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be accepted as fulfilling this part of the requirements for the degree of _____ *Master of Arts in Art History* _____

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THE CINCINNATI UNION TERMINAL
AND
THE ART DECO MOVEMENT

A thesis submitted to the
Division of Graduate Studies
in partial fulfillment of
requirements for the degree of
MASTER OF ARTS

In the Department of Art History
of the Graduate School of Design, Architecture & Art

1972

by

Frances Kern Crotty
B.A. Edgecliff College, 1969

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Introduction

With the contour of its Art Deco motifs of the rising sun and the Aztec stepped pyramid silhouetted against the western sky, the Cincinnati Union Terminal stands today as a repository and sustainer of the myth of the American dream, a product of what Charles Reich in The Greening of America calls "Consciousness I." "Consciousness" is the term used by Reich to describe "a total configuration in any given individual, which makes up his whole perception of reality, his whole world view."¹ As one walks through the Cincinnati Union Terminal among the many decorative murals and knows that this is what pleased and satisfied Cincinnatians in the early 1930's, one sees that here is an artistic, objective expression of the prevailing consciousness of the time. How can you describe that "consciousness," that "world view," that "perception of reality?" Reich defines the reality of Consciousness I as "centered on the truth of individual effort."² It believed that "the American dream was still possible, that success was determined by character, morality, hard work, and self denial;" and did not accept the fact that "organizations predominate over individuals in American life, or that social problems are due to something other than bad character, or that the possibility of individual success, based on ability and enterprise is largely out of date."³ Basically, then, this

consciousness was an inability to see the reality of the age.

But what good does it do to know this in 1970 or 1972? John Dewey had made the same observation in his book, The Public and its Problems--in 1927. Even more revealing, he was quoting Woodrow Wilson (who died in 1924) when he wrote, "Yesterday and ever since history began, men were related to one another as individuals. ...Today, the everyday relationships of men are largely with great impersonal concerns, with organizations, not with other individuals."⁴ Dewey also said in 1927, "The forces, springing from combination and institutional organizations which controlled below the surface the acts which formally issued from individuals, went unnoted. It is the essence of ordinary thought to grasp the external scene and hold it as reality."⁵

What is the reality--the "external scene"--that one sees at the Cincinnati Union Terminal? This reality is a view of a bygone world, bound almost exclusively by the limits of Pierre Bourdelle's city map (see Plate 148). It is a world of non-touching individuals (except between mother and child); of a city-nation that is successful, clean and in control of industry, which is the servant of the people. William James said in December of 1906 and also in January of 1907 at Columbia University in New York City, "In this real world of sweat and dirt, it seems to me that when the view of things is "noble" that ought to count against its

truth, and as a philosophic disqualification."⁶ What value was there to Cincinnatians to see such a noble, struggle-free world? James analyses this; seeing everything as "noble", he says, is a "transcendental idealism" that "yields religious comfort to a class of minds" but is "remote and sterile. ...But as far as it affords comfort, it surely is not sterile; it has that amount of value; it performs a concrete function."⁷ So here is its value--but here also is its perversion. For in presenting everything as "noble, evil is overruled already" and we may then "treat the temporal as if it were potentially the eternal, be sure that we can trust its outcome, and, without sin, dismiss our fear and drop the worry of our finite responsibility. In short, they mean that we have a right ever and anon to take a moral holiday, to let the world wag in its own way, feeling that its issues are in better hands than ours and are none of our business."⁸ On the other hand James sees value in the "moral holiday" itself, (true pragmatist that he is), and the "noble" mosaics at the Union Terminal would not have pained him, I'm sure, for he believed that if the presentation of things as "noble" grants men a "moral holiday" then who can deny the value of it--the "truth of it"--without saying that "man should never relax, and that holidays are not in order."⁹

If it is true, as John Dewey (and others) believe, that

"The function of Art has always been to break through the crust of conventionalized and routine consciousness,"¹⁰ then, because at the Cincinnati Union Terminal, the artists did not "break through the crust" the question is why? Or perhaps the first question, in fairness, should be, "how thick was the crust and did they manage to penetrate it at all?" Was it that they did not have the vision, or the courage to display the vision, or were they restrained by a heavy-handed patron control? Who were Winold Reiss (1886-1953) and Pierre Bourdelle (1901-1966) and what was their training and background? Why were they chosen to decorate the Cincinnati Union Terminal? What were their reputations prior to their commissions? How much of their own artistic impulses are evident and how much "patron-pressure" was exerted? Is there any tension between the traditional style and the modernism of the Art Deco style? We will attempt to answer these questions in the following pages.

Notes to Introduction

- 1 Charles A. Reich, The Greening of America, (New York, 1970), p.13.
- 2 Ibid., p.20.
- 3 Ibid., p. 24.
- 4 John Dewey, The Public and its Problems, (Chicago, 1927), p.96.
- 5 Ibid., p.101.
- 6 William James, Pragmatism, and four essays from "The Meaning of Truth," (New York, 1955) p.57.
- 7 Ibid., p. 58.
- 8 Ibid., p. 58.
- 9 Ibid., p.61 and 78.
- 10 Dewey, op. cit., p. 183.

Chapter 1

The Cincinnati Union Terminal

In 1908 a Cincinnati named John Beeckman organized a group of citizens who were interested in building a centrally located terminal for all the railroads that ran passenger and freight lines into Cincinnati. Two other men are mentioned as belonging to the first committee, Duane Wittkamper and Bill Ratliff.¹ However, there was not much support for this idea until after 1920. Then on July 14, 1927, seven railroads signed a contract for the construction of a new Union Terminal, and the Cincinnati Union Terminal Company was incorporated on November 12, 1927. It took until May 8, 1929, for the City Council of Cincinnati to clear the way for this new terminal, by passing all the necessary ordinances. The city was to be responsible for the cost of all the new streets, which was at first estimated at one million dollars but which actually cost in the range of three and a half-million. Work was started in August, 1929 and completed in March, 1933, with the total investment in excess of \$45,000,000. The passenger station itself represents an investment of \$8,600,000. The terminal was jointly owned and used by the Norfolk and Western, Baltimore and Ohio, Louisville and Nashville, Southern, New York Central, Chesapeake and Ohio, and Pennsylvania Railroads.²

In completing the terminal, more than three hundred separate contracts were negotiated, involving among other mater-

ials, 224,534 cubic yards of poured concrete and 100,500 square yards of paving.³ The entire complex of twenty-two buildings covers an area of 287 acres, (Plate 1). The entrance rotunda has a dome with a span of 180 feet and a height of 106 feet.⁴ The train concourse is 450 feet long and 80 feet wide with eight station platforms extending 1,600 feet. The station has a daily capacity for the accommodation of 17,000 people and 216 trains--108 in and 108 out.

These are the bare facts and figures of the Cincinnati Union Terminal, and are readily available in the Cincinnati Public Library, the Cincinnati Art Museum Library and the Cincinnati Historical Society. The story behind these superficial facts is arrived at with a little more difficulty.

The Cincinnati Union Terminal replaced five out-moded stations, several of which were under water in the spring when the Ohio river was (and still is) in the habit of rising as the winter snow thaws. In spite of this exigency, the idea of a new station was definitely a matter of civic pride. President Finley of the Southern Railway Company had expressed his feelings on the subject in an address before the American Institute of Architects on December 16, 1909;

...Let us assume that a certain city is provided with station facilities that are not quite up to the standards of similar facilities in some other place of approximately the same population and commercial importance. They are not such as the community would like to have, and they

are not such as the railway management would consider ideal. The community believes that it is entitled to the best of everything. It does not want a station that will be merely as good as one in a nearby town of the same size. It wants a better one. It would like to have the best and most beautiful station of any town of the same relative importance in that whole section of the country and it does not hesitate to say so through its municipal officers, its commercial organizations and its newspaper.⁵

Cincinnati seemed to be following this earlier line of thinking when it selected the firm of Fellheimer and Wagner to be architects of the proposed station. They already had built the Grand Central Station in New York and the Terminal Station in Detroit, Michigan, among others and had the type of reputation required by the city.⁶ The strength of this civic pride is also evidenced by the fact that many factors argued against the building of such a huge and complex edifice. For one, America was in the first years of a severe depression and the labor front was shaken with threats of strikes and violence which finally erupted after 1933, resulting in an unprecedented number of Union victories.⁷ The Cincinnati Union Terminal was viewed in the light of these events as an extravagance unwarranted by the conditions of the time.⁸ Aside from this, the future of the passenger train had been in serious doubt for many years. John A. Droege in his book, Passenger Terminals and Trains, published in 1916, stated flatly that "The passenger business of Amer-

ican railroads does not pay."⁹ George Hilton, who wrote the introduction to the third edition of this book in 1969, analyses the history of this statement;

The passenger train, apart from its temporary resurgence during World War II, had a typical secular decline. It declined at first relatively, then absolutely, and is now in the process of passing out of existence. The relative decline began in the mid-1890's with the building of the rural trolley lines in New England and the inter-urbans elsewhere in the United States. These attracted much of the local passenger traffic ... but the growth of long distance traffic caused the aggregate figures on passenger volume to increase until 1921, when the decline turned from relative to absolute. Thereafter, except for the war years, passenger volume fell virtually monotonically to the present. According to the ICC's formula, passenger service as a whole remained profitable through the 1920's but promptly plunged into the red in 1930, where it has remained ever since--save again for the war years.¹⁰

According to Hilton, Droege, in spite of his recognition of the problem, "...treated the passenger deficit merely as part of the public service obligations of railroads and obviously saw no prospect of the public's turning to alternatives for inter-city travel. He anticipated indefinite secular growth of passenger traffic, worried about the adequacy of existing stations to handle the crowds of twenty-five years hence, and defended facilities such as the unused loops at South Station in Boston, built in anticipation of passengers who never came."¹¹

Hilton believed that Droege's attitude toward the future was typical of the railroad men of his era. He observes that:

Such attitudes explain in part why the decline of the passenger train was so lengthy. Railroadmen widely believed that passenger service was an obligation to the public, a source of professional pride, and an advertisement for the railroad. As in most declining activities, there existed a fairly universal article of faith that things might be bad, but they would get no worse; the limited would not go the way of the local. Such attitudes together with the restrictions on exit posed by the regulatory authorities, and the irrecoverability of investment of many of the passenger facilities, combined to push passenger service more fully beyond the point of hopelessness than any other activity in recent economic history.¹²

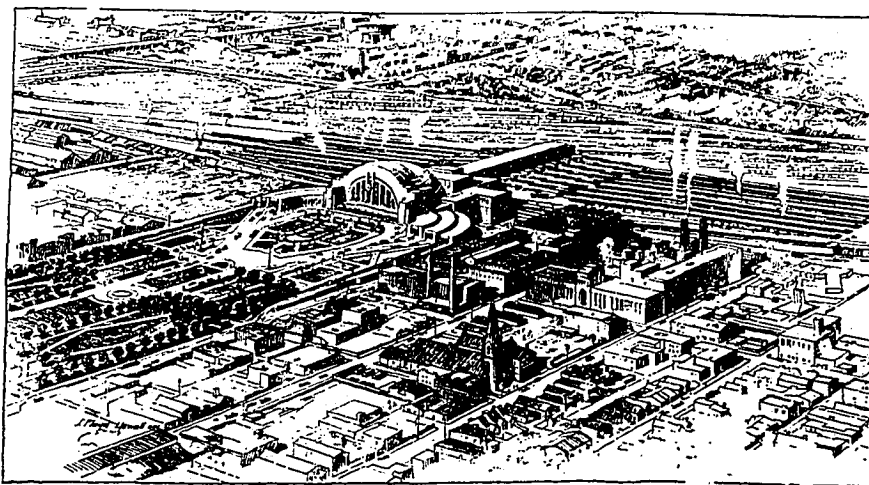
The Cincinnati Union Terminal was the last major train station built in America and "...one of America's most powerful transportation statements. ...It is the Cathedral statement of American railroading, finished just in time to preside over the funeral of the Iron Horse."¹³ By 1963, in its thirty-first year, only 49 trains used it daily.¹⁴ In 1964, 24.9 million remained of the bonded debt and the railroads were taking a six million dollar a year loss on it.¹⁵ In 1972 only two trains a day used the station. Today its worth is definitely not in the economic arena. It has never been an economic success. Its value to Cincinnati has developed in a totally different direction.

The Cincinnati Union Terminal stands in 1972 as an historic and artistic monument (Plate 2). It represents the world of its day in the same terms as the Cathedrals of Europe describe the life and times of the men who built them and the city that surrounded them. The architectural style that was common to the twenties and thirties, now being called by art historians "Art Deco", is here uniquely manifested. It is evident in the huge arch with its facade of Indiana limestone terminating in black Minnesota granite which supports the row of doors under the sheltering canopy. The 14 foot diameter clock on the facade (Plate 3), the frosted glass with aluminum frames, the stepped motif traced in stone on each side of the monumental arch, the fountain cascading down the steps in front of the plaza, the use of tons of steel and poured concrete in the main construction, the landscaped park which descends slowly from the facade to a total length of 1,400 feet, 500 feet in width,¹⁶ --these all proclaim what was described as "modern" at that time--both in use of material and in the motifs presented in the design.

In order to grasp how the Union Terminal represents the artistic taste and average consciousness of its day, it is necessary to examine the work of two of the important decorators who developed the interior motifs. These men, Winold Reiss and Pierre Bourdelle, emerge as major decorators whose contribution helps one understand the Art Deco style of the building.

Notes for Chapter 1

- 1 Duane Wittkamper, Cincinnati Union Terminal, (1970).
p. 3.
- 2 These and the following facts are taken from the pamphlet The Cincinnati Union Terminal, compiled by the Norfolk and Western Railroad and distributed by the Cincinnati Union Terminal.
- 3 8,250,000 bricks, the same color as that of the Indiana limestone used to face the front were used and 45,421 tons of steel went into bridge and building construction.
- 4 Some idea of this height is realized if one considers that a ten story building could sit under the dome of the rotunda.
- 5 John A. Droege, Passenger Terminals and Trains, (New York, 1916), 3rd ed. (New York, 1969), p. 12.
- 6 Carrol Meeks, The Railroad Station, (Connecticut, 1956), p. 156.
- 7 The American Heritage History of the 20's and 30's, ed. Ralph K. Andrist (editor-in-charge) (New York, 1970) p. 46-7 & 311-12.
- 8 Actually the Terminal undoubtedly eased the pains of the depression for Cincinnati, at least during the years it was being built. The bonds with which it was financed were all sold, putting banked money into circulation, and thousands of workers had steady jobs for more than three years. Millions of dollars were poured into the city that would not have been here otherwise.
- 9 Droege, op. cit., Introduction by George W. Hilton.
- 10 Ibid., Introduction.
- 11 Ibid., Introduction.
- 12 Ibid., Introduction.
13. Cincinnati Enquirer, May 31, 1970, Living Home and Leisure Section.
- 24 Cincinnati Enquirer, March 15, 1963.
- 15 Cincinnati Enquirer, June 28, 1964
- 16 Cincinnati Post, February, 1933, p. 13.



Courtesy Fellheimer & Wagner, architects

CINCINNATI'S NEW MILL CREEK VALLEY

Plate 1

Fellheimer and Wagner, Architects

Cincinnati Union Terminal

1933

Photo courtesy of Fellheimer and Wagner

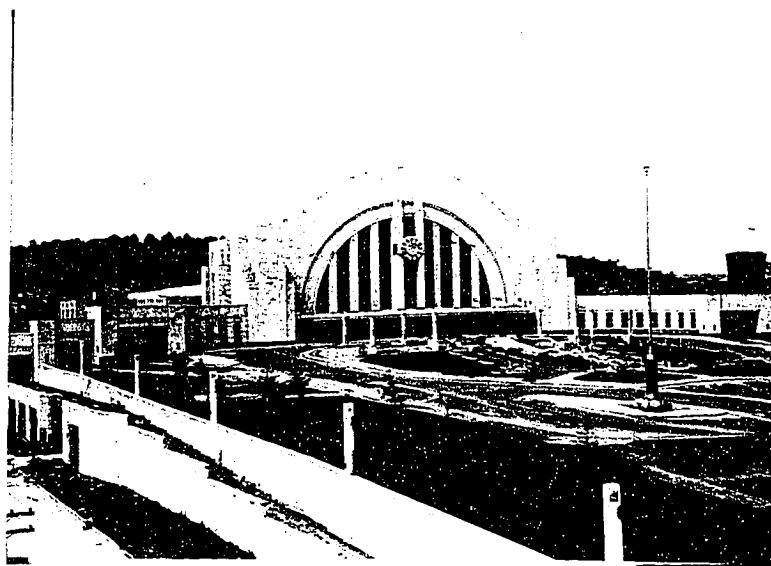


Plate 2
Fellheimer and Wagner, Architects
Cincinnati Union Terminal
1933
Photo from private files of
Winold Reiss

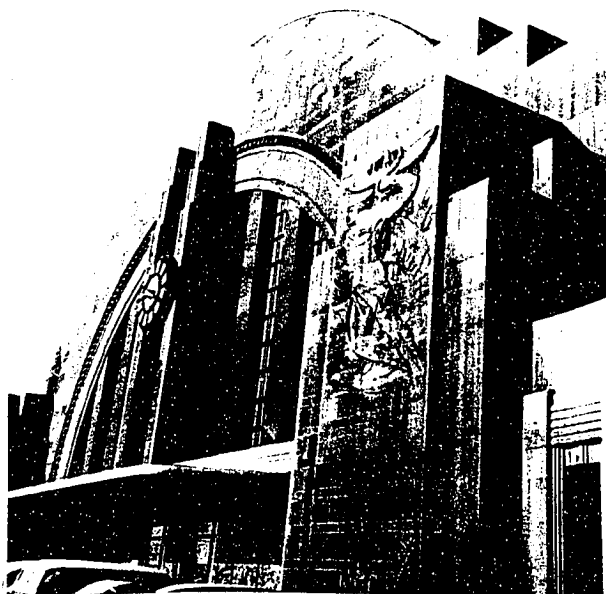


Plate 3
Fellheimer and Wagner,
Architects
Cincinnati Union Terminal
1933
Photo courtesy of Norfolk and
Western Railroad

Chapter 2

Winold Reiss

I

Winold Reiss (pronounced Vēnold Rice), one of the main decorators at the Union Terminal, was born in Karlsruhe, Germany¹ on September 16, 1886,² (Plate 4). He was the son of Fritz Reiss, who was a well known landscape and portrait painter of the Black Forest region.³ From the age of six he was an art pupil of his father. He was trained in craft arts and industrial design at the Royal Academy of Fine Art in Munich where he studied under Franz von Stuck. Julius Diez was his painting teacher at the Kunstgewerbe Schule, Munich.⁴ These men were called by Winold "...the early leaders of Modern Art and Design in Europe,"⁵ and their influence was one of the two strong elements in the early development of this talented immigrant from Germany.⁶

The second compelling force in his life was his childhood enchantment with the legends and myths of the American Indian. John Ewers, in the magazine Montana, says, "As a boy his interest in American Indians was aroused through reading the novels of James Fenimore Cooper and the works of the Romantic German writer, Karl May. Doubtless, too, he saw the published reproductions of the exquisite portraits of Indians drawn by the Swiss artist, Karl Boder."⁷ Winold's father, Fritz Reiss, who was well known for his oil studies of the peasants of the Black Forest, was undoubtedly another dominant factor in the education of his son. The drawing

and painting skills Winold learned from his father became valuable tools in the fulfillment of the young man's dreams. In the autumn of 1913, at the age of 27, Winold's dream came true. He arrived in America with the express purpose of studying the culture and art as well as painting the portraits of his beloved American Indian. Frank Linderman observes that these "romantic imaginings" of Winold "were tempered by an artistic training which demanded accurate observation of character."⁸

There were two main tendencies in Winold Reiss: one toward representational form which developed from his father's disciplined art training and which he applied to the project of portraying the American Indian and the other racial types, and another toward the modern, decorative, abstract form employing the use of brilliant colors in flat areas, (learned through his formal art training), which he used in his work with interior decorating and commercial designing. This dichotomy (one element traditional, one modern) presumably helped bring about the fact that he was the one chosen to decorate the major part of the Cincinnati Union Terminal. The pride of Cincinnati--a civic pride and that made them feel that they had to have a "modern" terminal--plus the fact that Cincinnati was then, and still is, a basically conservative community--were elements that created a demand for a man like Winold Reiss. It can also be noted that Cincinnati was populated by a large number of German

people and this would supply a natural prejudice for a German artist. There are several other tangible factors also worthy of discussion. These factors--Winold's established professional relationship with the Great Northern Railroad, and his equally well accepted reputation as a mural painter contributed to the establishment of his artistic position in Cincinnati.

