with its semi-buried channel, i.e., a narrow passage in the

open air and protected by a modest slab in concrete required for inspection and maintenance. A peripheral gutter collecting water from the descent of the gargoyles was dug, to collect rainwater and the surplus of the water table. This channel running down and along the wall has been dug, measuring 0.70m wide and varying in depth from 0.35m to 0.55m. A grid has been installed to prevent leaves and other deposits from obstructing the channel, its cleaning requires regular maintenance. The water flows towards a sump by a slope of 0.30% and passes under the Memorial by a drain.

Using a slight slope, between 0.20 and 0.30%, depending on the location, the liquids flow towards a manhole located near a curved terrace on the south side. The water thus collected is evacuated by a drain under the construction which discharges the water at the height of the basin in front of the Memorial. This drain was also not originally planned, was hastily added during construction, in order to evacuate the water coming out of the foundations as they were dug. In the same campaign of 1936 ventilation holes 30cm wide were made at the base of the exterior wall of the crypt in order to provide minimum ventilation in the crypt.

English court before 1999



Repair of stained-glass protection bars



The sketch below summarizes the various works carried out in stages for this part of the Monument, except that the date of the last improvement shown in the last position is before 1970.

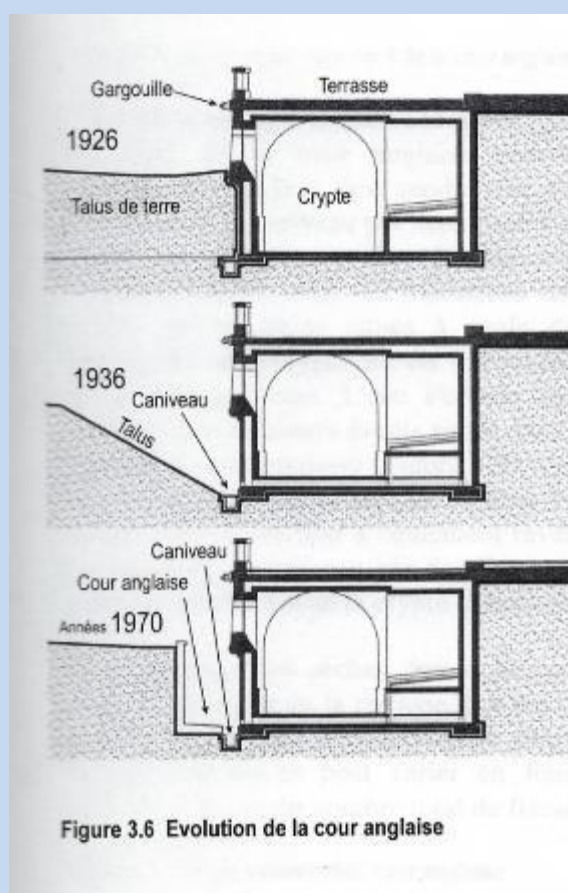


Figure 3.6 Evolution de la cour anglaise

Construction of the La Fayette Escadrille Memorial Realization

Chapter 16- Crawl Space & Groundwater

-The Crawl Space

-Groundwater

-Damage Caused by the Presence of the Tablecloth

-The Crawl Space

The crawl space is located under the Memorial and access to it is as complicated as it is sporty. It mainly includes the embankments of the excavations of the construction not evacuated at that time for cost reasons. The stale and confined air makes this place both hot and humid and not conducive to the good conservation of buildings. You can see rusty fittings, the cement screed of the construction, reinforced concrete posts supporting the work. Stalactites composed of minerals from reinforced concrete give the whole a false effect of a prehistoric cave or even a cave. The level of the ground varies greatly depending on the location. You can see from the entrance and in the distance, the wall separating the crypt. The original wooden formwork that was used to pour the cement can be guessed in places; this contributes to the poor sanitation of the place. Only two air intakes facing the front of the Monument have been provided for natural ventilation. Its restoration to healthier standards, although planned, has been postponed for further rehabilitation. It would certainly be necessary to make an opening in the Monument to clear the unsound embankments. The place therefore currently remains entirely in its original state.

View of the crawl space



-Groundwater

Opposite the left side of the arched terraces was the former “Fontaine aux Malades”, a place giving rise to a modest pilgrimage until the 19th century. The said patients came mainly from the Brézin hospice located on the site of the Poincaré hospital in Garches. Today this water still remains in the basement and curiously enough the Memorial was built by the architect A. Marcel “On a Sponge”, as Mr. Porter liked to recall (President of the Foundation 1976-2009), others will say “Feet in the Water”. Nowadays, many piezometric surveys give complete records of the phenomenon. These reports show water below the clay cover located between 2.60m and 4.50m. Below these levels is a fine sand called Fontainebleau and found throughout the Ile de France. Geologists skillfully call this a ‘confined aquifer hydrogeological entity’. A 1983 study even reveals to us that the water levels are high and constant, in both rainy and dry periods. Since then, other finer and even more numerous surveys have been carried out. The latest readings dating from 2010 give us all roughly the same results: The layer of water extending under the Monument remains between 0.60m and 0.80 depending on the location. The water initially stagnates under the Monument before flowing along the natural slope into Villeneuve Lake heading south-east of the Monument.