II

In the autumn of 1913, when at the age of twenty-seven, Winold finally arrived in New York, he found to his chagrin that the Indians he sought were still three thousand miles away. M. D. C. Crawford in an article in Arts and Decoration reports: "At that time he assumed the Indians lived on farms between our great cities in much the same way that peasants lived in Europe."⁹ Ms. Crawford worked at the American Museum of Natural History and made the acquaintance of Mr. Ress the day he applied for the use of the Indian costumes housed there. Apparently Winold discovered his first Indian on an elevated train in Manhattan. This Indian matched nothing in Winold's vision except for the bare fact that he was a full-blooded Blackfoot brave named "Yellow Elk." He had recently been discharged from a circus and had spent his days and nights in the same clothes, with his nutritional needs being met erratically. "The burden of the white man's civilization

was heavy upon him."¹⁰ So Winold recognized from the beginning the plight of the American Indian, their social condition, and their problems. The story continues;

We dressed him in the war bonnet and beaded shirt of Flaming Cloud, the not unworthy lieutenant of the great Sitting Bull, once the terror of the Plains. The change was instantaneous. Gone was the slouching gait, the hang-dog look, the dumb suffering; Yellow Elk, the discharged circus rider, familiar of the grog shop and the gutter, vanished. In his place there strode a man and a warrior, resplendent in color, filling the dim halls of the museum with dignity and poise. Hour after hour, day after day, Reiss drew from this model. The industry of the artist and the patience of the model were alike incredible. But good food, unlimited cigarettes and steady pay aroused in Yellow Elk contending emotions. And just as the work came to that critical place where the sketch becomes a picture, the old wanderlust seized the son of the plains, and the servant of John Barleycorn. And Yellow Elk deserted the artistic life of New York for atmosphere more congenial.¹¹

It was at the American Museum of Natural History, a contact that the incident with Yellow Elk brought about, that Winold Reiss began his study of a subject which reinforced his modern decorative art tendencies and remained a topic of great interest to him for the remainder of his life. This subject was the art of the North American Indian. In 1939 Ms. Crawford wrote an article about Winold Reiss and a book he had just published in cooperation with Albert C. Schweitzer.¹² She recalled that "primitive design, of all types, profoundly interested him" and he "revelled" among the great Indian collections of the American Museum of Natural History with "constantly increasing enthusiasm."¹³

III

Winold Reiss spent six years in New York before he was financially able to make a trip to the western part of the United States in order to realize the dream of recording the American Indian. During these six years his tendency toward the modern decorative art of his formal training in Munich was reinforced. He found New Yorkers almost totally unaware of the new art that had already become such a vital force in his native Germany. The story of his attempt to bring together New York artists who were aware of the modern movement and to educate the American public as to its decorative advantages, is best told in a unique series of magazines called The Modern Art Collector, edited and published by Reiss and others between 1915 and 1919. Mr. Reiss tells about this magazine in his own words in a letter found in his private files:

The magazine "The Modern Art Collector" was founded by Mr. O. W. Wentz and myself for the purpose of showing the American public the creations of a few modern artists then living in New York. The policy of the magazine was to cover the entire field of fine and applied art which was in such a high state of development in Europe, especially in Austria and Germany. It seemed at that time when there was such little interest in modern design in America, to be a gigantic and hopeless undertaking but once the first issue came out a surprising interest was shown from all sides. It seems unbelievable that before the publication of this magazine no printing concern here could reproduce bright colors. We were fortunate, however, to secure the help and interest of the Stockinger Photo Engraving Company whose

head had just come to America and was trained in fine color printing in Vienna. The first issue, I dare say, revolutionized American printing. After the first issue a number of artists who also struggled with introducing modern design, got in touch with us. I name a few of them: Ilonka Karaz, Bertram Hartman, Jacob Asanger, Hans Flate, Carl Link, E. H. and G. G. Aschermann, Merville Phillips, L. N. Britten and others.¹⁴

The advertisements in this magazine establish the fact that Winold Reiss had, in 1915, a thriving Art School called the "Winold Reiss School" at 96 Fifth Avenue, New York, which was dedicated to the teachings of the modern art forms Winold had brought from Europe.

The Modern Art Collector presents valuable insights into Winold's European training. In a lecture delivered to the Art Student's League in New York and reported in the Modern Art Collector of 1915, Winold describes the influence of the modern poster on the contemporary artist.¹⁵ He says, "The idea of the modern poster originated in England about twenty years ago," with the brothers Beggarstaff. This would have been about 1895. These brothers, according to Winold were "the first who got a brighter, more artistic effect with two or three colors, than ever before seemed possible." Winold continues:

But neither in England nor in France, where this new idea was taken up by a few artists, could it grow and develop to its full capacity. It had to come to Germany to find the right ground, and it came there just at the right time when the new movement had begun in the Arts and Crafts. ...Why would this new idea spread so quickly in Germany, will be the question?¹⁶

The answer to this Winold thinks he found in the fact that the old masters of the German school--and here he mentions Durer--had a flat color effect when compared to the Italian school which "blended form and color so wonderfully and softly in their works of art." So it was a "coming back of the old art in a new way."¹⁷ (Winold, in his story of the history of the poster is displaying a national prejudice, especially when he underplays the role Frenchmen played in the development of the poster). Winold discussed the idea that German artists gain artistic independence by influencing and controlling their customer and the craftsmen who reproduced the original design.

In his analysis Winold discussed the shaping of the modern German decorative artist. He noted how he himself was very much influenced by an advertisement for a sporting goods house, done in red, orange, black and grey by a German poster artist who was earlier an architect, Ludwig Hohlwein. "There was a time in Munich when you saw nothing else than 'Junge Hohlweinchen'--'Baby Hohlweins.'" Although Winold saw the tremendous influence for good by this artist he saw no justification for these imitators.

Winold also spoke about his own teacher--Julius Diez. "Only with the coming of Julius Diez as a teacher of the poster class in the Munich Kunstgewerbeschule" did a group of really original and inventive poster artists come into existence. Winold states that the "master" who taught Julius was Franz von Stuck. Julius made posters for "biscuit fac-

tories and piano houses, and created at the same time designs for mural paintings and mosaics."¹⁸ From Julius, Winold learned that "No good artist is ashamed to do something because it is used as a commercial aid. The artist's field is not limited." The education Von Stuck and Diez gave to their pupils said " ...do everything but do it well." Winold believed that "only this education on unlimited ground could bring development and value to Modern Decorative Art."¹⁹

Through the illustrations and articles from this magazine one can see the source of three modern elements displayed in Winold's work at the Cincinnati Union Terminal: first, his sense of color, second, his love of the decorative element, and third, his ability to see any subject as a model for a work of art. Here we see also what was probably his first contact with the art of mosaics.

This same issue of the Modern Art Collector, (1915), also gives us a concise and accurate definition of exactly what the founders of the magazine meant by "Modern Decorative Art." By this term they meant "a form or series of forms, a certain feeling--this feeling they call decorative. The feeling expresses itself through strong lines and broad colors." These men found that there were misunderstandings arising from the fact that this term was interpreted in different ways. They tried to clear up the matter with this explanation:

Sometimes the colors are very bold, even crude and hard in combination. Sometimes they are soft and harmonious, but always the same quality runs through all; the general effect is big, broad, and simple--the bigger and simpler the effect, the more decorative the art.

...The modern artist has changed the meaning of the word, in as much as he applies it to such a form or forms only, which are the expression of the feeling which he calls decorative. Therefore for him the figure of a Christ (in a glass window) or (a) floral design (running around a teacup) could be decorative or not, depending on the feeling they express. This change in the sense of the word decorative has been the cause of much misunderstanding amongst those who do not know that the word decorative used in the modern sense has to a great extent modified its meaning.²⁰

There are others, say these editors, who are:

...under the impression that modern decorative art is a question simply of the outer husk, in other words of the "technique" with which the subject is treated. It is not. Whether the subject is treated with the large expanses of flat color technique generally known as the German Poster style, or with much detailed work, matters not. What matters, is the broad and simple feeling which finds its expression in the general effect. If there are many details, they must be subordinated to the effect in such a way that they do not weaken or disturb it.

The M. A. C. will give examples of work done in the modern decorative spirit, which will, it is hoped by the Publisher and the contributing artist, give a clear and definite idea to those interested, of what is meant by the expression--MODERN DECORATIVE ART.²¹

IV

In the winter of 1919-20 Winold Reiss interrupted his work in New York for he had saved enough money to make his first trip westward, to visit the Blackfoot tribe in Montana. They were impressed by the distance he had traveled to paint them but were reluctant at first to pose for the artist. Eventually he made friends in the tribe and from this group secured a number of models. Within two weeks Reiss had done thirty-five studies in pastel and tempera. The Indians, amazed at his industry and charmed by his portraits, initiated him into their tribe and named him after an animal known to be a hard worker, "Beaver Child." From Montana, Winold continued his trip through Colorado, New Mexico and Mexico. Here he found Indians of a different type, descendants of those who fought against the Spanish conquest. The New York Evening Post of March 13, 1920, briefly reported his return from the west and the opening of the first New York exhibition of his Indian portraits. Once back in New York, Reiss continued his interior decorating work and his private art school.²²

It was not until 1927 that he again visited the Blackfeet, staying for three months. The changes which had taken place on the reservation since his last visit were overwhelming. More than half of the old people had died.

was impelled anew to the task he had so far just envisioned, of creating a pictorial epic of the North American Indian which would preserve the distinctive characteristics of these fast vanishing tribes.²³

Winold brought to this project his unusual and paradoxical combination of talents--his intense interest in racial type and his unfailing eye for the decorative aspects of his subjects. Frequently three stylistic approaches appeared in one work. The face and hands were always well modeled and three dimensional, the picturesque costume was painted in a flatter, plainer, more decorative manner, and then the background was done quite simply, with strong geometric lines. The full length portrait of Mike Little Dog (Plate 5) is a good example of his method. All of these qualities are found in various images within the Cincinnati Union Terminal.

During the summers of 1927 and 1928 Winold did about eighty paintings of Indians which were purchased by Louis W. Hill, son of the founder of the Great Northern Railway. This was Reiss's first contact with the railroads. The professional alliance continued for many years, starting with this group of Indian portraits, continuing with his work at the Cincinnati Union Terminal, and not ending until well past his death. This last contract was for a large full-color reproduction of one of Reiss's Indians which was used by the Great Northern Railway for its annual calendar. These reproductions are now collectors' items.

Winold's reputation as a mural painter was a contributing factor to his having been chosen as a main artist in decorating the Cincinnati Union Terminal. This reputation began with Winold's association with Otto Baumgarten, a restaurant and hotel expert, who was Vice-president of the Restaurateurs of America, and a pioneer in the development of the "finer type of modern restaurant." He established the Crillon, Voisin, and Elysee Restaurants.²⁴ He was also a member of the staff of the Winold Reiss Studios, a decorating firm established by Reiss in New York. Winold decorated the Crillon Restaurant in New York, in 1919. A photograph of this restaurant (Plate 6) was labeled on the back, "Prismatic Room, Crillon, all colors of prism." Winold claimed it as the first modern restaurant in America. It is definitely in the Art Deco style and according to one magazine reviewer "created quite a stir in the dove-cotes."²⁵ In Winold's personal file was found a typed manuscript marked "for 'The Restaurant Man.'" This presents Winold's personal account of the advent of his "first modern restaurant" in New York:

In 1919, a New York Restaurateur approached me with the wish to design a restaurant for him which would have none of the earmarks of the then conventional restaurant. I jumped at this opportunity with all my enthusiasm and created a scheme which was based on emerald green, ultramarine blue and chinese red. When I started to apply my colors, the landlord rushed to the restaurant owner and told him he did not

allow "such crazy Greenwich Village" decorations in his house. "My house is a dignified place and I want only a conservative scheme used for decoration." Mr. Baumgarten, the restaurateur, replied that he rented the premises and therefore could have them decorated in a fashion that pleased him. When the decoration was completed, the landlord at first did not patronize the restaurant but later became one of its stoutest admirers. A few years later, I received a call from this landlord inviting me to join a group of modern decorators for the purpose of showing modern interiors to the public.²⁶

Many mural commissions followed this first successful endeavor.²⁷ The list is too long to give here although it is relevant to mention the mural Winold did in the Card Room of the "Tavern" in Chicago since it shows how he had already handled one of the themes he used in an industrial panel in the concourse of the Cincinnati Union Terminal. The panel in Cincinnati depicted the Playing Card Industry, (see Plate 56). The theme of the Card Room of the "Tavern" (a men's club) was also that of "playing cards," (Plate 7). This room and the main lounge in the same club (Plate 8) were shown in the New York Herald Tribune of Sunday, December 16, 1928, and were named as "the first men's club in Chicago to be decorated in this (modern) style."

In 1933, after Reiss had finished the mosaic murals for the Cincinnati Union Terminal, he was appointed Associate Professor of Mural Paintings at the New York University College of Fine Arts.²⁸ In a release from New York University for

August 19, 1933, it was announced that "Professor Reiss will introduce several new elements into the teaching of mural painting, not the least of which will be diplomacy and tact..." Reiss was also quoted as saying:

Mural painters should keep in mind that, after all, it is the other fellow who owns the wall. Sometimes the owner of the wall has some very definite ideas of what he wants or what he does not want. It is not the artist's function to be arbitrary. If the owner's ideas are not artistic or in keeping with the space and location of the proposed mural, the painter should try to bring him around to an aesthetic viewpoint by indirection. Sometimes this can be accomplished in such a manner that the owner will not be aware that his ideas have been changed.²⁹

This statement is very interesting in view of the fact that there are many signs of "patron-control" in Reiss's work at the Cincinnati Union Terminal--a definite design control concerning subject matter and perhaps some patron domination in the matter of style as well. The next chapter will explore this work and seek answers to this and other questions.

Notes for Chapter 2

- 1 Who's Who in America, vol. IV, 1940-47, p.383.
- 2 Ibid., vol. I, 1936-37, p. 350.
- 3 Winold never forgot the Black Forest. In 1938 he bought a farm outside the town of Philmont, New York. His son, Tjark Reiss disclosed that he chose this part of the country because it resembled the Black Forest region in his German homeland. From an interview with Tjark on January 6, 1972.
- 4 American Art Annual, vol. xxx, 1933, p. 679.
- 5 From a biographical resume drawn up by Winold Reiss and found in his personal files.
- 6 Von Stuck and Diez are not treated as major painters in current Art History literature. Perhaps they need investigation.
- 7 John C. Ewers, "Winold Reiss, his portraits and proteges," Montana, the magazine of Western History, vol. XXI, number three, Summer, 1971, p. 44-55.
- 8 Frank B. Linderman, Blackfeet Indians, pictures by Winold Reiss, (St. Paul, Minn., 1935), p.66.
- 9 M. D. C. Crawford, "Draughtmanship and Racial Types, Mexican Character Studies by Winold Reiss," Arts and Decoration, May, 1921, p. 28.
- 10 Ibid., p. 28.
- 11 Ibid., p. 29. An article by Miss Crawford in Women's Wear Daily, Monday, February 6, 1939, finishes the story of Yellow Elk; "Years afterwards, when Reiss had become known all over the world for his Indian paintings, he met 'Yellow Elk' on the Dakota reservation, now a substantial citizen of this great nation and a proud and frequent father."
- 12 Winold Reiss and Albert Schweizer, You Can Design, (John G. Kidd & Son Inc., Cincinnati, 1939).
- 13 Crawford, op. cit., "Reiss-Schweizer Opus Should Enrich Design for Living," Women's Wear Daily, Monday, February 6, 1939.

14 This letter was to Walter L. Creese, 63 Lindall St., Danvers, Massachusetts, and was dated August 8, 1949. Mr. Creese's letter to Winold inquired about the magazine in relation to a thesis he was writing on European influence on art in America between 1913 and 1930. In his research he had read that the M A C was an early attempt to introduce advanced design.

15 Winold Reiss, "The Modern German Poster," Modern Art Collector, 1915. The bound copies of these magazines are available at the Cincinnati Public Library. They are in the card index under M A C.

16 Ibid., 1915 issue.

17 Ibid., 1915 issue.

18 Ibid., 1915 issue.

19 Ibid., 1915 issue.

20 Ibid., 1915 issue.

21 Ibid., This magazine is predominantly reproductions of artistic productions of the day. Commercial art and Fine Art were presented together at first but presumably there were many complaints so that they were separated into different issues. There were also copies of student art. Winold Reiss did very many illustrations for this magazine and it is probably one of the best sources of his work, in color, (aside from his work with Indians, Blacks and other racial types) that is, at present, available.

22 Ewers, op. cit., p. 51.

23 Ibid., p. 51. Fifty of these paintings of members of Canadian and Montana tribes were exhibited in a one-man show entitled "American Indian Portraits", which opened at the Belmanson Galleries in New York on April 14, 1928. Ewers reports that "Thereafter, Reiss's trips to the Blackfoot country became more frequent. Through widely-distributed color reproductions of his works, as well as numerous exhibitions of the originals, Winold Reiss became well-known in this country and abroad as a portrayer of Indians. Over sixty of his portraits were displayed in Vienna, Budapest, Prague, and Berlin during 1936-37 ... Since the death of Winold Reiss exhibitions of his Indian portraits have been presented in several European countries in cooperation with the United States Information Agency." Ewers also records on page 52 of this article, "Winold Reiss was proud of his long and close association with the Blackfeet. After his

death in 1953, his ashes were scattered over the Blackfoot Reservation by his Indian friends.

24 From the private files of Winold Reiss.

25 Margaret Breuning, "Tendencies in Mural Decoration." International Studio, December, 1925, p. 177.

26 From Winold Reiss's personal files.

27 Besides the Crillon Restaurant and the Tavern in Chicago, Reiss had completed the following commissions (a partial list taken from his private files):

Appollos Theatre

South Sea Island Ballroom of the Hotel Sherman in Chicago

The restaurants Robert, Bonaparte, Rumpelmeyer and Caprice in New York City.

Hotel St. George in Brooklyn, the Ballroom, Banquet rooms, cafeteria and roof garden.

And in the Tavern Club in Chicago, the Lobby, Game Rooms, Lounge, Solarium and Restaurant.

28 New York University, Washington Square, New York.

29 This bulletin found in Winold Reiss's personal files.



Plate 4
Winold Reiss
Self Portrait
1932 or before
Photo from American
Magazine, January,
1932



MIKE LITTLE DOG BLACKFEET INDIAN GLACIER NATIONAL PARK

Plate 5
 Winold Reiss
Mike Little Dog
 1927
 From Catalogue of Winold
 Reiss Exhibition at The
 Belmaison Galleries,
 New York, 1928



Plate 6
Winold Reiss, Decorator
Crillon Restaurant, N. Y.
1919
Photo from private files of
Winold Reiss



THE CARD ROOM of the Tavern, Chicago's unusual men's club.
The walls are black and ivory and the furniture in green and black.

Plate 7
Winold Reiss, Decorator
Tavern, Chicago
1928
Photo from New York
Herald Tribune, Dec. 16,
1928



IN THE MODERN MANNER. The main lounge in the Tavern, the first men's club in Chicago to be decorated in this style. It is the work of Winold Reiss, the well known painter of Indian life.

Plate 8
Winold Reiss
Tavern Lounge, Chicago
1928
Photo from New York Herald
Tribune, December, 1928

Chapter 3
The Mosaics of Winold Reiss
at the
Cincinnati Union Terminal

As the machine age thrust its reality with growing insistence on men, the artists working in the Modern form of the Art Deco style experienced a dilemma developing from the contrast of the Beaux-Arts tradition of exquisite and refined handmade shapes with the machine produced object. With murals, however, since a mural is produced only once, the struggle was between the idea of permanence and the demand for economy. This conflict is present in the story of Winold Reiss's mosaics in Cincinnati, which are found in situ inside the rotunda, in the checking lobby between the rotunda and the concourse, and in the main train concourse itself.

Winold's in-depth appreciation of the primitive art of the American Indian and his youthful travels and studies in Italy gave him the background and incentives he needed to produce art forms in mosaic. The technique he used was called "silhouette mosaic." In this type of mural the background was made of colored mortar or plaster and the main part of the design was done in tesserae. The finished mosaic is easily rescued from years of city dirt by scrubbing the mosaic part and grinding some of the plaster off the background, as the color here goes all the way to the supporting structure of the mosaic.

The Times Star of March 3, 1933, in an article by Cherry

Greve, tells about the exhibit at the Cincinnati Art Museum of "the original drawings and color sketches for the mosaics by Winold Reiss."¹ She gives the account of the procedure Winold used:

First, of course, it was necessary for Winold Reiss to make a thorough study of the historical background of Cincinnati, and of the various industries to be represented in the completed work. The first step in the actual creation of these murals were the small color sketches giving only an approximate idea of the composition and color. These small sketches were then measured off in small squares to aid in the process of enlarging the various scenes. For the completed paintings, measuring the exact size of the great mosaic murals, many finished studies of the details were required.

Some of these are in black and white, others in chalk and still more in color. Using the completed paintings as a guide, the Ravenna mosaic company installed exact reproductions of the artist's work in plaster and venetian glass mosaic. Of course, not all of the innumerable sketches and finished paintings are on exhibition at the Cincinnati Art Museum, but enough are shown to illustrate the development of this tremendous undertaking.

Miss Greve mentions "a finished mosaic slab of an Indian, not one of the figures used in the terminal, but closely resembling several and executed in the exact technique found in the terminal murals." She is unaware, it seems, of the significance of this "mosaic slab." Tjark Reiss, Winold's son, explained it was the work Reiss sent to Cincinnati in order to convince the architects, the railroads and

the city that this, and not the oil on canvas that they requested, was the technique that should be used for the murals.² The subject of this mosaic is a brave called "Mike Little Dog," (Plate 9). The source of this mosaic is the painting done in 1927 and exhibited in the Belmanson Galleries on April 14, 1928, (see Plate 5).³ Little Dog was a chief of the Piegan branch of the Blackfeet Indians, and it was he who volunteered first information of the existence of famed Marias Pass, affording the Great Northern Railroad the lowest and straightest route from the vast plains to Puget Sound and the Columbia River Country.⁴ The size of this mosaic, according to Tjark's testimony is five feet by five feet.

When the Cincinnati authorities protested to Winold Reiss on the grounds that they could not afford the added expense, although they were thoroughly sold on the mosaic idea, Winold offered to deduct from his own fee the difference in cost between the designs crafted in mosaic in Ravenna, Italy and the designs done in oil on canvas.⁵ Since Winold's files show that due to an erratic income, complicated by alimony payments, he was often in a tight financial situation, this offer was obviously a great personal sacrifice.

Of the numerous preliminary sketches mentioned by Miss Greve as being displayed at the Cincinnati Art Museum in

1933, eight have been located among the effects of the now deceased Winold Reiss (he died in 1953). These include, first, two studies of the engineer (Plates 10 and 11), who has been identified in several newspaper articles as John Lester, the oldest living locomotive engineer operating out of Cincinnati terminals.⁶ The third figure study is of a workman lifting a steel girder (Plate 12). Tjark Reiss posed for this pastel drawing and he remembers the difficulty he had in maintaining the position. Unfortunately this sketch was not used. A fourth sketch of a workman sitting on a steel girder with a lunch box on his lap (Plate 13) was also not used. The fifth sketch, of an older man with a pick over his shoulder (Plate 14) and the sixth one of a little boy (Plate 15) whom Tjark identified as a member of the Baumgarten family of Woodstock, New York, were both used in the north mosaic in the rotunda--the man, the seventh figure from the right and the boy the fourth figure from the right, (Plate 23). The full-length figure of the engineer can also be located in the finished mural--as the third figure from the right in the south mosaic in the rotunda (Plate 21). The seventh sketch (Plate 16) is a study of hands in different positions. The eighth preliminary sketch found (Plate 53) can be matched with one of the figures in the second panel on the left in the main train concourse. This panel pictures the drug and chemical industry of Cincinnati and

will be discussed later. Two negatives were also found; one for the preliminary sketch of the man with the scythe, (Plate 17) who is the sixth figure from the right in the north mosaic of the rotunda (Plate 23), the other a beautiful drawing in white chalk of the head of the trapper (Plate 18), (the first right-hand figure in the mural on the north wall of the rotunda, Plate 23). The first two Indians of the south panel have also been identified as a painting of two Blackfoot Indians, Spopea and Middle Rider, done earlier by Winold (Plate 19). They are identical with the figures in Plate 20, a detail from the south rotunda mural. A newspaper article from 1933⁷ further identifies the figures in the rotunda mosaics; "the Negro with the shovel and the one lifting a heavy sack (third and fourth figure from left in north panel--Plate 23) were modeled after workmen on the terminal job. The steamboat captain (standing to the left of the black men) was found in an old sailors home in New York."⁸

The rotunda mosaics we have been discussing are the two monumental murals that confront the traveler as he enters the main portal of the terminal (Plate 21). In the circular space of the huge rotunda (a ten story building would fit under the half dome), the north and south curves of the wall are each occupied by a mosaic twenty-five feet high and one hundred and five feet long.⁹ The foreground figures alone are twelve feet in height.¹⁰

The background area of these two mosaic murals are an artistic expression in the purest Art Deco form, (see details of the south mural in Plates 25 to 27). The color areas are large, very flat and two-dimensional with no modeling. The theme of the background surface of the south mural is transportation, beginning with the dog and horse sled, proceeding to the prairie schooner of the pioneer drawn by oxen, then to an early, woodburning railroad locomotive and passenger train and ending with a modern locomotive (circa 1933). A city boat harbor is included below and an airplane and zeppelin hover above the high towers of the city. The background of the north mural combines the history of Cincinnati with the story of its transportation and commercial growth. From right to left can be seen the first log cabin, the first settlement--Fort Washington--and finally the 1933 Cincinnati with its imposing skyline. The river transportation that had been so vital to Cincinnati life is traced from the raft to the early river steamer to the famous Island Queen and Tom Green paddle boats. The foreground figures are compliments to these symbolic forms; the Indian appears in front of the representation of his form of transportation, the pioneer is before the covered wagon, the railroad workers before the trains, the steel workers before the city, the river captain before the paddle boats, the farm family stands before symbolic fields, the soldier before the fort,

the trapper before the log cabin. These figures, in contrast to the modern art form used in a symbolic manner in the background, are modeled in traditional style and are realistic enough to be easily recognizable portraits of the people who modeled for them.

It is interesting to compare just the background area of these two murals with another mural which Winold completed in 1930,¹¹ (see Plate 24). Here, as in the Cincinnati Union Terminal rotunda, the theme is transportation. It is handled in the same symbolic way, with the same broad, flat, two-dimensional treatment; the same motifs for cloud and smoke are used. All subject matter is reduced from reality to pure design, which in the process somehow gives a fresh dimension, a new depth of understanding, to the original reality. Plate 24 represents a direct, individual statement by Winold Reiss on the theme of transportation. The Cincinnati Union Terminal rotunda mosaics represent the expression of Winold Reiss working in compliance with demands made on him by his patrons. These demands, however, did not represent mandates alien to him, since he was accustomed to combining the modeled representative style with the decorative-symbolic as early as 1927, (see Mike Little Dog, Plate 5 and text on page 31).

II

The Times Star of December 12, 1933 reported that Winold Reiss used a professional model named Iorne Kincaid for eighteen figures in the murals. Kincaid is listed as having posed as a pioneer, an Indian, and as a steel worker and the article states that "his figure appears in a number of industrial panels." I can accept this as an accurate statement only if the Indian is excluded. Winold Reiss, by this time, had painted hundreds of Indians and was always willing to travel many miles in uncomfortable weather to procure an authentic model. So we can safely assume that the model for the one unidentified Indian was a real Indian.¹²

To make an approximate guess at exactly which figures Kincaid posed for, it will be necessary to eliminate all the figures for which we have found definite photographs. The photograph, accurate and easy to adapt to painting with mosaic tesserae, actually was the source Winold used to authenticate his industrial panels.¹³ Winold took or had taken (I have found no evidence that he was a photographer) pictures of many scenes from each company in greater Cincinnati whose industry was to be represented--fifteen in all.¹⁴ The photograph was the first step he used in constructing many images and designs.

The first mosaic in two narrow panels on the east wall of the concourse (Plate 28) are of Rookwood Pottery (Plates 30 and

31). This local industry was, by the 1930's, known world-wide and along with the Art Museum, Symphony orchestra, Summer Opera and May Festival, was one of the artistic prides of the city of Cincinnati.¹⁵ The first source photograph (Plate 29), compared to the mosaic itself (Plate 30--as you face the east wall this mosaic is on the left) shows a rearrangement of the position of the worker and also of other elements in order to arrive at a more artistic expression. Only a portion of the photo is used. In the second Rookwood panel (Plate 31) again only a portion of the source photo (Plate 32) is used, but the stance of the artisan is exact and so is the likeness. These first two panels were obviously given a position of immense importance in the history of art and industry presented in the train concourse.

Proceeding down the length of the concourse, the first mosaic on the right wall (as you face the west) presents in "silhouette mosaic"¹⁶ the piano industry, which in Cincinnati was the Baldwin Piano Company.¹⁷ Comparing the photo (Plate 34) with the mosaic (Plate 33) we see the mosaic is an exact reproduction of the photographic image. The swing of the piano part on the workbench counterbalances the line of the one on the floor. As the eye mounts the wooden piece standing on end it is swung back into the picture by the open window and so on up with the pipe which leads to the finished piano parts hanging on the wall and back to the workmen. Thus Reiss realized from his photographic source the

decorative qualities he was searching for in the mosaic. Further he was able to transfer and maintain with accurate realism the men from the photograph to his completed mosaic. In the newspaper articles of the time this fact--the likeness of the men in the mosaics to particular Cincinnati workmen--was a personal note greatly appreciated by the people of the city. However there were only a few people who knew how Reiss had arrived at this combination of realism within a decorative format.

Continuing on the right wall the next mosaic (Plate 36) is radio broadcasting and manufacturing. Cincinnati contained at that time the most powerful broadcasting station then in existence. Crosley was the name of the manufacturer of radio sets and the Crosley Broadcasting Company was one of the nation's largest broadcasting outlets.¹⁸ The source photograph, (Plate 35), for this mosaic shows the radio technician and his panel of controls. The figure of the man and parts of the panel are used in the left side of the mosaic design. The man then at the piano could have been posed by Iorne Kincaid--or come from a still missing photo source.

The next mural (Plate 37), pictures the Philip Carey Company, a producer of asphalt shingles and home sidings.¹⁹ The photograph we have (Plate 38), has been cut off on the right side, as Reiss adapted it for the mural design, presumably in order to take full advantage of the two-dimensional pattern formed by the huge rolls of material in the back-

ground. Two of the three men in the photograph are used in the mosaic. Winold also included a stack of shingles in the left foreground that was not present in the photo, allowing himself the opportunity of adding decorative geometric forms on diagonals in space.

Leather tanning was one of the city's oldest industries,²⁰ and was depicted on the next panel, (Plate 39). Two photographs of the leather tanning operation, both marked on the back, "American Oak Leather" were found in the personal files of Winold Reiss. Plates 40 and 41 show that the workers are black men. The figure in the finished mosaic, however, is a white man. It is this type of figure that Kincaid could have posed for, and this might be a second mosaic using him as a model. Since no part of either of these photos was used, the source for this mosaic is still a mystery.

The photograph used for the next industrial panel has been found and is shown in Plate 42. The mosaic (Plate 43), is of the operation of an aircraft factory called Aeronca.²¹ Winold has eliminated the indoor background and substituted from his own acute imaginative powers a geometric design that symbolizes Lunken Airport. This was one of the first airports in the country and Cincinnati was very proud of it. The figures and the plane-in-construction shown in the photograph are faithfully reproduced, although the angle of the one wing is slightly altered and all is translated into a modern idiom. The parts and supplies in the left fore-

ground are shifted around to make a better two-dimensional design. This is the one industrial panel, that, when viewed in situ, strikes one sharply with the dichotomy of the two styles Winold was combining. The entire design is so completely modern, that the two realistic figures seem to intrude and violate it.

The printing inks and dyes industry is the subject of the sixth mosaic, (Plate 45), on the right wall. The particular company pictured is the Ault and Wiborg Corporation.²² The top of the photograph, (Plate 44), is eliminated as is the right hand figure of the worker with his hands raised. Except that the wall behind the machine has been simplified to a flat plane broken only by the open end of the pipe suspended from the ceiling, the photograph has otherwise been exactly reproduced. To achieve an interesting design Winold contrasted the round forms of the various sized barrels and drums with the rectilinear forms of the background. The mosaic workman is again a very good likeness of the actual worker in the photograph.

The seventh and last industrial panel on the right wall is well represented in the collection of photographs. There are four pictures of the American Laundry Machine Company²³ workshop and one study of the foreman holding plans. This single figure study and two of the scenes from the workshop are shown in Plates 46, 47 and 48. The photograph that most

closely matches the design of the mosaic, (Plate 49), is seen in Plate 47. There is no photograph of a figure in the stance of the mosaic's right foreground worker. This is the type of figure that Kincaid would have been likely to pose for, so we will assume that this is once again a modeled pose. The other three figures are taken directly from the photograph and possess, as usual, a good likeness to the workmen.

The left hand wall begins with meat packing, which is one of Cincinnati's pioneer industries.²⁴ Meat packing and slaughtering was at that time one of the largest single industries and a great deal of trade was carried on between Cincinnati and the South and Southwest. The mosaic, (Plate 51), rather closely translates the photograph we have of the E. Kahn and Sons Meat Packing Company, (Plate 50). Two indistinguishable figures from the background are excluded in Winold's design and the trough into which the meat is pushed becomes a pattern of strong curved lines which is held in the picture plane by means of the deeply shaded end panel. The light toned lip here swings the eye up to the upper right hand worker and so across the table to the second man and then down to the trough, where we encounter the two-dimensional pattern again.

The next mural (Plate 52) on the left, deals with the chemical companies in Cincinnati. This industry had in 1933 already existed in the area for over a hundred years. If

there were any photographs for this mural, they are either lost or remain unknown. But we do have the beautifully done charcoal sketch mentioned earlier and seen in Plate 53. Surprisingly this is a stereotyped portrayal of "the humble and submissive negro" which is out of keeping with Winold's reputation for an ahead-of-the-times awareness and love of misunderstood American minorities.²⁵ Perhaps this figure was adapted directly from a photograph, as Winold was pressured by the demands of his patrons for a good likeness of each worker. By contrast, the two black men in the rotunda's right hand mural (see Plate 23), the third and fourth figures from the right, are proud and self-sufficient men. Since the white coated figure in this mosaic does not bear the athletic physique possessed by Iorne Kincaid, whose profession was dancing, perhaps it represents another actual chemical plant worker.

The third mosaic mural, (Plate 56), is a unique combination of two photographs, (Plate 54 and 55), both labeled on the back "U.S. Playing Card Company."²⁶ The background of Plate 54 was eliminated and the machinery from Plate 55 was substituted. The area behind this piece of equipment is again disposed of and Winold imaginatively used huge playing cards for the wall. Three workmen from the two photographs are so faithfully reproduced that they could easily recognize themselves, as they walked through the completed train

concourse.

The fourth mosaic²⁷ on the left is of the foundry and machine shop products industry (Plate 58). Although no source photograph has been found for this panel, a simple drawing done in crayon on a cheap piece of tablet paper exists in Winold Reiss's private files. Comparing this sketch, (Plate 57), to the mosaic it is possible to make a tentative reconstruction of the steps Reiss used to design these mosaics--first the photographs; then the small preliminary sketch in crayon; following, the search for the decorative elements so important to this artist; the shifting of these elements, an addition here, a subtraction there, to satisfy his aesthetic sense of line and mass; the simplification of all the forms except those that represent men; finally the translation into the full scale design submitted to the Ravenna Mosaic Company of Italy for production into the tesserae medium of the mosaic. In Ravenna, the glass tesserae pieces were attached to paper. The paper-backed design was then shipped to Cincinnati where it was pressed tesserae-side into the wet plaster of the terminal wall. When the plaster was dry, the paper was peeled off. The interstice areas were then plastered with the appropriately colored mortar, (Plate 59 and 60).²⁸

Greater Cincinnati contained in the early 1930's two large steel mills. The fifth left-hand wall panel shows the interior of the Andrews Rolling Mill which was located

Kentucky, (Plate 61). Neither drawings nor photographs were found relating to this mural, but all three figures could have been modeled by Kincaid.

The sixth mural (Plate 62) presents an abstract design of cubic forms relieved only by Reiss's usual realistic treatment of the three workmen and the one rounded form of the scale in the upper left-hand corner. The source photograph, (Plate 63) gave Reiss the basic design and the models for the three laborers. The company represented is Procter and Gamble, the largest manufacturer of soap in the country at that time.²⁹

The last mural is of the machine tool industry, representing in particular the Cincinnati Milling Machine Company, (Plate 64). This is one of the three mosaics in the concourse for which no photo, drawing or sketch has been located. The individual appearance of the workmen, however, suggest that there was a photograph. In this panel, Reiss makes yet another decorative statement, using the mass of the machinery to contrast with the varied thicknesses of the background diagonals, and doing all areas except the forms of the men, in a flat, broad, decisive style.

The entire west wall of the concourse is occupied by a symbolically arranged view of the world, (Plate 65). This map is in situ but is at present covered up with a plain wall. In this mosaic the map of the United States

predominates, with the eastern and western hemispheres of the world on each side. Familiar Art Deco cloud forms and water patterns surround these three statements, bringing to the entire wall the dreamy, imaginative, decorative feeling that is so much a part of Winold Reiss. A battery of five clocks, each one recording the exact time of different parts of the United States, is positioned at the top of the forty-eight states.

III

In between the great rotunda area encountered as one enters the terminal and the huge train concourse area just described there is a checking lobby where are located two more mosaics by Winold Reiss, completed in the same style and manner as the rotunda mosaics. One symbolically represents in its Art Deco styled background the different building stages of the terminal. In the foreground are the men responsible for its planning and construction: George Dent Crabbs, the organizer of the terminal project, Colonel C. C. Sherrell, who was City Manager at the time of its inception, Colonel Henry M. Waite, the chief engineer and Murray Seasongood, then Mayor of Cincinnati (Plate 67).³⁰ A photograph was found in Winold Reiss's files, showing a figure relating

to the second from the right in this plate. Tjark Reiss identified this photograph tentatively as Colonel Waite, the chief engineer, (Plate 68).

The background of the second mosaic, (Plate 69) in the checking lobby shows, in a flat two-dimensional design, the finished terminal from the east facade. The foreground figures have been identified as Mayor Wilson, City Manager Dykstra and Harry A. Worcester, first President of the Terminal Association. These three men officiated at the dedication ceremonies.³¹

IV

In addition to his work at the Union Terminal in mosaic, Winold Reiss also color-designed the ceiling of the rotunda. The Cincinnati Times Star reported on August 29, 1932, "In its architectural application of light it marks an important advance, for in this instance we have an immediate realization of some of the things we used to consider as still at a distance in the future. But the architects for the Cincinnati Terminal with a view toward keeping their creation modern for years to come, have worked light into the fabric of the building itself." The Cincinnati Enquirer on March 12, 1933 described the effect as follows:

The whole scheme is dominated by one illuminating effect--sunlight--both the air and light is filled with its vibrating effect, this caused by the novel treatment of color

and its mingling with artificial and window lighting. One might say if it were not for the pictured story on the walls and the functional planning, that the new Terminal was dedicated to the sun, as the light prevailing from fixture or window is taken up by the color of the dome and made to pulsate anew with a golden glow.

This rotunda ceiling, (see Plate 21), follows the outline of the great dome. It is lined with an indirect lighting system, the bulbs of which are not visible. The lamps are controlled by dimmers. The ceiling is painted in bands of yellow, descending in circular order from a silver circle. Winold's son Tjark noted that the officials of the city and railroad viewed this very modern treatment of light and color with great consternation and that they thought at first that the bright, bold colors were primers put on the bare steel. Only the assurances of Winold that it was a very new and modern approach kept them from having it repainted.

In a letter to an attorney, found in the private files of Winold Reiss, Winold tells how in December, 1927 he first conceived the idea of decorating with light. The commission for which his plan was designed was never executed. He made the first technical drawings of the invention, for which he applied and received a patent from the United States Patent Office, in February, 1929. The Hotel St. George Ballroom, (see Plates 71 and 72), was executed before April, 1930

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before April, 1930 according to these plans. The decoration at the Hotel St. George, (Plates 70, 71, 72, 73)³² is also one of the purest Art Deco expressions to be found among all the work of Winold Reiss.

In these same private files, in a resume written in answer to a request for biographical information we find the following description by Winold;

In the ballroom of the St. George Hotel, Brooklyn, New York, a dramatic color effect is achieved by decorating with light. Huge indirect light troughs on ceiling, walls and balcony are installed in such a fashion that the light interference creates ever changing patterns on the reflecting surfaces. A light organ can change this ballroom from white, red or blue into a symphony of rainbow colors, dimming one hue into the other according to the skill of the player of the organ.

These color and light experiments of Winold Reiss in New York and in Cincinnati place him among the pioneers of a movement in art that first became a significant tendency in American painting in the 1960's.

Notes for Chapter 3

- 1 There was no catalogue for this exhibition.
- 2 This interview with Tjark Reiss was in New York State on January 6, 1972.
- 3 A catalogue for this exhibition, containing four color reproductions and two monocolor reproductions was forwarded to me by Tjark Reiss. There were in this exhibition, 34 Blackfeet Indians, 7 Blood Indians and 8 from Waterton Lakes, National Park, Alberta, Canada.
- 4 From a biographical sketch of Little Dog published by the Great Northern Railroad and found in Winold Reiss's private file.
- 5 The Cincinnati newspaper articles of that time did not say that the mosaics were foreign-crafted. Several reported the Ravenna Mosaic Company as a firm in New York. Tjark Reiss testifies that to avoid disputes with local labor Unions it was decided not to advertise the fact that the mosaics were crafted in Italy.
- 6 Cincinnati Times Star, October 27, 1932.
- 7 The Cincinnati Post, February 17, 1933.
- 8 Ibid., p. 13.
- 9 Cincinnati Times Star, October 27, 1932.
- 10 From Winold Reiss's private files.
- 11 Bevis Hillier, The World of Art Deco, Catalogue from the Minneapolis Institute of Art, p. 37.
- 12 One of the Canadian Indian portraits in the catalogue of the 1928 exhibition of Reiss's portraits at the Belmaison Galleries was listed as Mike Oka. A Cincinnati newspaper report listed one of the Indians in the rotunda as Chief Oke. If this painting could be located it might be the source of the third mosaic Indian. John Ewers in the Montana, Summer, 1971, note 7, p. 55, says, "The largest extant collections of Winold Reiss's Indian portraits are in the possession of the Great Northern Railroad (now Burlington Northern) and the family of the late Louis W. Hill, Sr. in St. Paul, Minnesota, and of the artist's son Tjark, of New York."
- 13 See Van Deren Coke, The Painter and the Photograph, (University of New Mexico Press, 1964) p. 5. He notes, "...the camera creates a new way of seeing and opens to

an artist a repertory of pictorial imagery which is quite unlike that of direct experience. The photograph thus functions not as a crutch but as a means of expanding the painter's vision, permitting him to see aspects of the situation previously overlooked, or beyond the range of the human eye."