-Damage Caused by the Presence of the Tablecloth

Before the construction of the foundations, a duly mandated company came to the conclusion that the land did not contain water. In 1935, the lawyer for the architect builder, or rather that of his estate because the latter died on the day of the inauguration, defended his clients in court by brandishing this statement. Through culpable negligence, there had only been for only one digging of the ground in one place. We do not know how this company arrived at this erroneous result, since summer and winter, the place is continuously bathed in the famous water table.

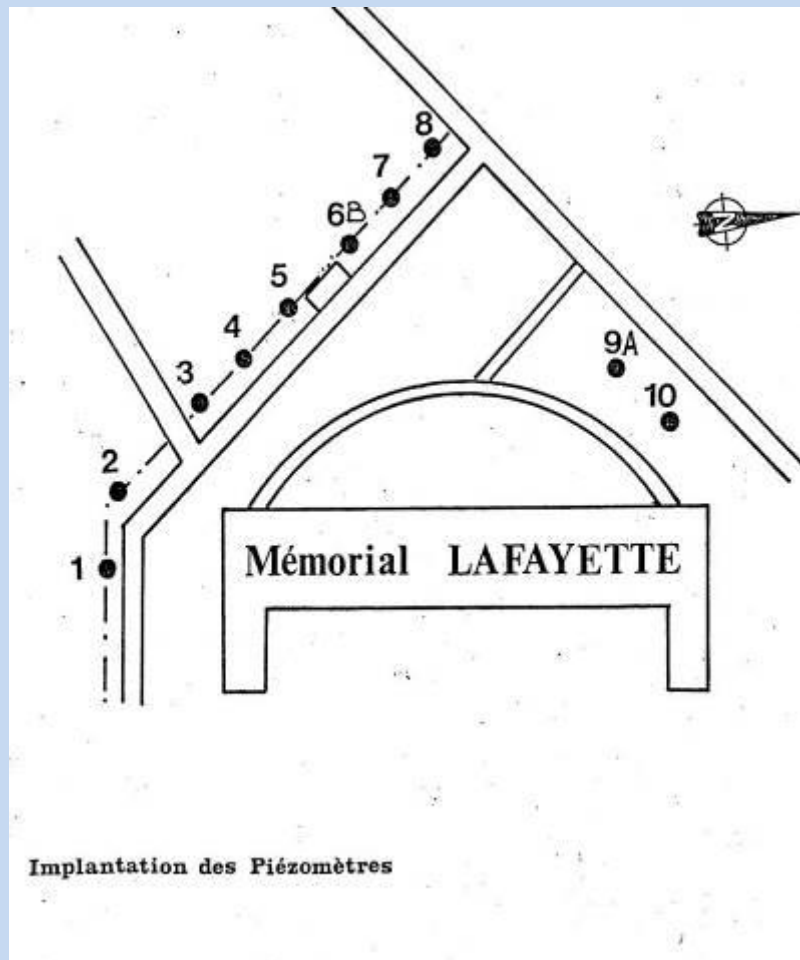
The court condemned, the estate of the architect and the companies concerned, for this error added to many others, during the construction and always concerning the infiltration of the crypt, to an indemnity covering the repair work envisaged in the era. As the architect's widow could hardly pay this sum, the following year saw the light of day with a small financial arrangement reducing this amount. However, this decision financed about a third of some useful measures such as raising the floor of the crypt by 25cm. The old original insulation plates laid down ten years earlier were of poor quality. However, and despite these works started in 1936, the repair of the damage was incomplete. To these problems of infiltrations by the basement were added many infiltrations coming from runoff waters and coming from the top of the crypt.

This constant humidity is even more apparent in the crypt than anywhere else in the buildings. Originally, the crypt had only been provided with a mechanical but primitive air circulation. You can see the ventilation inlets located on the outside wall of the crypt, surrounding the latter at the rear of the Memorial.

In conclusion we will say if nowadays, we understand the embarrassment of our original architect Alexandre Marcel in front of the water table of the basement, our incomprehension remains total on the one hand for his lack of anticipation of the problem foreseeable by the bodies of water surrounding the Marnes-la-Coquette site. On the other hand, we regret his improvised reaction when the water emerged from the first site excavations in 1926. Yet as early as 1862 for the Paris Opera, Charles Garnier had splendidly countered the difficulty by building a watertight concrete tank at the level of the foundations; filling with water as the infiltration progresses and thus stabilizing the building. A little later, before the Universal Exhibition of 1900 and during the construction of the Grand Palais, near the Seine, the ground was hardened with piles...