Coke gives the history of the use of the camera in the art world as follows:

"The action of light, as it is projected through a small aperture into a dark room, has a history that extends back to the time of the ancient Greeks. During the Middle Ages, Arab scholars noted this effect and they constructed camera obscuras to study the heavens. The literature of the Renaissance contains a number of descriptions of this curious mechanism including that of Leonardo da Vinci, who sketched a camera obscura in his Codex Atlanticus. In 1550 Girolamo Cardano, a Milanese mathematician, noted the advantage of fitting a lens to the camera obscura to give greater sharpness to the image projected by the device. Eight years after Cardano wrote of this improvement, Giovanni Battista della Porta suggested that the camera obscura would be a valuable aid for draftsmen and artists. ... Further improvements were made in the seventeenth century. ... Although the camera obscura was used primarily as a copying tool for draftsmen, there is extensive evidence that a number of prominent portrait and landscape painters also were assisted by this aid. These include Jan Vermeer, Giuseppe Maria Crespi, Guardi, Canaletto, Zuccarelli and Vanvitelli." (Pages 5-6).

"The camera used by Daguerre was only a slight improvement over this 'contrivance.' Photography, which produces by the action of light unerringly precise and realistic images, merely replaced the labored tracing of views cast on a ground glass screen by the camera obscura lens." (Page 7).

Coke gives a long list of names of artists who made use of the camera in one way or another: Samuel Morse, Eugene Delacroix, Jean Ingres, Gustave Courbet, Camille Corot, Honore Daumier, Edouard Manet, Paul Cezanne, Millet, Seurat, Renoir, Winslow Homer, Frederick Church, Thomas Eakins, Frederic Remington, James Ensor, Vincent van Gogh, Toulouse-Lautrec, Degas, Derain, Marcel Duchamps, Man Ray, Moholy-Nagy, Arshile Gorky, Marsden Hartley, etc.

14 Photographs found in private files of Winold Reiss.

15 They Built a City, compiled and written by the Cincinnati Federal Writers' Project of the Works Progress Administration in Ohio, (The Cincinnati Post, 1938), p. 379, notes that "Through the years Cincinnati has jealously guarded its laurels as a center for the manufacture of fine pottery. Although the early pottery maker was more concerned with fashioning utilities articles from clay, the rise of the industry north-east of Columbus, a section of Ohio rich in potter's clay, gradually brought a new emphasis on art. Beginning in 1880

the vases and ware turned out in Queen City shops won world-wide renown."

On p. 380, it is noted that "Rookwood Pottery, established in 1880, is the city's foremost producer of glazed and unglazed pottery."

16 Eugene Clute, "Techniques in Modern Mosaics," The Architectural Forum, January, 1932, p. 74-5. He explains:

"Silhouette Mosaic. In this type of design the background and often some of the larger areas are of a textured mortar, while the lines and accented areas are of enamel tesserae of various color set in the usual manner. By the use of gray portland cement mortar in some areas and white portland cement in others, a difference in tone value is secured. Other tints can be obtained by coloring the cement before applying it. Differences in textures are also used. Sometimes small round pebbles (1/16 in. to 1/8 in. in diameter) are mixed in the mortar, which, after setting, is scraped with the side of the trowel to produce the texture. In some examples of silhouette mosaics the design is slightly raised (1/4 in. or less) above the background and sometimes the tesserae project slightly beyond the mortar.

In installing silhouette mosaic the tesserae, arranged on paper, are plastered with mortar, but the open spaces of the design are not. The tesserae are pressed into the wall in the usual way. As soon as the mortar has set sufficiently the paper is removed and the open areas are cleaned out by scraping, to a depth of a little less than 1/4 in. The finish coat of mortar is then applied."

This article was illustrated by an Indian portrait by Winold Reiss done in silhouette mosaic, (see Plate 66).

17 They Built a City, op., cit., p. 368-70, notes that, "Cincinnati's musical heritage involved the early manufacture of pianos. Prior to 1824, pianos used in Cincinnati had to be imported either from Europe or the East. The first piano made here is said to have been fashioned in 1824 by George Charters in his woodturning shop at Fifth and Sycamore Street.Among the early local manufacturers of pianos were John Britting, who had a small shop on Canal Street, east of Vine Street; the D. H. Dury & Co., with a factory in the rear of a retail store on Main Street, above Third Street; and Thomas R. Blackburn, whose plant stood on Broadway near Seventh St.

In 1862 Dwight Hamilton Baldwin opened a one room music store at Fourth and Elm Street. This site, now used as a downtown salesroom, later became the location of the present Baldwin Piano Company, which covers 11 acres on Gilbert Avenue, opposite the entrance to Eden Park. ...Instruments manufactured at the Baldwin plant can be purchased in every large American city, as well as in 48 foreign countries."

18 Ibid., p. 346 notes that "Cincinnati's interest in the new radio was purely amateurish until 1919 when the Precision

Equipment Company established an experimental broadcasting studio, using the call letters, WMH, in a second-floor room at Peebles Corner. ...In 1921 Powell Crosley, Jr. began experimenting with radio broadcasting by operating Amateur Station 8cR from the living room of his home. Later he transferred the station and transmitting equipment to his factory on Hamilton Avenue, where in March, 1922 Station WLW first sent its call letters into the countryside. Today, with 500 thousand watts power, WLW is the most powerful broadcasting station in the world."

19 Ibid., p. 201 notes that "The Philip Carey Company (Dayton, Ohio, 1873,) Lockland, is one of the country's top producers of composition roofing, shingles, and wall board."

20 Ibid., p. 163-64 notes that "Operation of Tanneries and leatherwork shops has long been part of Cincinnati's industrial life. As early as 1791 a local tannery was busy drying and working skins. In the early 1820's the packing industry provided an abundant supply of hides, and the big demand for leather products made such ventures prosperous. The leather manufacturing industry paced most of the city's early enterprises. The largest Cincinnati Tannery is operated by the American Oak Leather Company (1881), 1401 Dalton Street, which makes shoe soles, upholstery, and patent, enamelled, and novelty leathers. Covering 7 1/2 acres ... the plant is one of the largest in the country."

In 1972 all Tannery companies are gone from the city.

21 Ibid., p. 235-6 notes that "Manufacture of Aircraft in Cincinnati dates from 1910, seven years after the Wright Brothers of Dayton, Ohio, had built and operated the world's first successful heavier-than-air machine. In 1910 the Jungclass automobile Company, the first concern of its kind between New York City and St. Louis, began fashioning an airplane called the 'Cincinnati Monoplane.' The firm assembled flying machines and sold parts and accessories. That same year the Lanier & Driesbach Manufacturing Co., acting as sales agents, imported an airplane from France. During the ensuing years several other small plants for the building of airplanes have come to the city. ...The Aeronautical Corporation of America opened a factory at the municipal Lunken Airport for the manufacture of a monoplane in 1928."

22 Ibid., p. 120-21 notes that "Cincinnati's chemical Industry dates at from about 1850, when old rule-of-the-thumb methods began to give way to scientific processes. ...The city's largest manufacturer of chemicals is the Cincinnati Chemical Works, Inc., with a main plant at 1743 Clenaey Avenue, Norwood, and a branch on Murray Road, St. Bernard. Chemicals of all types are produced at the main factory, while operations at the branch are devoted to the manufacture of a variety of dyes."

23 Ibid., p. 201, notes that "American Laundry Machinery Company (incorporated 1909), Ross and Section Avenue, Norwood, is the world's outstanding manufacturer of laundry equipment for hotels, hospitals, institutions, and commercial laundries. The corporation employs 2,500."

24 Ibid., p. 77 notes that "Slaughtering livestock and packing meat first brought fame to industrial Cincinnati when Richard Fosdick, the first packer, after being warned that pork and beef could not be cured to keep in the climate here, stubbornly continued his experiments. His discovery of a rock-salt process for curing pork was the cornerstone of a business which had given employment to many thousands of Cincinnati workers since he opened a slaughterhouse in 1810." On Page 81 is noted "From 1810 until shortly before the Civil War, the old rocksalt and pickling cures were applied to both hams and bacon. Although packers were constantly seeking processes to evolve a better meat, it was not until a few years before the use of mechanical refrigeration in the early 1870's that the sugar cure became practical. This method for curing meats, with improvements, is used today." And see p.82, "By 1850 Cincinnati was the principle hog market of the world..." And p. 86, "Today, although it is not ranked among the national leaders, the local packing industry is nevertheless substantial." See p. 89, "The city's largest packing plant (twelfth in nation) is operated by the E. Kahn Sons Company; it comprises eleven modern buildings on a site of five acres on Spring Grove Avenue. The company was founded by Elias Kahn on September 29, 1882."

25 Winold Reiss, before his commission for the Cincinnati Union Terminal was already well known for his portrait work with not only American Indians but also with other minority groups; the "New Negroes of Harlem", Mexicans and the pure Negro types of the cotton lands of the deep south. See Rossa B. Cooley, "A Mission of Love and Literacy," Survey, January, 1928, p. 443-45 ff. Even before this he illustrated The New Negro by Alain Locke (New York, 1925). Mr. Locke was the spokesman for the "Harlem Renaissance" in the 1920's--one of the first consciousness-raising events of the current civil rights movement. In relation to Reiss, Locke's papers, which are at the Mooreland Library, Howard University, Washington, D C, would be worth researching.

26 They Built a City, op. cit., p. 296 notes that "The United States Playing Card Company was established in 1880 and is now the world's leading manufacturer of playing cards."

27 This mosaic, labeled in the pamphlet from the Cincinnati Union Terminal as picturing the American Steel Foundry Company, is by the testimony of Tom Magee of the Cincinnati Milling Machine Company an accurate reproduction of a photo-

graph taken "by a Frenchman" at the foundry in Oakley. Mr. Magee identifies the man who is nude to the waist as Joseph Schwope, who is retired after 35 years work and lives in Bellevue, Kentucky; the man holding the viewing instrument as Emile Weston, retired after 27 years and now living in Arizona; the man behind the railing as Howard Fredericks who is deceased.

28 Notice the Indian Head nickel on the left-hand side of the photograph shown in Plate 59. This may have been thrown there in order to show the comparative size of the mosaic. The Indian Head nickel, however, has a further significance. In the catalogue for Winold Reiss's American Indian Portrait exhibit shown in the Belmaison Galleries, April 14, 1929, H. V. Kaltenborn says, "When the government of the United States sought to immortalize America's typical Indian Chief on the Buffalo nickel it selected one of Winold Reiss's Subjects."

29 They Built a City, op. cit., p. 121 notes that "The chemical industry surged forward here about 1890, when a great deal of attention was suddenly given to Chemical reactions in the making of soap. Before that time production had been based more or less on guesswork formulas, and products had often been unsatisfactory. In 1898 Dr. Ernst Twitchell discovered the saponification process for separating glycerine from neutral fats and oils. Saponification revolutionized production methods in the soap industry; it reduced waste and made possible the utilization of many by-products."

Also see p. 5.--"The making of soap, started as early as 1814, has become part of Cincinnati's industrial backbone." The two main manufacturers were the M. Werk Company (1832) and the Proctor and Gamble Company (1837).

30 Enquirer, March 12, 1933.

31 Ibid.

32 Plates are from Architect 14; 89-93, April, 1930.

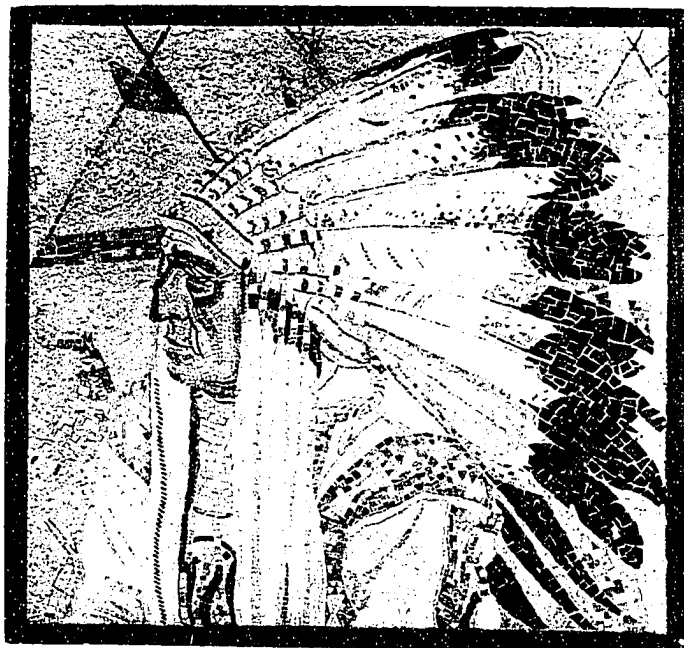


Plate 9
Winold Reiss
Mosaic of Mike Little Dog
5' by 5'
1931
Photo from Collection of
Tjark Reiss

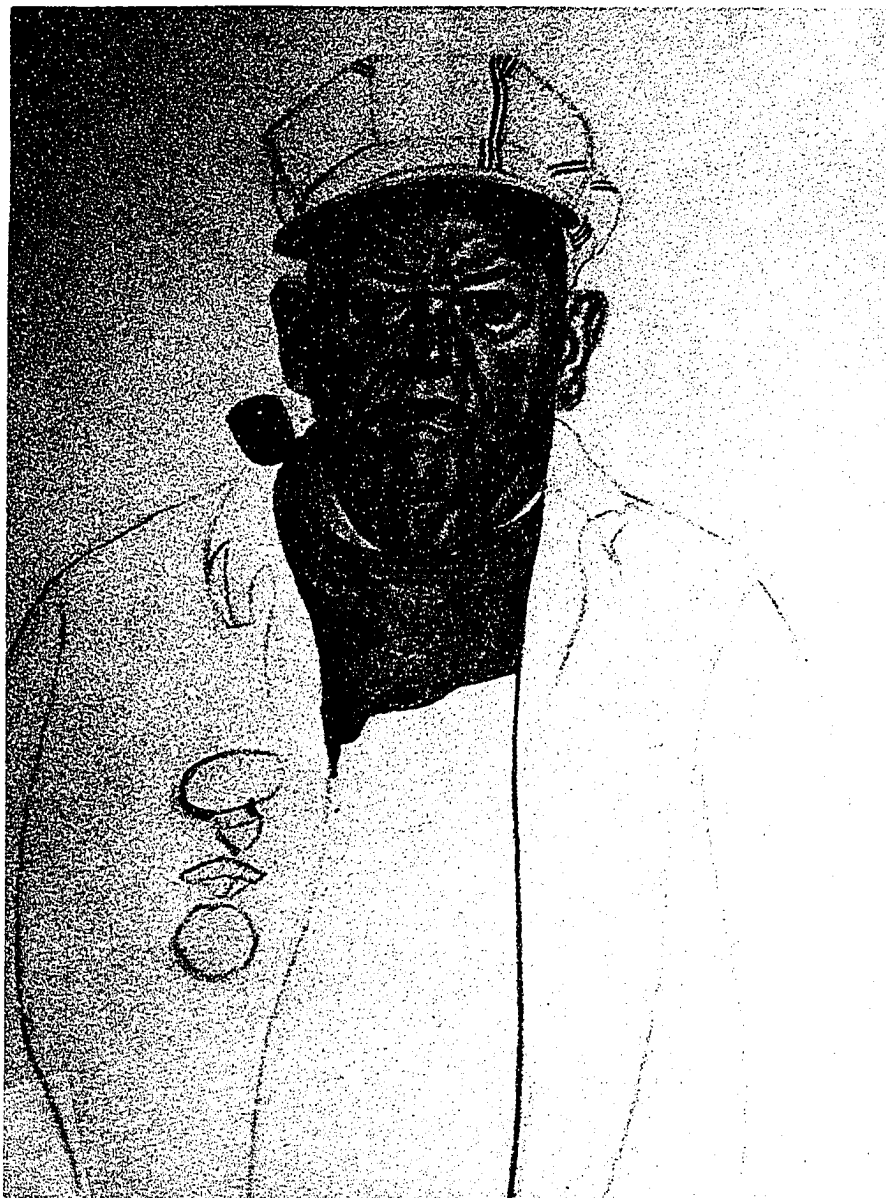


Plate 10
Winold Reiss
Sketch of Engineer John Lester
South Mural in Rotunda
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty



Plate 11
Winold Reiss
Sketch of Engineer John Lester
South Mural in Rotunda
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty



Plate 12
Winold Reiss
Sketch of Construction Worker
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty

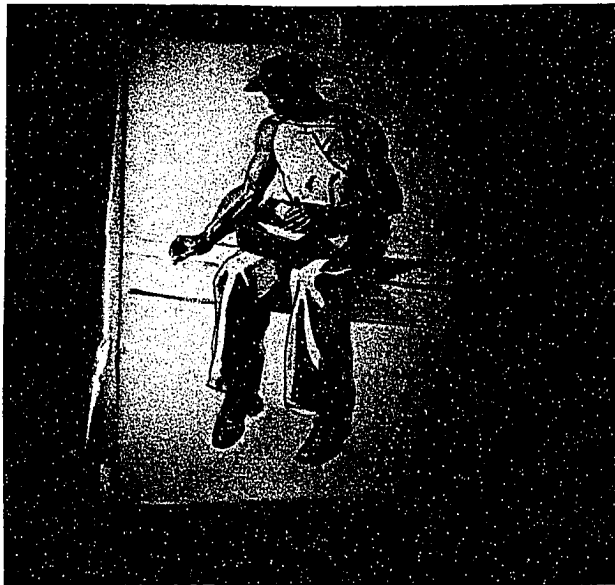


Plate 13
Winold Reiss
Sketch of Construction Worker
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty



Plate 14
Winold Reiss
Sketch of Laborer, North Mosaic in
Rotunda, 1931
From Collection of Tjark Reiss
Photo by Colleen Crotty



Plate 15
Winold Reiss
Sketch of Baumgarten Boy
North Mural in Rotunda
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty



Plate 16
Winold Reiss
Hand Studies, Rotunda Mosaics
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty



Plate 17
Winold Reiss
Sketch of Farmer, North Mosaic of Rotunda
1931
From Collection of Tjark Reiss



Plate 18
Winold Reiss
Sketch of Trapper, North Mosaic in Rotunda
1931
From Collection of Tyark Reiss



Plate 19
Winold Reiss
Painting of Spopea and Middle Rider
1929
Reproduction on Postcard, 1970



Plate 20
Winold Reiss
Sopea and Middle Rider
Detail of South Rotunda
Mosaic, 1933
Photo from Fellheimer
and Wagner

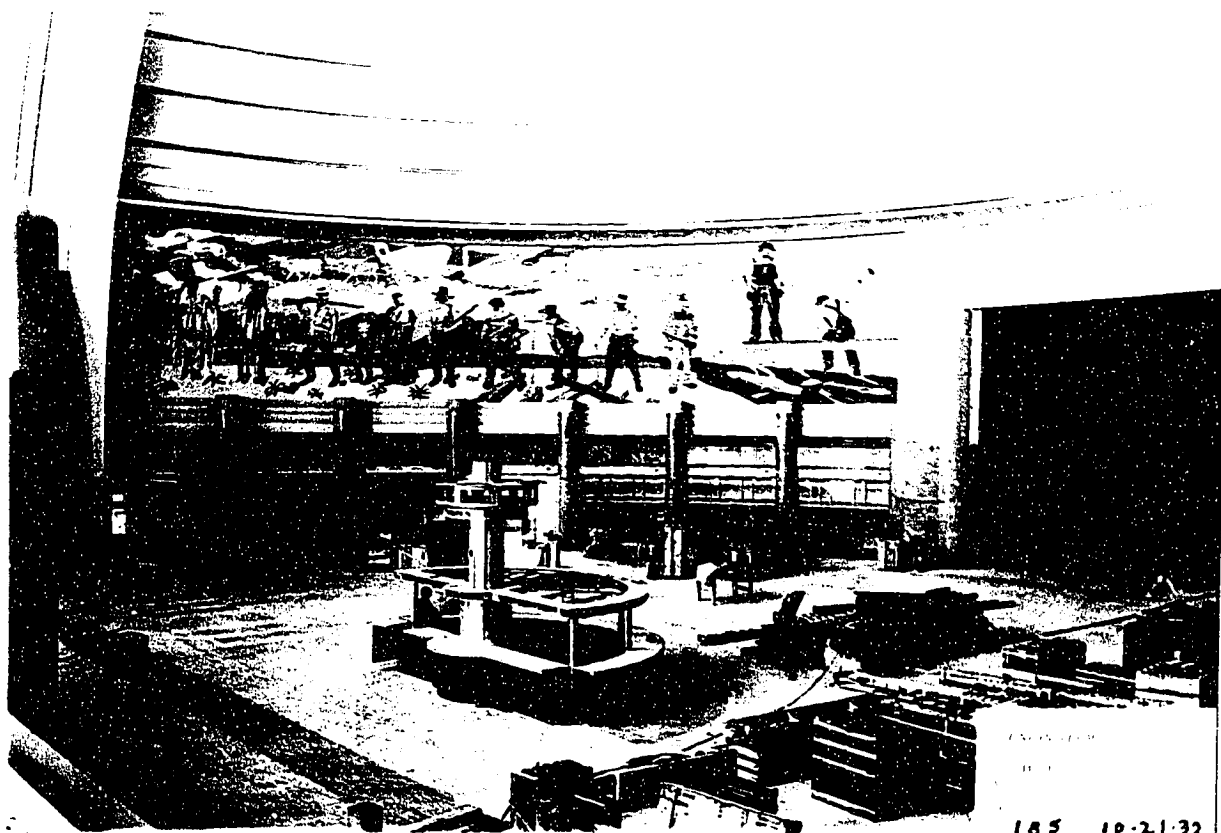


Plate 21
 Winold Reiss
South Mural in Rotunda
 1933
 Photo from Fellheimer and Wagner



Plate 22
 Winold Reiss
South Mural in Rotunda
 1933
 Photo from Fellheimer and Wagner



Plate 23
Winold Reiss
North Mosaic in Rotunda
1933
Photo from Fellheimer and Wagner



Plate 24
Winold Reiss
Transportation, oil on canvas
1931
Photo from the Art Deco Catalogue from the Minneapolis Institute of Art, 1971



Plate 25
Winold Reiss
Detail of South Mosaic in
Rotunda
1933
Photo from Fellheimer and
Wagner



Plate 26
Winold Reiss
Detail of South Mosaic in
Rotunda
1933
Photo from Fellheimer and
Wagner



Plate 27
Winold Reiss
Detail of South Mosaic in Rotunda
1933
Photo from Fellheimer and Wagner

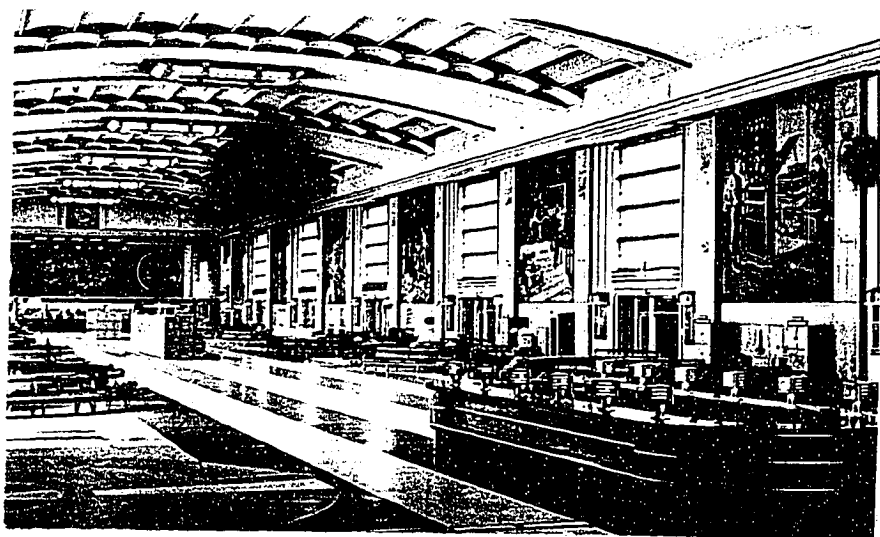


Plate 28
Fellheimer and Wagner, Architects
Concourse in Cincinnati Union Terminal
1933
Photo from a Postcard



Plate 29
Source Photo of Rookwood Pottery
 1931
 Photo from files of Winold Reiss



Plate 30
 Winold Reiss
 Mosaic of Art Pottery Industry
 1933
 Photo courtesy of Norfolk and Western
 Railroad



Plate 31
 Winold Reiss
Mosaic of Rookwood Pottery in Concourse
 1933
 Photo from Norfolk and Western Railroad

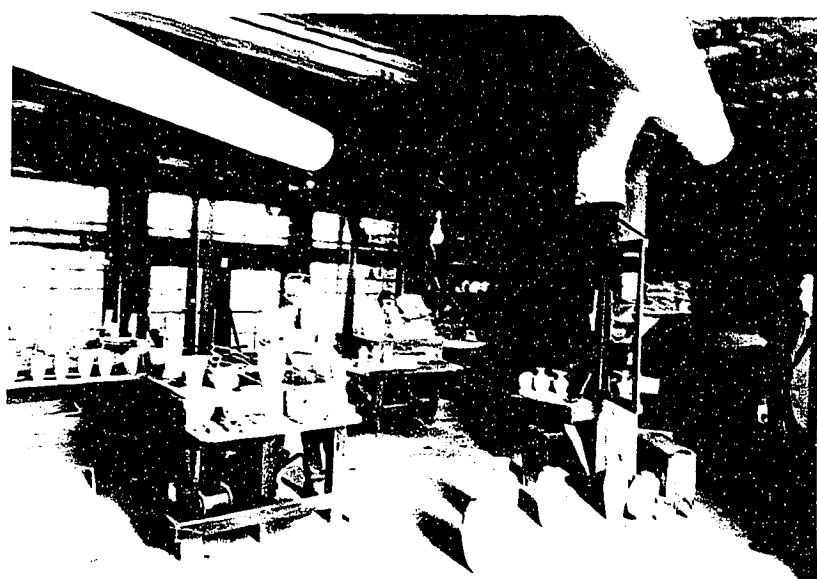


Plate 32
Photo of Rookwood
Pottery, 1931
 From private files
 of Winold Reiss

Plate 33
 Winold Reiss
Piano Manufacturing Mosaic in
Concourse
 1933
 Photo from Norfolk and Western
 Railroad

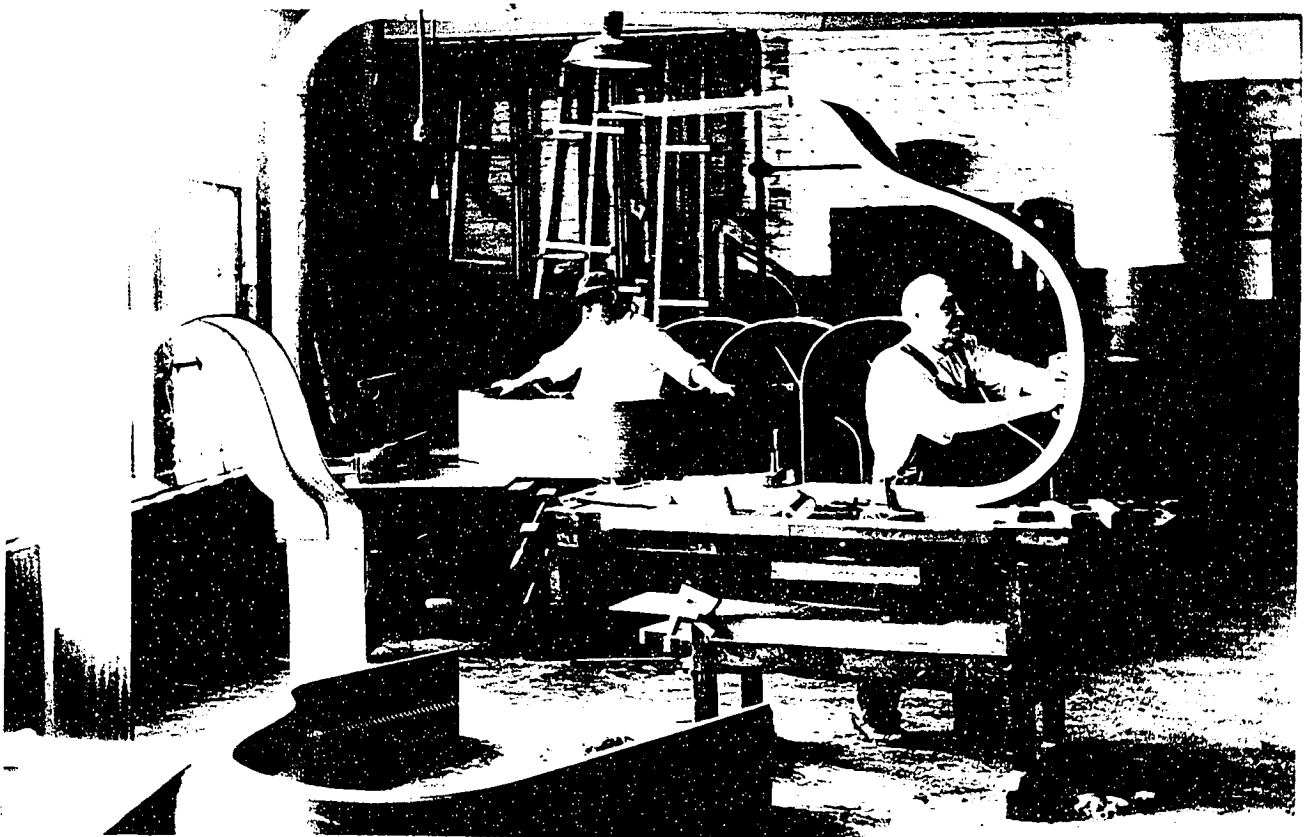
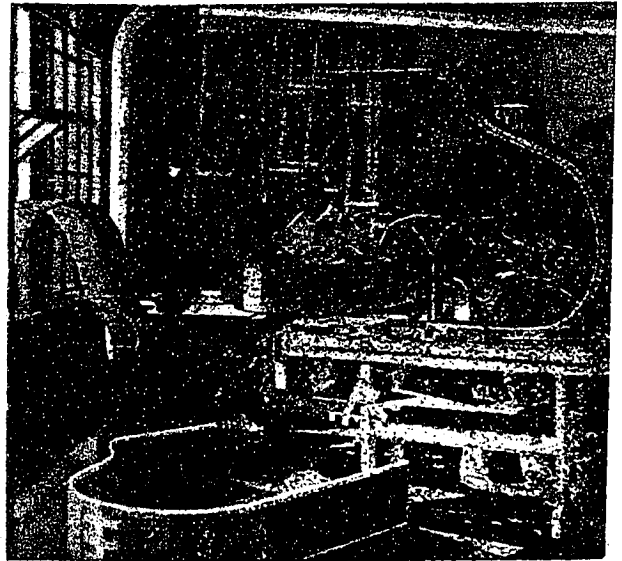


Plate 34
Source Photo for Piano Manufacturing Mosaic in Concourse
 1931
 From private files of Winold Reiss



Plate 35
Source Photo for Radio Mosaic in
Concourse
 1931
 From private files of Winold Reiss

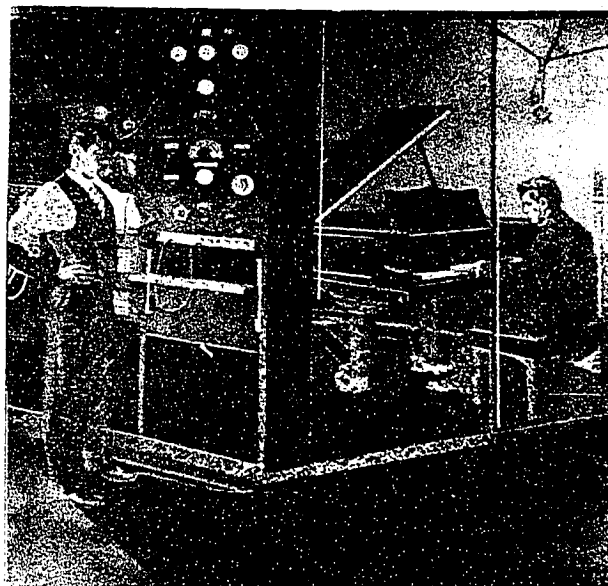


Plate 36
 Winold Reiss
Radio Mosaic in Concourse
 Photo from Norfolk and
 Western Railroad

Plate 37
Asphalt Shingle and Roofing
Mosaic in Concourse
 1933
 Photo from Norfolk and Western
 Railroad

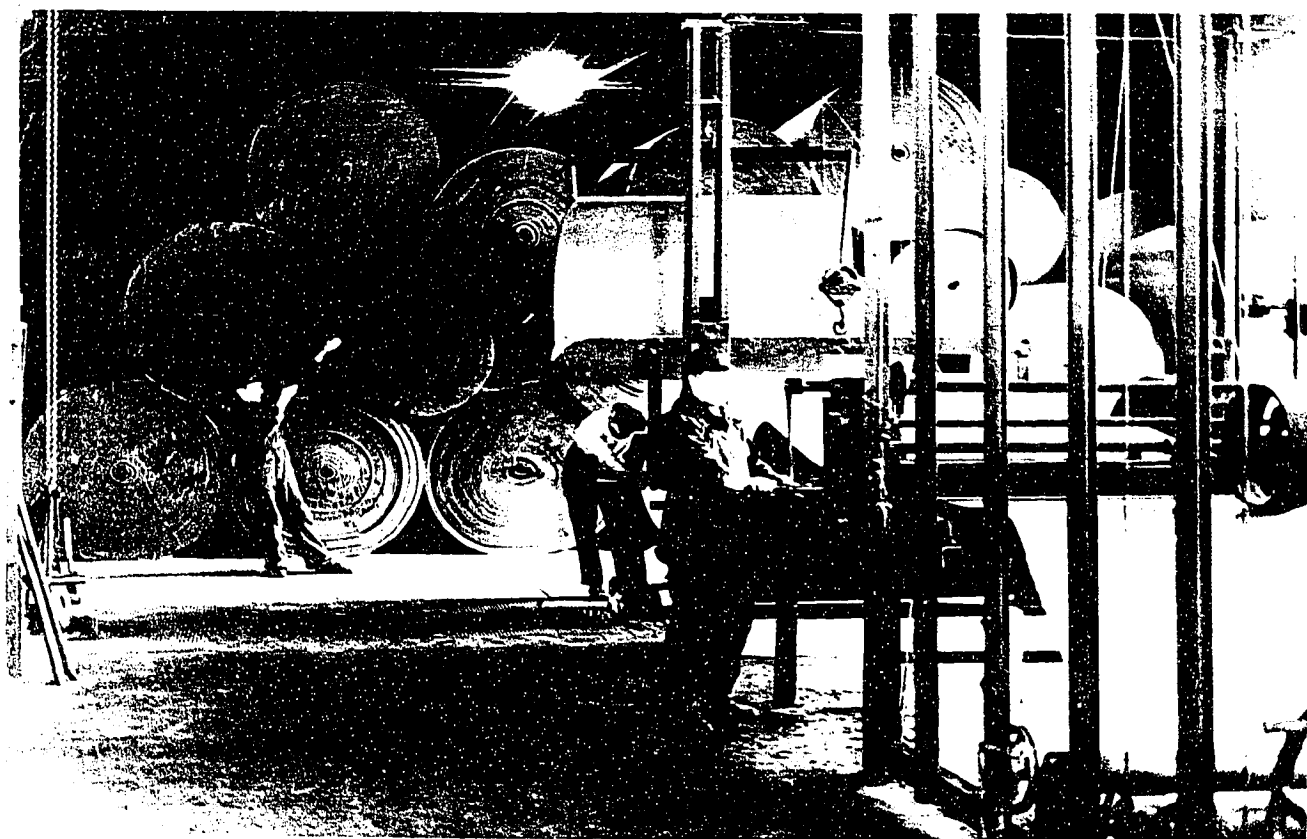
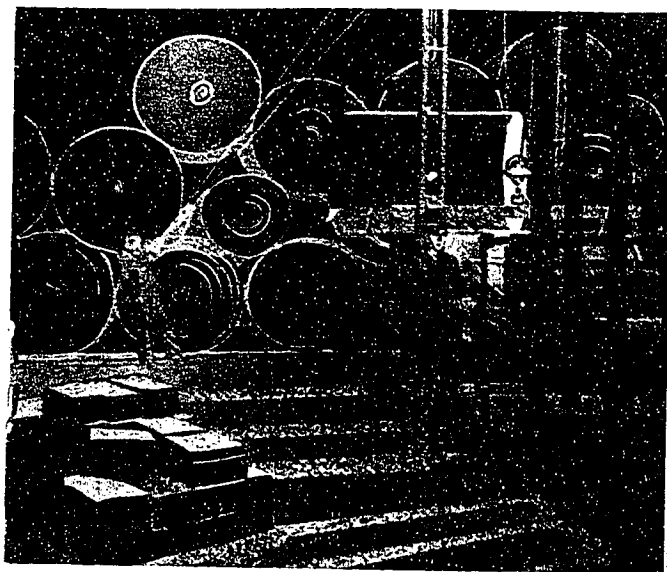


Plate 38
Source Photo of Philip Carey Co. for Winold Reiss Mosaic in
Concourse, 1931
 From private files of Winold Reiss



Plate 39
Tannery Industry Mosaic in
Concourse
1933
Photo from Norfolk and Western
Railroad

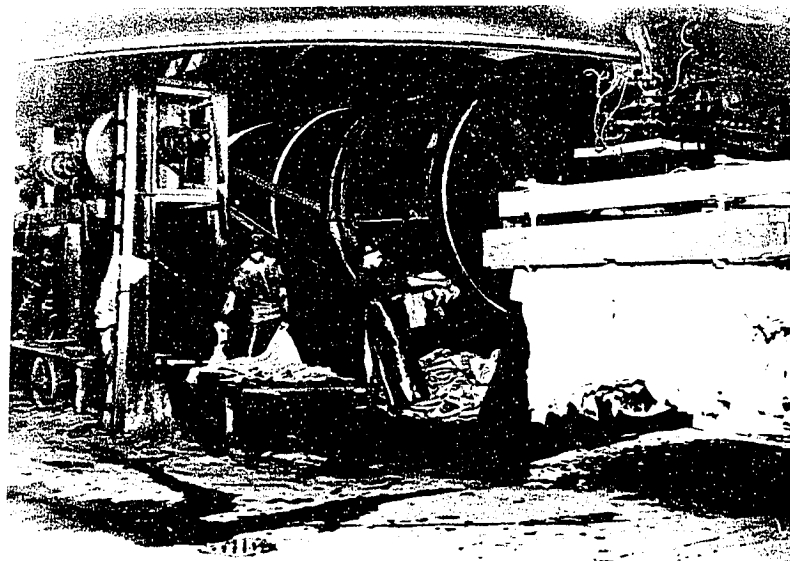


Plate 40
Photo of American Oak Leather Co.,
Cincinnati, Ohio
 1931
 From private files of Winold Reiss

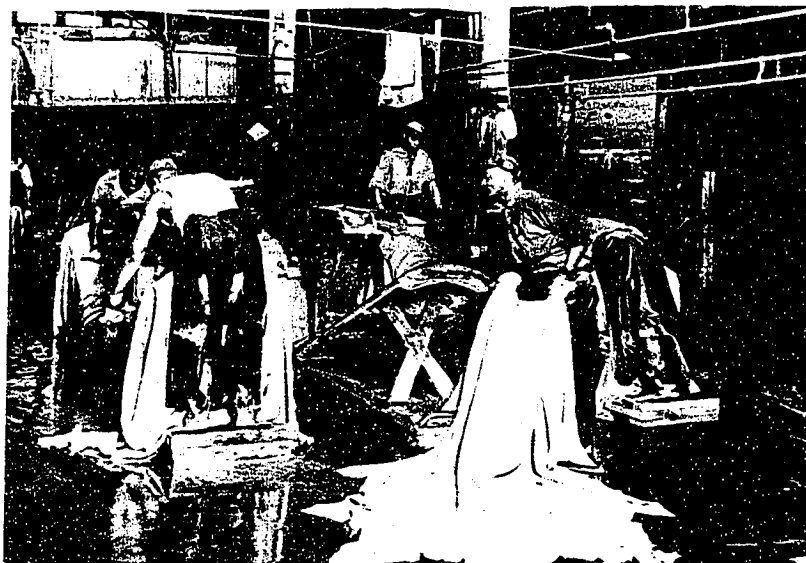


Plate 41
Photo of American Oak Leather Co.,
Cincinnati, Ohio
 1931
 From private files of Winold Reiss