Previous resolved examples, although much larger in size but similar in disorder, were not lacking, a pity for the Memorial and its successive administrators if they did not serve as a model for our architect.

1983 piezometric study on 10 different points



Construction of the La Fayette Escadrille Memorial Realization

Chapter 17- Entrance, Park & Basin

- The Entrance*
- The Pond and the Bridge*
- The Visitor Center and the Oriental Plane Tree*
- The Sequoia*
- View of the Park*
- The Pelvis*

-*The Entrance*

-Dimensions

- wide of 19m80 from post to post
- door opening 10 meters or 5m per door
- height of the posts 11m
- door height 8m

At the entrance the Indian head watches over the place



Photo taken in the early 1930s



Commissioned and financed by the Foundation in February 1929, the majestic gate did not exist at the time of the inauguration. The Entrance was then located in the same place but then called Boulevard Brézin. The boulevard took its name from that of the director of the Foundry of the Arsenal of Paris; in 1828, the latter bequeathed the land of the Raymond-Poincaré hospital, located in Garches, to the administration of the Hospices Civils. The Hospital is still located in Garches, like all the land on the other side of the boulevard in relation to the Monument located in Marnes-la-Coquette.

Boulevard Michel Brézin, also former national 307a, downgraded to RD 307, was renamed Boulevard Poincaré in the sixties, named after this former President of the Republic who exercised his mandate during the Great War (1913 to 1920); he also brought his high patronage for the construction of the Monument, one could not find a better name for this place. Unfortunately, the lampposts hung above the doors disappeared in the 1980s. The former caretaker's pavilion, built partly along the boulevard, was demolished to be rebuilt after the bridge over the Villeneuve l'Étang lake and half way up the highway from the entrance.

Entrance Sketch



-The Pond and the Bridge

Corner of greenery between avenue Poincaré and the Normandy motorway, this pond, bordered by green expanses, is a paradise for anglers for trout, carp and other pond fish. This pleasant and friendly place is also an ideal place for rest, relaxation and picnics, attached to the public domain since 1878. Along the famous Institut Pasteur, you can reach the Parc de Saint-Cloud via a footbridge and an underground passage. The island, in the center of the pond, now very green, serves today as a natural refuge for birds, geese and cranes.

It is said that Napoleon III, who loved these places very much, received his mistress, the Countess of Castellane, there with great pomp, under a luxurious tent...

Villeneuve Bridge and Pond



-The Visitors' Center and the Oriental Plane Tree

Note: The former caretaker's house having given way to the new "Visitors' Center", the latter will be mentioned to you in the last volume.

The splendid Oriental plane tree "*Platanus orientalis*" located away from the caretaker's house is a curiosity visible from the alley leading to the Monument. It was inventoried in 2004 by the General Council of Hauts-de-Seine. This exceptional subject whose circumference has been given for 18m25, by totaling the two branched trunks at one meter from the ground. The eight hanging carpenters give a total span of 45m for a height of 33m.

This place once depended on the Domaine de la Marche which belonged to Marshal Soult, Marshal of the First Empire between 1802 and 1821, a great lover of botany. He was credited with planting the tree. However, the latest estimates, uncertified but from authorized sources, give it three centuries of age, which would take us back to around the time of the founding of New Orleans by French settlers. We will add that other beautiful plane tree specimens exist near the latter, without however reaching the same measurements.

The Oriental plane tree listed by the General Council





-The Sequoia

This conifer called "*Sequoia sempivarens*", coming from the United States, was offered on the occasion of "Memorial Day" in 1989, celebrating the bicentenary of the French Revolution. Compared to its original size, you can see that from one photo to another the subject has benefited greatly since its planting.

(1989) MD Listing & Planting



(2016) Year of the Shot



-View of the Park

Source “Google Earth”



Central aisle



Crossing the bridge, we discover the Memorial Park in all its extent (4.5 hectares) and in all its beauty. At this moment, the view of the Monument should encourage visitors to enter another area, that of Remembrance, or even contemplation. On the right as you come out of the bridge, a small alley, called the joggers' path, runs along the bank of the pond. This bank, fortunately out of respect for the place, has been forbidden to fishermen. We run there, we walk there in the shade and we rest there, all sheltered from view and sometimes from the wind. We will find ourselves at the end of the route in front of the stairs of the Monument.