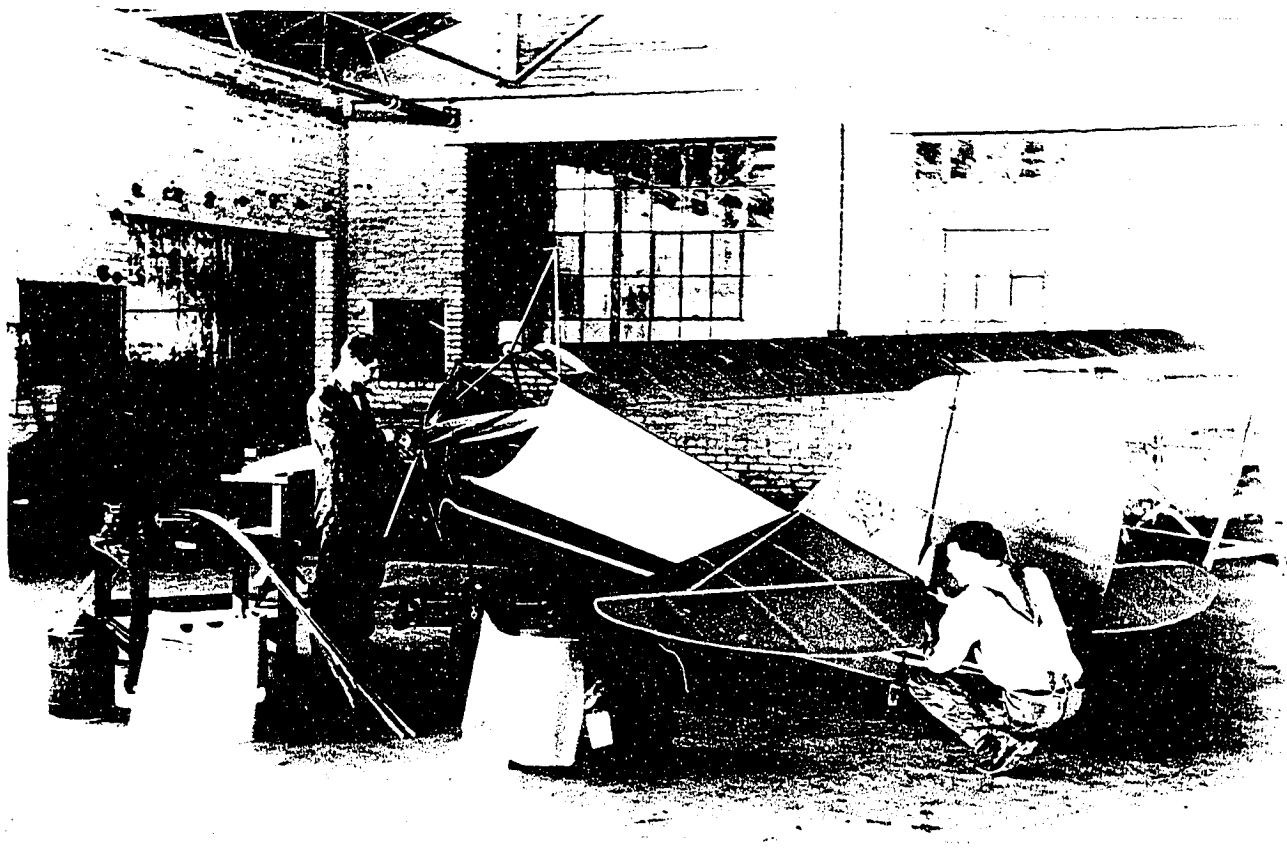


Plate 42

Source Photo for Winold Reiss Airplane Mosaic in Concourse
1931

From private files of Winold Reiss

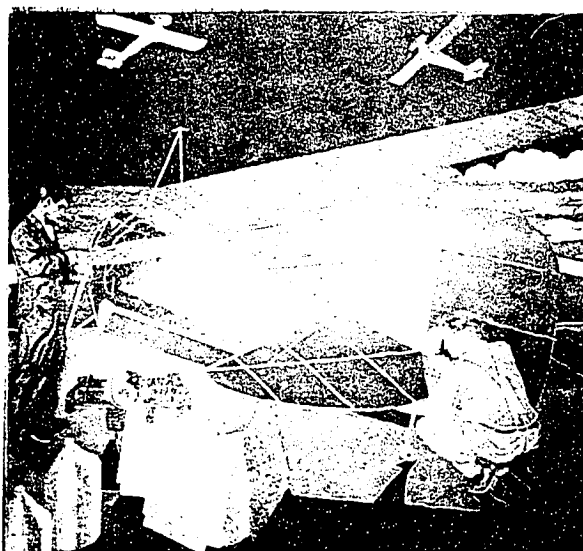


Plate 43, Winold Reiss
Airplane Mosaic in Concourse
1933

Photo from Norfolk and Western
Railroad

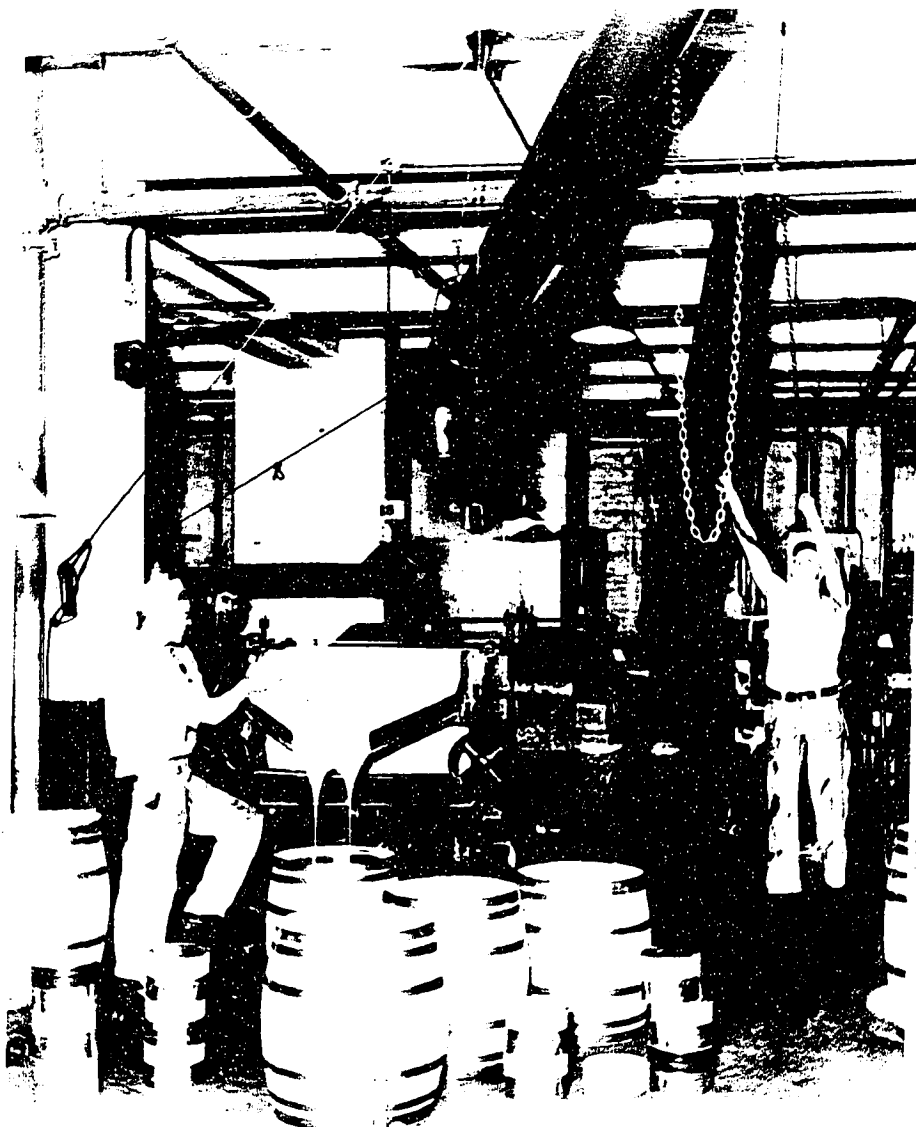


Plate 44

Source Photo for Inks and Dyes Industry Mosaic in Concourse
1931

From private files of
Winold Reiss



Plate 45

Winold Reiss

Inks and Dyes Industry
Mosaic in Concourse
1933

Photo from Norfolk and
Western Railroad

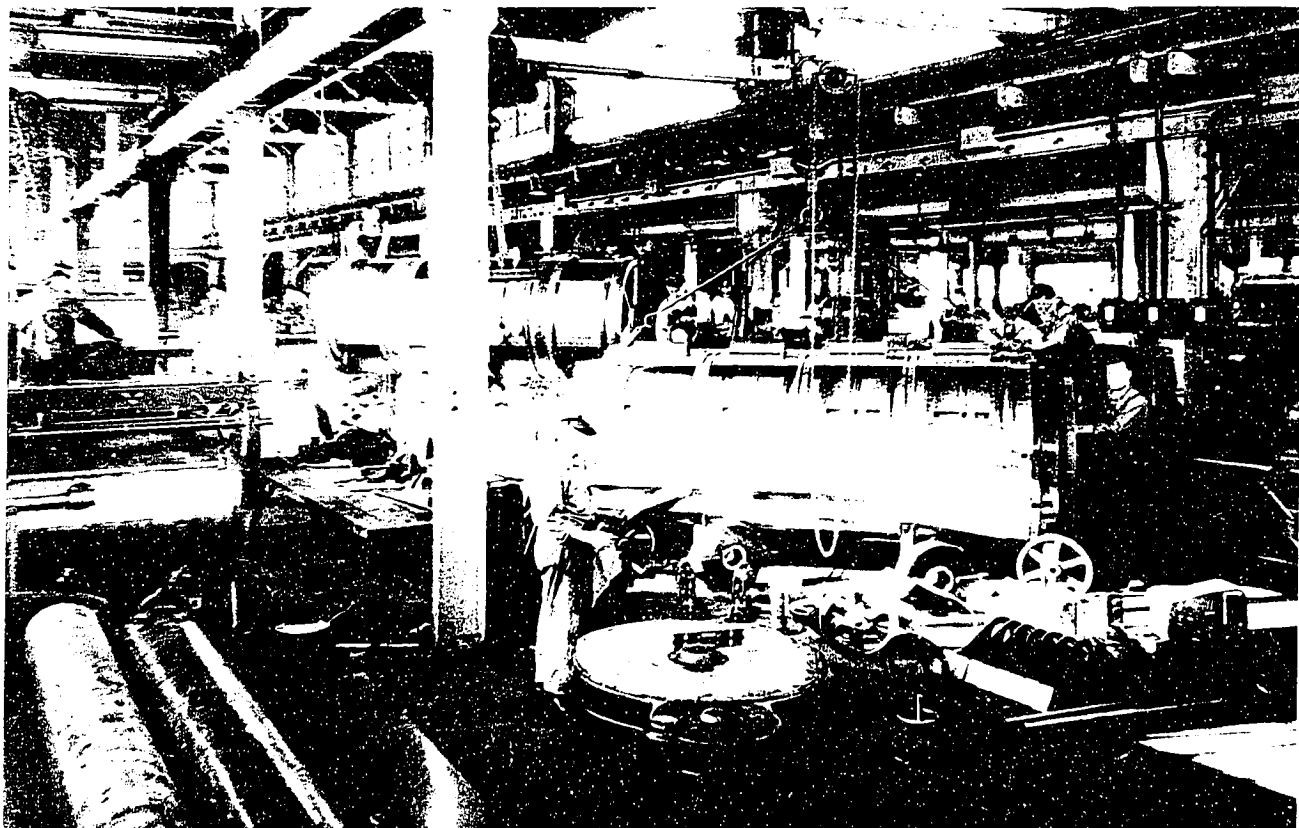


Plate 46
Source Photo for Winold Reiss Laundry Equipment Mosaic in
Concourse
 1931
 From private files of Winold Reiss

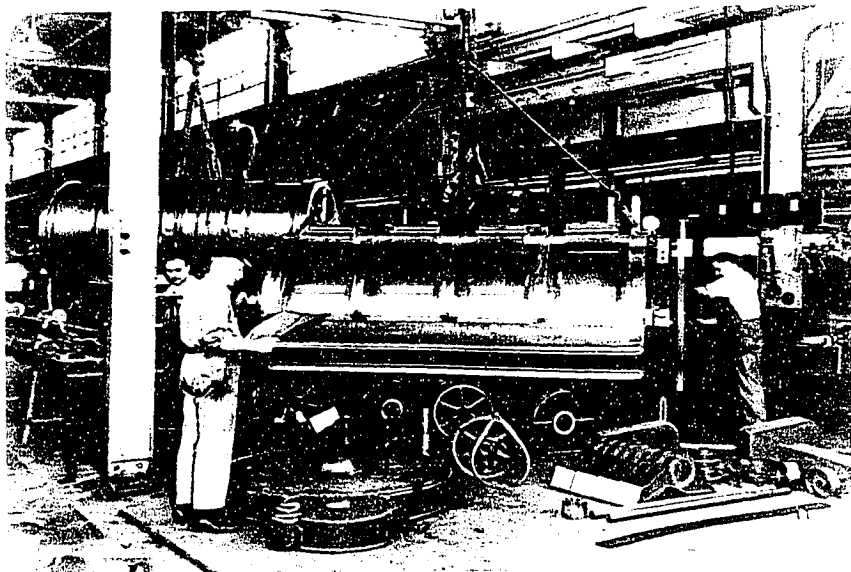


Plate 47
 Source Photo for Laundry Equipment Mosaic in Concourse
 1931
 From private files of Winold Reiss



Plate 48

Source Photo for Laundry Equipment Mosaic in Concourse
1931

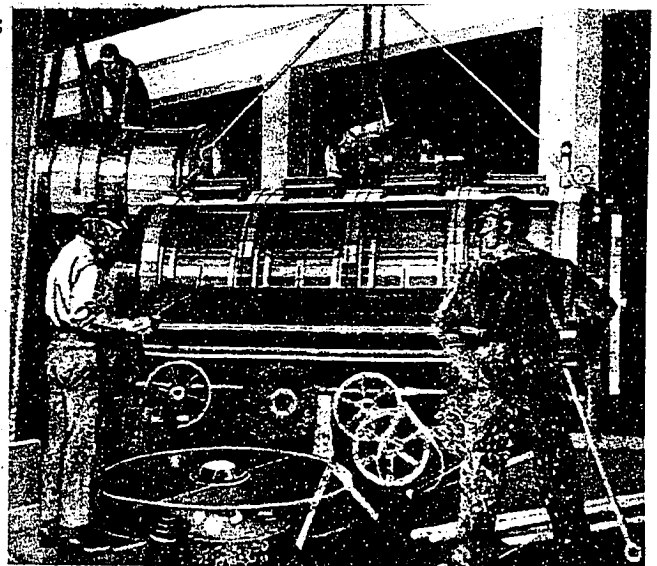
From private files of Winold Reiss

Plate 49

Winold Reiss

Laundry Equipment Mosaic in
Concourse
1933

Photo from Norfolk and Western
Railroad



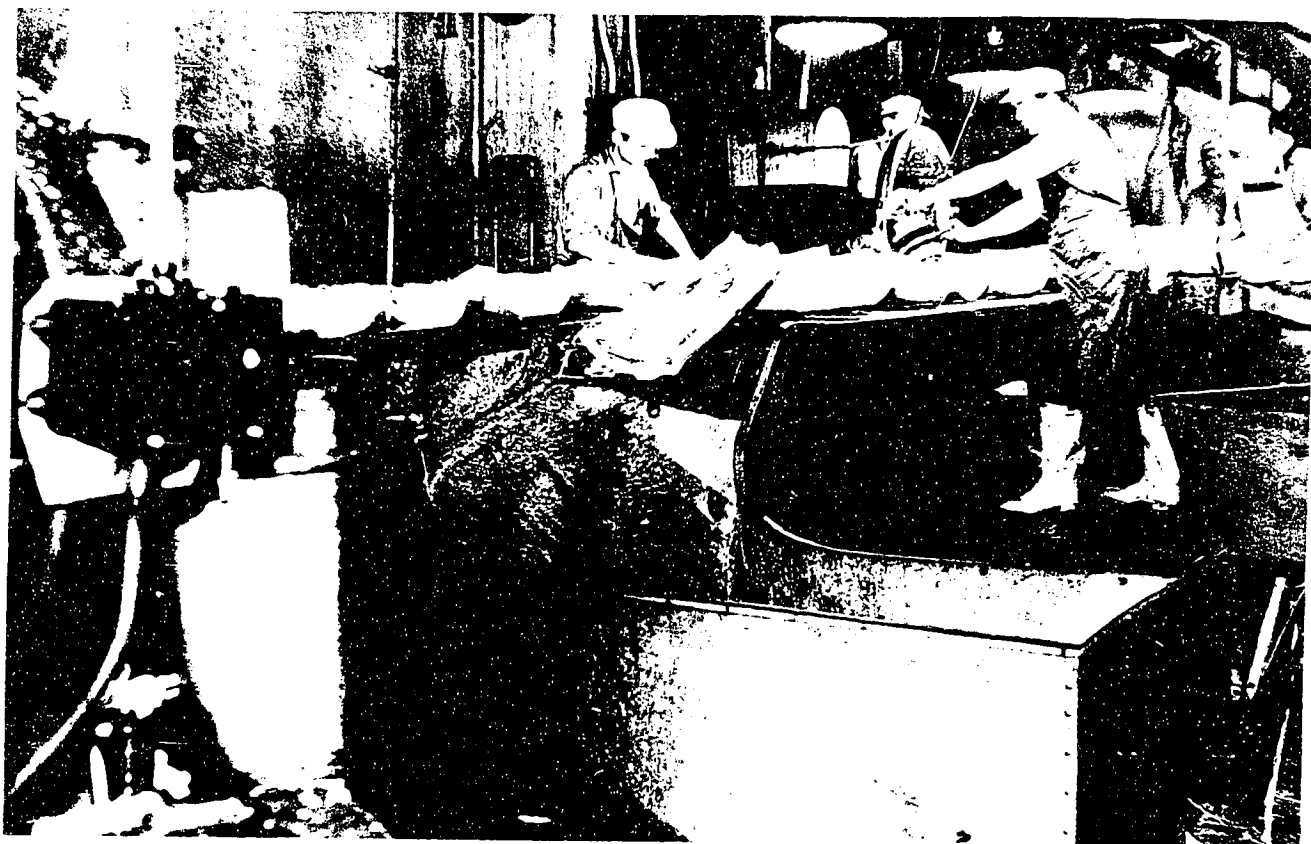


Plate 50

Source Photo for Winold Reiss Meat Packing Mosaic in Concourse
1931

From private files of Winold Reiss

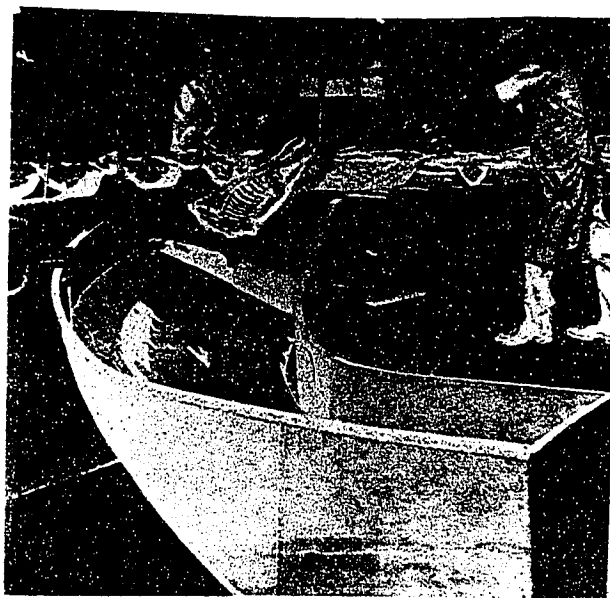


Plate 51

Winold Reiss

Meat Packing Mosaic in Concourse
1933

Photo from Norfolk and Western Railroad

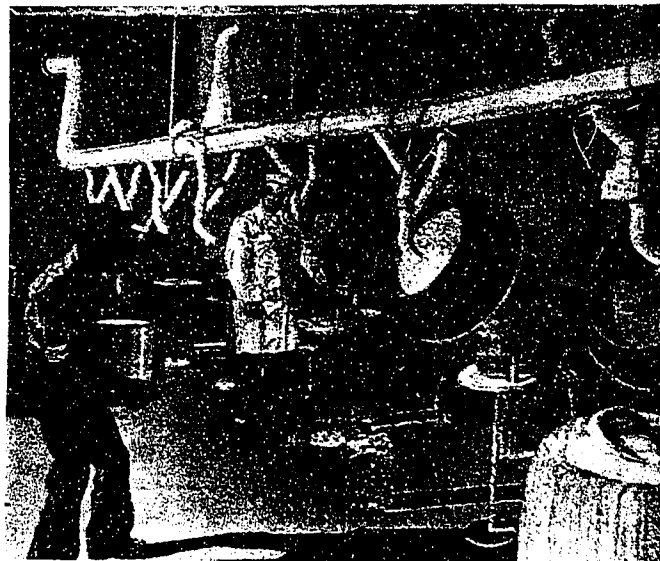


Plate 52
Drugs and Chemicals Mosaic in
Concourse
1933
Photo from Norfolk and Western Railroad



Plate 53
Winold Reiss
Sketch for figure in Drugs and Chemicals
Mosaic in Concourse
1931
From Collection of Tjark Reiss
Photo by Colleen Crotty

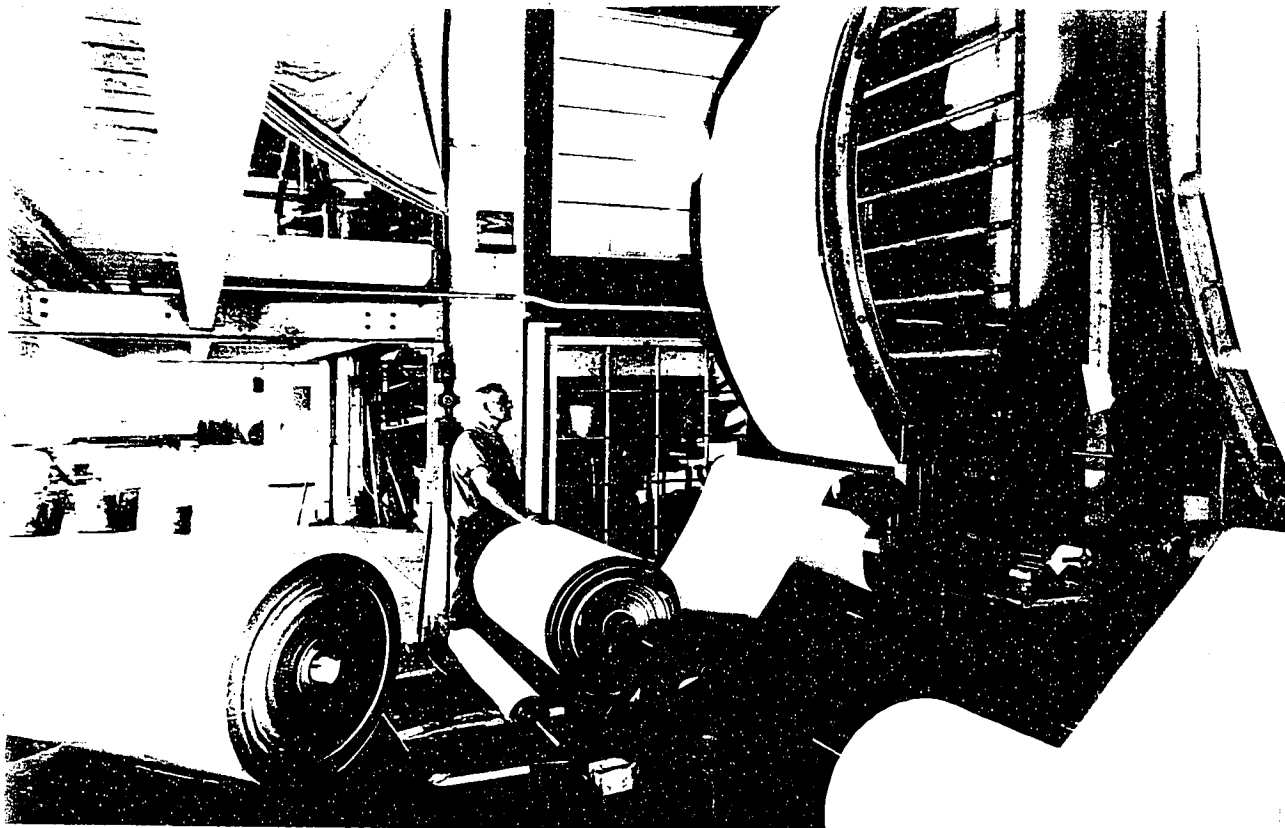


Plate 54

Source Photo for Printing and Lithography Mosaic in Concourse
1931

From private files of Winold Reiss

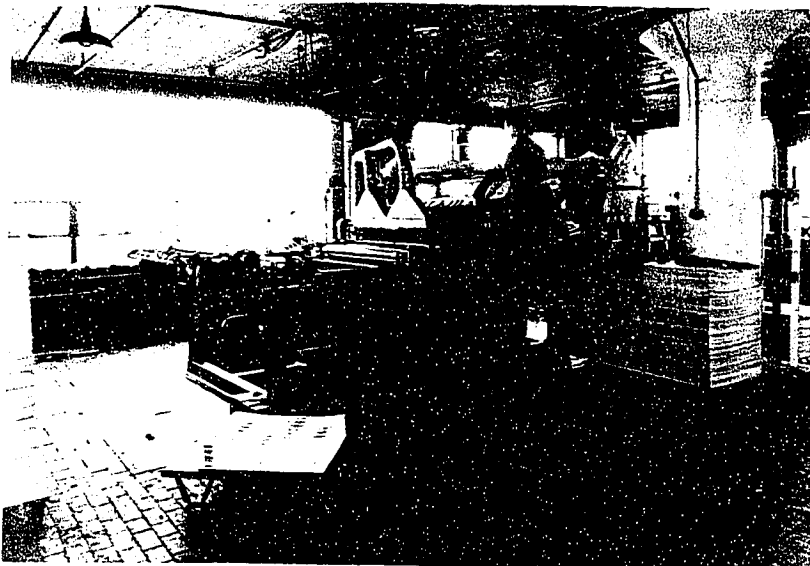


Plate 55

Source Photo for Printing and Lithography Mosaic in Concourse
1931

From private files of Winold Reiss

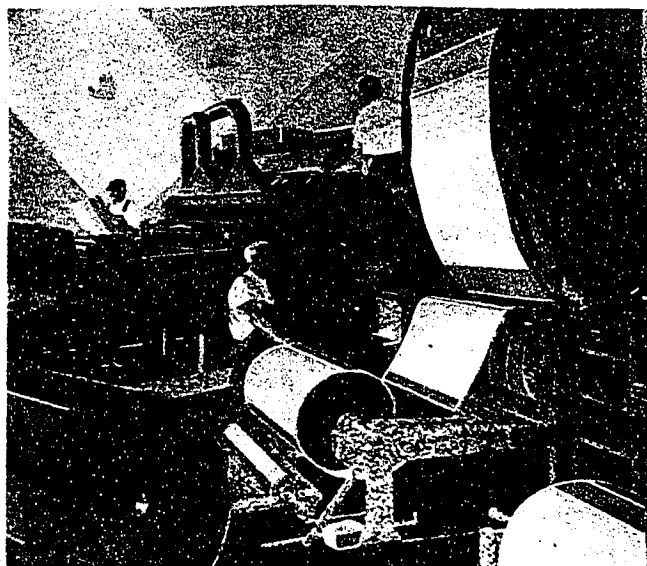


Plate 56
Winold Reiss
Printing and Lithography Mosaic
1933
Photo from Norfolk and Western
Railroad

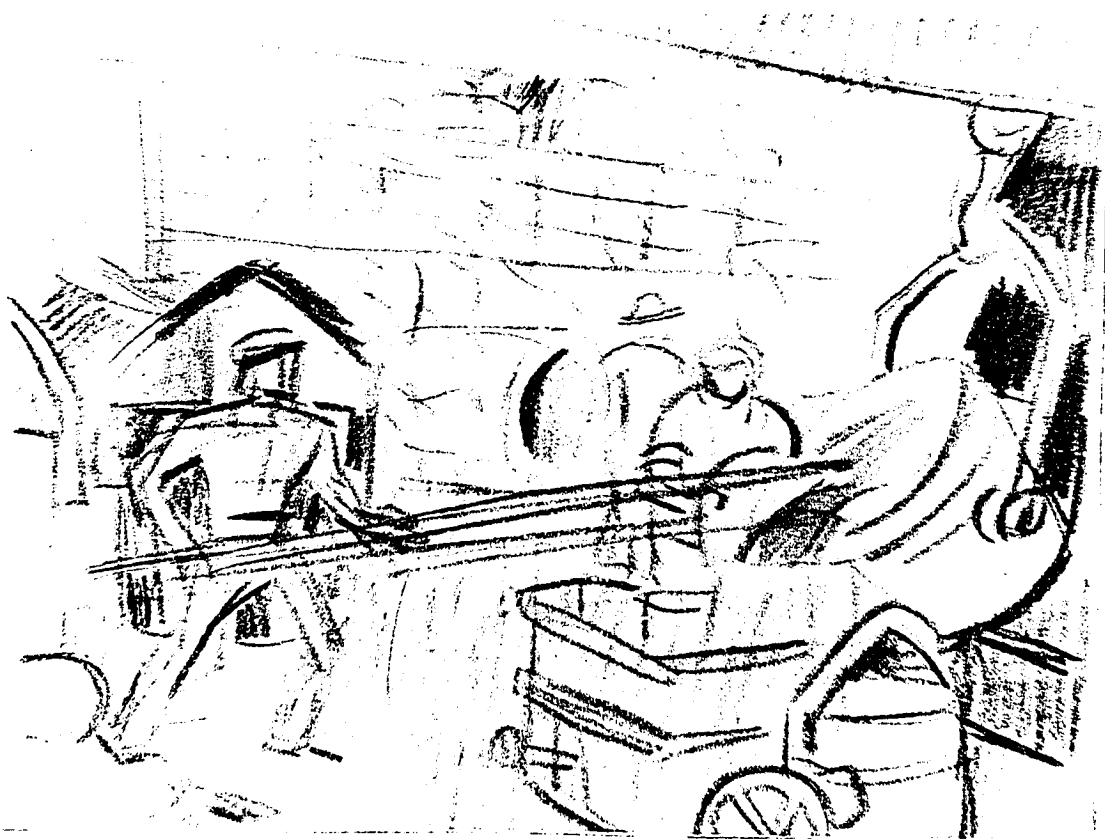


Plate 57
Sketch of Cincinnati Milling Machine Company
 1931
 From private files of Winold Reiss



Plate 58
 Winold Reiss
Mosaic of Foundry in
Concourse
 1933
 Photo from Norfolk and
 Western Railroad

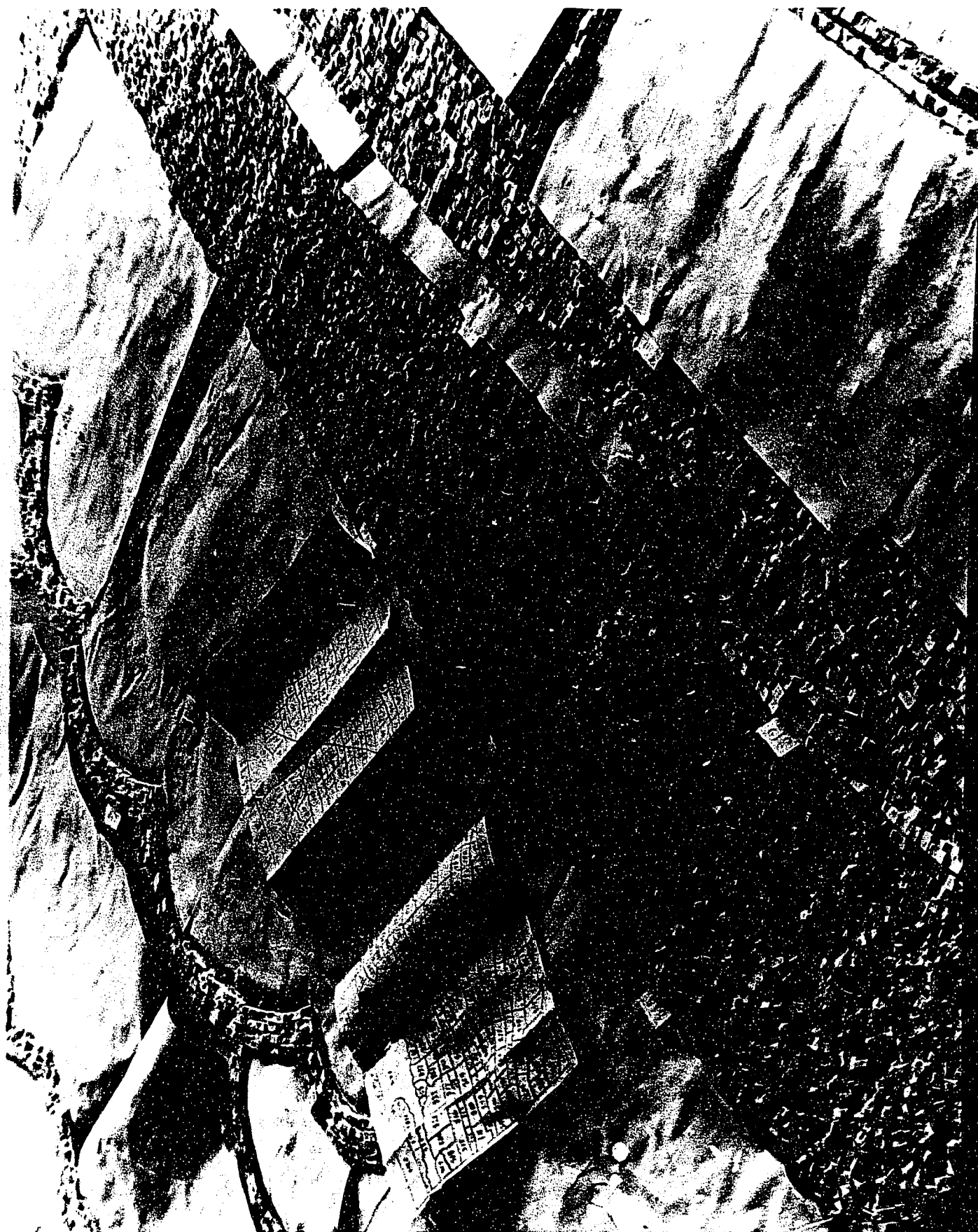


Plate 59, Winold Reiss, Mosaic in Construction, 1932, Photo from Cincinnati Art Museum Library, See Note 28, Chapter 3

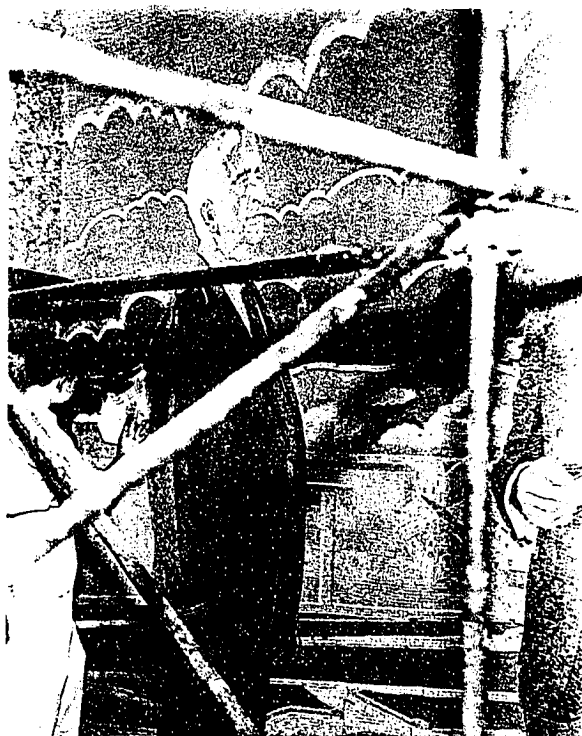


Plate 60
Winold Reiss
Checking Lobby Mosaic in
Construction
1932
Photo from
Cincinnati Art Museum Library

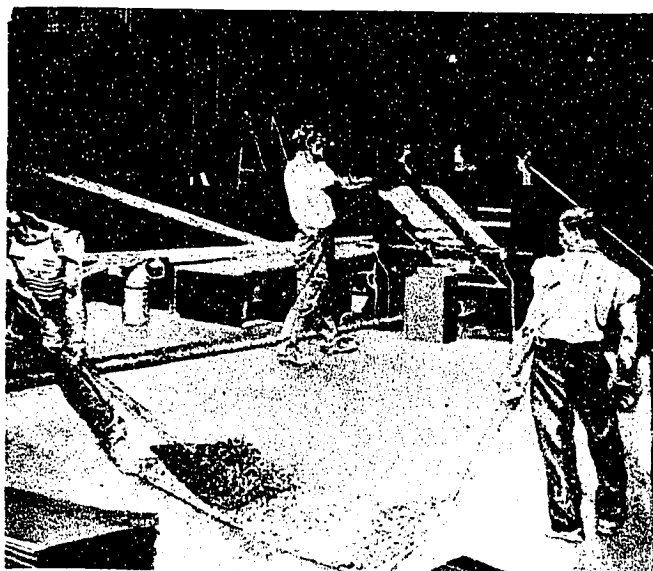


Plate 61
Winold Reiss
Steel Mill Mosaic in Concourse
1933
Photo from Norfolk and Western
Railroad

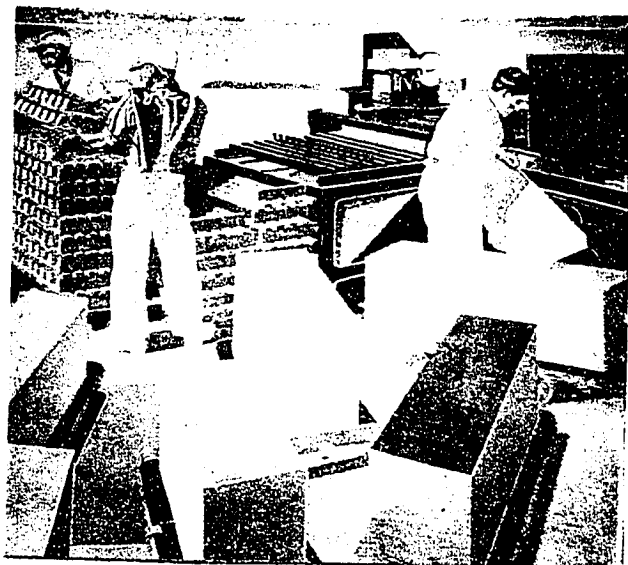


Plate 62
Winold Reiss
Soap Manufacturing Mosaic in
Concourse
1933
Photo from Norfolk and Western
Railroad



Plate 63
Source Photo for Soap Manufacturing Mosaic
In Concourse
1931
From private files of Winold Reiss

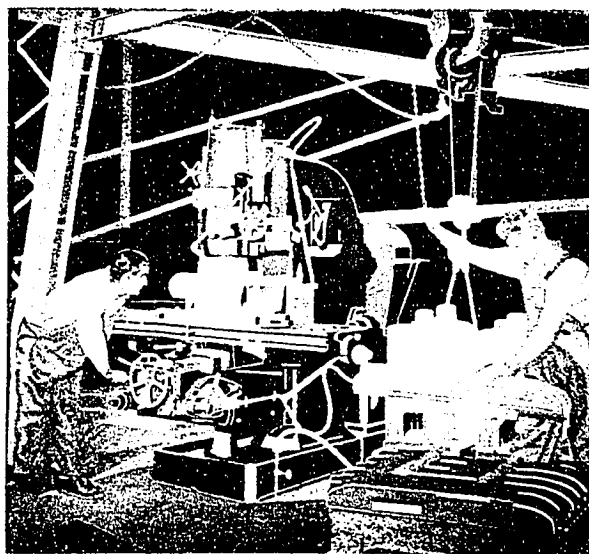


Plate 64
Winold Reiss
Milling Machine Mosaic in
Concourse
1933
Photo from Norfolk and Western
Railroad



Plate 65
Winold Reiss
Map Mosaic on West Wall Of Concourse
1933
Photo from Norfolk and Western Railroad



Plate 66, Winold Reiss, Indian Done in Silhouette Mosaic
1932, Photo from Creative Art, April, 1932



Plate 67
Winold Reiss
Mosaic in Checking Lobby
1933
Photo from Norfolk and Western Railroad



Plate 68
Source Photo for Figure in
Checking Lobby Mosaic
1931
From private files of
Winold Reiss

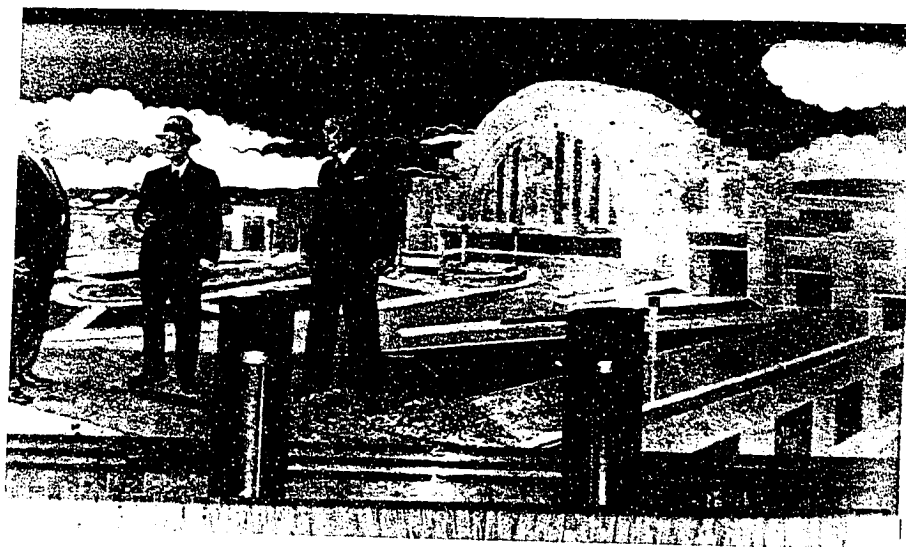


Plate 69
Winold Reiss
Mosaic in Checking Lobby
1933
Photo from Norfolk and Western Railroad

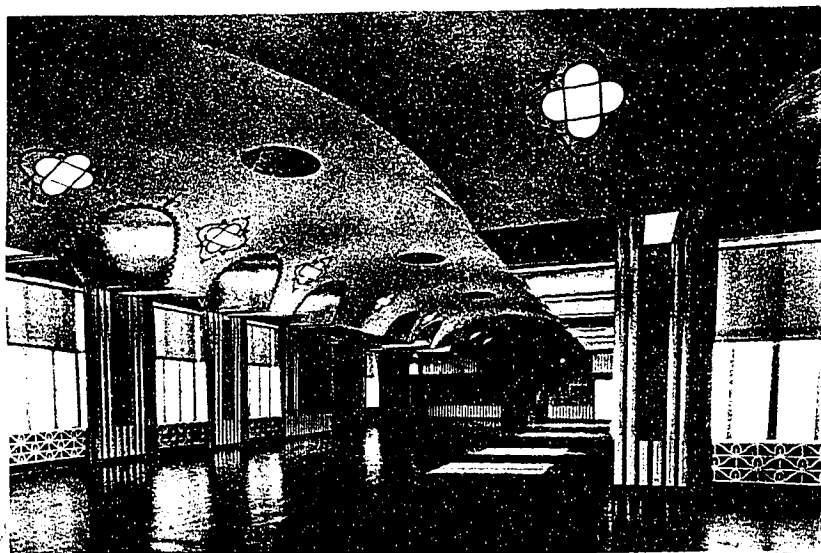


Plate 70
Winold Reiss, Decorator
Hotel St. George, New York
1929
Photo from Architect, April, 1930