Visitors constitute several categories of different people whose main characteristics are as follows: regulars of walks and sporting outings, hiking style, jogging etc., dog owners accompanied by their favorite animal, children, adults and children, often accompanied parents. Cyclists are tolerated there if they respect the environment and do not feel competitive. Are also welcome, the handicapped of the hospital of Garches in convalescence and finally those which come to see the Monument for itself. Downhill clothing is required from visitors. They must also not drive with any machine whatsoever on the Memorial, all elementary restrictions difficult to enforce these days...!

By the central alley, follow the royal road leading to the Memorial, 125m long, you will pass in front of the half-moon where the benches await the public wanting to rest.

Half-moon benches



The maintenance of everything depends on the ABMC "American Battle Monument Commission" now owner of the premises: this concerns the sodding, mowing and cleaning of the paths, all without chemicals and with respect for the environment. The identification of trees to be felled, their pruning, their size and their evacuation is the responsibility of the “Domaine National du Parc de Saint-Cloud”. The Parc de Saint-Cloud also defines the days and hours of opening and closing of the Park as well as the stoppage time for visits in the event of a storm, epidemic or other disturbances.

Evacuation of stumps felled by animal traction



Back of the Monument



The terrain can be divided into two zones: the front of the Monument, a flat-looking terrain with woods on both sides: the rear of the Monument, below, on a rising slope. The slope leads us by two alleys to the extreme western limit of the Park, at the "Grille du Combat". This grid is located rue Yves Carriou, named after a resistant, deported, who died in Germany; he lived next to the Combat gate. This same street leads us to the village of Marnes-la-Coquette by turning left at the exit of the park; this interior route is not always open to the public.

This view of the back of the Memorial does not often attract visitors; yet the harmony it exudes is not negligible. An alley frequented only by regulars runs along the back of the Monument; you can see the back side of stained-glass windows of the crypt. On certain summer evenings, it is not uncommon to find lovers in search of solitude seated on this bench, discreet and romantic and bordered by a boxwood.

Benches at the back of the Monument one winter



-The Pelvis

- Dimensions
- Pool area 1228m²
- Capacity 680m³
- Maximum total length 58m
- Maximum total width 23m





Depending on the water levels, the flow of the gutter located behind the Monument is ensured by a drain placed under the Monument and then discharging the water into a manhole to the right of the basin. This system first supplies rainwater to the basin in front of the Memorial, the surplus flowing through an overflow into the waters of the neighboring pond, much to the delight of fishermen. This ingenious system saves filling the basin with city water, outside of major drought periods.

A few carps and goldfishes the latter often ‘coming by themselves’ often on the eve of the holidays, delight the children, the whole thing is embellished with a vertical jet of water and the nymphaeas (water lilies) provided by Dr Gros but also, often and unfortunately devoured by neighboring geese. According to the years and the seasons; these aquatic flowers so dear to Georges Clemenceau and his friend Claude Monnet adorn the pool.

Jet gushing from the pool



An Unlisted Squadron guards the Monument



To My Dear Co-Authors

And how not to thank my two co-authors for their help, their constant support without which this work would have remained unfinished.

JC Lemaire

DESHAYES Roger

Audio-visual producer representing in France the American company "Viacom" (which owns, among other things, "Paramount". He discovered the monument at the request of the latter, which was planning to produce a mini-series to the glory of the Lafayette squadron. This project remained short-lived for lack of finding an interested French television channel. Fascinated by this historical anecdote which influenced the entry into the war of the United States, R Deshayes created a website with his friend Madenian "lafayettepilotsmemorial.com " whose it maintains its existence while waiting for Jean-Claude Lemaire's site to take over.

Note: Although no longer updated, this site is still worth a visit:

<http://www.lafayettememorialclefs.org/>





Roger Deshayes receiving the “Official Memorial’s Bronze Medal” from the hands of the former Secretary General of the Foundation (Circulation now sold out). We know what we owe our friend for this book and with many other things.

JOHNSON (Eugene)



At the Monument for Nov. 11, 2010

Tireless researcher of the history of the two world wars. His father serving in the American army, in the 14th cavalry corps, distinguished himself in the Belgian Ardennes, mainly by fighting with his comrades-in-arms against the too famous 1st Panzer Division "SS Leibstandarte" Waffen-SS of Adolf Hitler. This division murdered American POWs at the crossroads of Baugnez, located a few miles south of the town of Malmedy in Belgium .

Bathed in his childhood by the feats of arms of the soldiers disembarked to save us, he extended his knowledge of the 1st World War when he discovered the Memorial following a visit to the Monument in 2001. He was one of the private donors for the major renovation before and after the works.

Passionate about history and full of knowledge, he undertook essential research in the United States and even some steps in France, this to prepare this digital book. Without Gene's action, this book would lack from important informations and essential details.

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