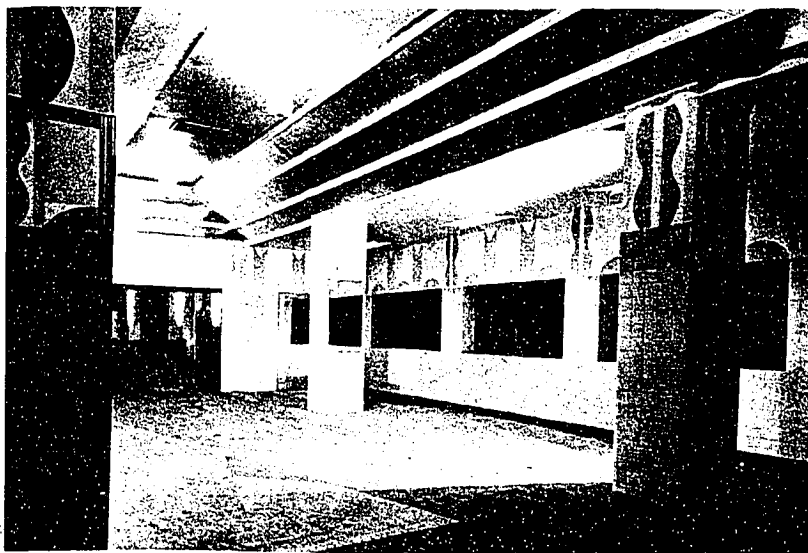


Plate 71
Winold Reiss, Decorator
Hotel St. George, New York
Vestibule to Ballroom
1929
Photo from Architect, April, 1930

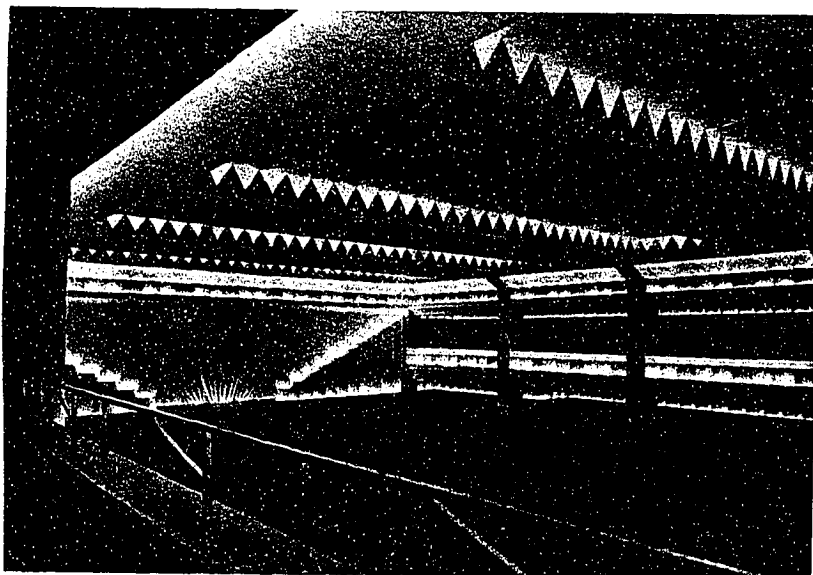


Plate 72
Winold Reiss, Decorator
Ballroom, Hotel St. George, New York
1929
Photo from Architect, April, 1930

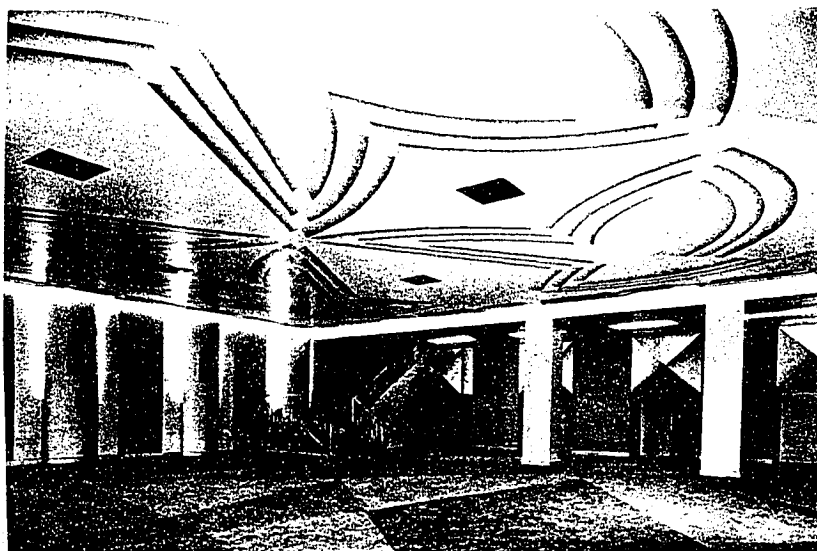


Plate 73
Winold Reiss, Decorator
Lobby of St. George Hotel, New York
1929
Photo from Architect, April, 1930

Chapter 4
Pierre Bourdelle

Pierre Bourdelle (Plate 74), the second artist to work on the decoration at the Cincinnati Union Terminal, was born in Paris, France, in 1901.¹ He was the son of Antoine Emile Bourdelle and Stephanie Van Parys Bourdelle. His father was the famous French sculptor and protege of Rodin. Antoine and Stephanie (who was also an artist) had ten years of an emotion-charged marriage and then were divorced.² Antoine then married Cleopatra Sevastos who became the mother of Pierre's sister, Rhodia.

In a letter found among Pierre's effects at the Syracuse Manuscript Library, New York, Pierre said, "...I found, in common with Pierre Matisse, Pierre Renoir, Pierre Claudel and others that a 'name' in France was a difficult crown to bear. Upon my Father's death (in 1929) I emigrated to the United States."³ He left his share of his father's sculptures to Cleopatra Bourdelle and his half-sister Rhodia.

Pierre came from a long line of artisans and artists. In a speech written by Pierre and found with his papers⁴ he said, "From the windswept Pyrenees to the hills of Provence our ancestors wend their way with their goatherds. As far back as Basque history is sung we were wood carvers, stone cutters, bell makers." Pierre also recalled many happy years that were spent in his father's home, noting, however, that he was a "problem student" in contrast to his brilliant father who

"had written classical poetry at 16 and learned Latin by osmosis." But although he was unhappy in school, he found his home a compensating factor. "When I came home, fascinating things happening in the studio made me forget tasks and lessons." Some of these "fascinating things" involved, besides the creative excitement of his father's artistic work, the procession of famous and interesting people who continually visited his father's house and studio, including Matisse, Cezanne, Rodin and Anatole France.⁵ These people became part of Pierre's early education. To explain all that he learned from his father was difficult for Pierre. He recalled that at

...other times Father felt he ought to pass on some of the tradition he received and some of the things he discovered. I listened and some forty years later I began to understand. I could see in my Father's eyes a terrible anxiety, an almost savage desire to tear my rebellious mind wide open so that the seeds would not fall on barren ground. It took a long time but the seeds woke up as time went on. Out of that wealth my children, my students will get a harvest." (Pierre had two children, Peter Anthony and Stephanie).⁶

The Cincinnati Times Star of March 25, 1933 notes that at the age of 18 Bourdelle received the degree of Doctor of Philosophy from the Sorbonne in Paris. The age seems to be a mistake in view of Pierre's own statement concerning his student days (or the title is given in French terms rather than American), but it is a fact that he did major in philo-

sophy. He said in a document about his father, "Long after students, hanger-on and labourers had gone, Father and I would have some discussions on Nietszche, Bergson, the Vedanta,⁷ the purpose of existence."

Pierre tried to explain to himself and to others why he began as a painter rather than in the sculptural tradition in which he grew up. "It was a tradition in our family," he said, "that each succeeding generation should do something different, even though we all were artists. If one generation worked in stone, the next turned to wood. My father worked in stone, but he practically decided that I should be a painter. That was one reason why I left home--to find out what I really did want to do."⁸

When Bourdelle left France to come to the United States, he came armed with a heritage that included a disciplined training with men like Antoine Bourdelle and Rodin, and a background from a traditional apprentice system where theory was coupled with practice, and where new ideas concerning form, subject matter, material and method were constantly being explored. He had learned to handle many types of material--plaster, wood, marble and metal. He had travelled throughout Europe with Rodin who was mainly interested (on this trip) in Gothic Cathedrals, and with his father who was studying Greek sculpture at its source. He studied batik in Rotterdam, iron work in Florence, but odd-

ly enough, the places that enticed him the most in his travels were the Zoological Gardens.⁹ Big cats--panthers, leopards, tigers,--appear repeatedly throughout his life's work. The panel of the panther at the Cincinnati Union Terminal (Plate 97) is one of his best cat interpretations. A big percentage of his entire life's production was concerned with animals in one form or another.¹⁰ A sampling of this work is shown in Plates 75 through 79. The linoleum panels at the Cincinnati Union Terminal used animal and plant life as subject matter. In the painted panels Pierre completed for the Terminal lunchroom, the iconography concerned animals and plants that were related to food. These were obviously based on the studies made during his European travels at the Zoological Gardens and his African trips after the first world war.¹¹ Louis Feron, a well known New York sculptor and goldsmith as well as friend of Pierre Bourdelle for forty years in France and America, later said of Pierre:

...he was like a library, a carrier of civilization. He regarded nature as sculpture. In this sense he was incapable of making art to please the vogue. Yet he believed in the artist's right to try anything, that the artistic process should be like the passing of all things through a sieve, that the artist had a right to his folly, that without folly art would be static. Art would be decoration.¹²

Arriving in the United States in 1929, a month after the death of his father, Bourdelle was "challenged to dis-

cover and adapt material when ...he was confronted with the architectural problems and fire insurance regulations of modern construction. As he adapted his knowledge to these new conditions, Bourdelle gradually built a reputation as one of the outstanding pioneers in creating contemporary art with contemporary material."¹³ Before his death in 1966, Pierre Bourdelle produced hundreds of major works and in a wide variety of materials--a number of different metals, plexiglass, glass, concrete, linoleum and lacquer (a process he developed himself), plaster, granite, limestone, lucite, clay, canvas, seashell mosaic, plastic, ceramic, etc. Found among his possessions at the Syracuse Manuscript Library, a list of his projects enumerates all these materials and more, and gives as well as equally varied number of themes for subject matter.

The art works germane to our discussion are those that preceed Bourdelle's work at the Cincinnati Union Terminal. From the list of his exhibitions¹⁴ it seems that he won his first "grand prize" at the age of fifteen in Paris (the Isadora Duncan's Fund Exhibition). His work at the Terminal is listed under 1931 but he had already completed two projects for the firm of Fellheimer and Wagner (the Cincinnati Terminal architects). One of these projects was for the Grand Central Terminal in New York, and the other was for the Michigan Building in Chicago including a painting

of railroad scenes for the ticket office of the New York Central lines. These then were his prior contacts with railroads, but more importantly, with the architectural firm that actually designed the Cincinnati Union Terminal.

Notes to Chapter 4

- 1 Daniel Trowbridge Mallett, Index of Artists, (New York, 1948), p. 30.
- 2 From the private papers of Pierre Bourdelle, Syracuse Manuscript Library, Syracuse, New York.
- 3 Ibid., Letter to Miss Emily Genauer, New York Herald Tribune, 230 West 41st Street, New York 36, N.Y.
- 4 There were three drafts of this speech and then the final typed copy. Each draft enlarged on the one before it and Pierre added anecdote after anecdote about his home life and his father and his father's friends as if one story triggered his memory of another. The final typed draft, however, eliminated most of the stories as if they were too precious or personal to share, or perhaps he thought there would be no one in the audience to really appreciate them.
- 5 Cincinnati Times Star, March 25, 1933.
- 6 Letter to Emily Genauer, op. cit.
- 7 Encyclopedia Britannica, vol. 22, p. 929, notes: "Vedanta, one of the six schools of thought to which Indian philosophers adhered in the centuries following the Epic period. Its metaphysics attracted a number of Western thinkers in the twentieth century."
- 8 Dorothy Grafly, "Pierre Bourdelle" American Artist, May, 1952, p. 42.
- 9 Ibid., p. 42.
- 10 In the collection at the Syracuse Manuscript Library, there are many preliminary sketches of Pierre's numerous commissions and also photographs of the finished works.
- 11 Grafly, op. cit., p. 42.
- 12 "Pierre Bourdelle", Long Island University Magazine, Fall, 1966, p. 28.
- 13 Ibid., p. 30.
- 14 A list of Pierre Bourdelle's exhibitions from 1916 to 1963 is among his papers at the Syracuse Manuscript Library.



Plate 74
Working on a Cut Linoleum
Mural
Photo from Syracuse Manuscript Library



GRAPE GATHERING

Plate 75
Pierre Bourdelle
Grape Gathering
An Undated Sketch for a Mural in a
Railroad Car
Photo from Syracuse Manuscript Library



Plate 76
Pierre Bourdelle
La Femme et les Bêtes
Pen and Ink Drawing, Undated
Photo from Syracuse Manuscript
Library



SICILIAN FISHERMAN

Plate 77
Pierre Bourdelle
Sicilian Fisherman
Undated Sketch

Photo from Syracuse Manuscript Library



Plate 78
Pierre Bourdelle
Pheasants
Undated Sketch
Photo from Syracuse Manuscript Library



Plate 79
Pierre Bourdelle
Big Cats
Undated Sketch
Photo from Syracuse Manuscript Library

Chapter 5
The Murals of Pierre Bourdelle
at the
Cincinnati Union Terminal

In Future Shock¹ Alvin Toffler points out how we are called to deal with an "economics of impermanence." But forty years ago, when Pierre Bourdelle was asked to decorate the Cincinnati Union Terminal, the ideal was still permanence. In America only a little more than a year, Pierre Bourdelle "encountered serious objection to the perishable and defaceable surface of the ordinary mural. Pencil marks, vandalism, and other forms of wear and tear could destroy it."² This demand for permanence plus the growing demand for economy led Pierre to experiment for the first time with linoleum. He also liked the idea that linoleum could be carved for although he had finally decided to be a mural painter, his tradition-bound family ties to sculpture never quite deserted him. He found that linoleum had no grain, was very durable, could be carved and painted and then protected by spraying with lacquer. Plate 83 shows the variety of cutting tools Bourdelle used to make his linoleum murals. Dorothy Grafly, interviewing Bourdelle in 1952, gives the details of the technique he used:

In his lacquer murals Bourdelle is both sculptor and painter. He develops his design by cutting battleship linoleum with a V-shaped gouge, (see Plate 80). The cut is smoothed out with steel scrapers in order to allow for modeling of the relief, (see Plate 81). Then the linoleum is cleaned chemically and sprayed first with an undercoat, then with a base, (Plate 82). The different areas of the design are painted on, shaded, and stained by solutions

applied via steel combs, sponges, spatter guns, blowers, palette knives and other devices used to achieve effects of texture.

After that the lacquering starts. Five to twelve coats are applied; each coat being polished by abrasion with a rotary machine. When completed the work is simonized, and needs no more upkeep than the finish on an automobile. It may be subjected without damage to handling, knocks, kicks, and all other forms of daily wear and tear. Important also in industrial areas, is the fact that the material is not affected by sulphurous emanation from factories or locomotives. Similarly, it resists damage by saline air in coastal areas, and consequently is ideal for decoration of hotels, ships or trains, all of which figured prominently in Bourdelle's list of work accomplished.³

Miss Grafly also reports that "In preparing a mural Bourdelle does not work from drawings, although he admits that in order to put an idea across to an architect or client he does turn out sketches which he may or may not follow."⁴ She quotes Pierre as saying, "You think and work in your material. The material develops the idea and is the keystone of art."⁵ The validity of this approach can be studied in the photographed preliminary sketches⁶ of the murals for the ladies' waiting room just off the corridor leading to the restaurant of the Cincinnati Union Terminal. The design elements are moved around even in the different sketches (Plates 85 and 86). The mural, in situ, shows the final development, (Plate 84). The designs seem to develop always toward a greater simplicity, with all details finally

omitted completely and the finished mural emerging as a two-dimensional linear pattern enclosing broad, flat color areas. This panel (Plate 84), is to the left of the door to the Rest Room. Continuing to the left, the next panel is of two grazing fawns, then comes the panel with the daffodil-type flower. Plates 87 and 90 are the murals. Plate 88 is of a pen and ink drawing found in the Syracuse Manuscript Library. It is the only surviving original drawing for the entire completed Bourdelle production at the Cincinnati Union Terminal. Moving from this drawing, (Plate 88), to the sketch of the mural, (Plate 89), to the finished mural (Plate 91), one sees the simplification process Bourdelle used in creating these murals.

On the right hand side of the door (Plates 92, 94 and 95, give the mural in order from left to right, and Plate 93 is the sketch), from sketch to final mural the entire format was changed. The white-faced monkey and the long-tailed bird in the stylized foliage of their native habitat emerged as Pierre worked the piece of linoleum. The playful yellow monkey of Plate 96 and the exotic black panther of Plate 97 complete this wall.

A decorative mural for the hallway just outside the ladies' waiting room was also proposed by Pierre Bourdelle but was not executed, (Plate 98). Plate 99 shows Pierre's avant garde design for the ceiling of this hallway. This ceiling is in situ and has been recognized by a modern art

expert, Prof. Irving Sandler⁷ as a startlingly early example of a 'field or color area' painting--a style of work that became popular among American painters in the 1960's.

The ladies' waiting room (to the left off the checking lobby which is situated between the rotunda and the concourse) displayed an entire wall (on three sides of the room) of a geometric design produced by gluing on the wall thin pieces of a slick wall paper type material in different colors and shapes. This design was so advanced for Cincinnatians at that time that they responded with complete indifference. Not one newspaper attempted to describe this room except to say that it was very "modern". Plate 100 shows the totality of the Art Deco environment which extended to every decorative element in the room, including the furniture. Plate 101 shows the preliminary sketch of the lacquer linoleum panel above the mirror (Plate 100), while Plate 102 shows the one for the wall directly opposite.

The murals in the lunchroom were executed with a different technique according to an article in the Times Star⁸--oil, applied with an air brush on canvas. The iconography presents animals, birds, fish and game related to food; fruits, vegetables and animal products (that are used as food); as well as cooking and serving utensils. The resulting mural extends around the walls in the area near the ceiling, (Plate 103). This Plate is the only photographic im-

age that has been found of these panels and unfortunately, since the murals in situ have almost disappeared under forty years of grime, it is quite inadequate. Photographs of the preliminary sketches were found, however, and are reproduced as Plates 104 to 120.

Examination of the Pierre Bourdelle material at the Syracuse Manuscript Library revealed that Pierre also made designs for the entire terminal. Plate 121 (see a detail in Plate 122 and 123) shows the Bourdelle designs for the rotunda where the mosaics by Winold Reiss were installed (Plate 21). These plates also suggest some change in plans concerning the height of the pillars used as decorative elements in the rotunda and the vestibule. Pierre's drawing shows them extending in front of the proposed mural. In the finished rotunda the pillars have been shortened, (see Plate 21). Plates 67 and 69 show that in the vestibule between the rotunda and the main train concourse the pillars were retained with their original height. Plates 124 and 125 show how Pierre tried to use these pillars as an element of the design itself.

The designs created by Pierre Bourdelle for the train concourse are shown in Plates 126 and 141. There seems to be no relationship between Bourdelle's cartoons of Cincinnati industries and the photographs used by Winold Reiss as

sources of his concourse mosaics--except, ironically, the one industry (tannery) where no relation exists between the located photos and the Reiss mosaic. Bourdelle's cartoon, (Plate 141), relates in several ways to the two photographs of the American Oak Leather Company, (Plates 40 and 41), found in Winold's private files. Notice the similarity between the huge drums in Plate 40 and those in the sketch, and between the slanted table-like place where the skins were stretched in Plate 41 and the equipment in the cartoon. Compare also the hanging skins and those in a pile on the floor in the photographs and the way Bourdelle translated these photographic components into a two-dimensional design at the left side of the cartoon.

Pierre Bourdelle designed two different yet similar cartoons for the west wall of the train concourse, (Plate 142 and 143). The actual concourse with the mosaic of Winold Reiss is shown in Plate 65. Bourdelle also executed murals for the theatre (Plate 144). The preliminary sketches for these are shown in Plates 145, 146, 147. All these works have been painted over in recent years. Why Bourdelle's designs were not entirely used remains an open question, although he certainly was actively considered for all the sections of the Terminal.

Notes to Chapter 5

- 1 Alvin Toffler, Future Shock, (New York, 1970), p. 56.
- 2 Dorothy Grafly, "Pierre Bourdelle," American Artist, May, 1952, p. 46.
- 3 Ibid., p. 46.
- 4 Ibid., p. 55.
- 5 Ibid., p. 55.
- 6 Found in a scrapbook, in the Pierre Bourdelle material at the Syracuse Manuscript Library, Syracuse, New York.
- 7 Professor Irving Sandler saw this ceiling in February, 1972 and this was his personal observation. Professor Sandler is the author of the book, The Triumph of American Painting, a History of Abstract Expressionism, (New York, 1970).
- 8 Cincinnati Times Star, March 25, 1933.



Plate 80
Pierre Bourdelle
Carving a Linoleum Panel
Photo from Syracuse
Manuscript Library



Plate 81
Pierre Bourdelle
Scrapping a Carved Linoleum
Panel
Photo from Syracuse
Manuscript Library



Plate 82
Pierre Bourdelle
Using a Spray Gun on a Carved
Linoleum Panel
Photo from Syracuse Manuscript
Library



Plate 83
Pierre Bourdelle
Carving Tools Used on Linoleum Panels
Photo from Syracuse Manuscript Library



Plate 84

Pierre Bourdelle, Carved Linoleum Mural, Two Gazelles, in
Ladies Waiting Room
1933

Photo by Bonnie Koran



Plate 85

Pierre Bourdelle, Sketch for Murals in Ladies Waiting Room
1931

Photo from Syracuse Manuscript Library



Plate 86
Pierre Bourdelle
Sketch for Mural, In Ladies
Waiting Room
1931
From Syracuse Manuscript
Library

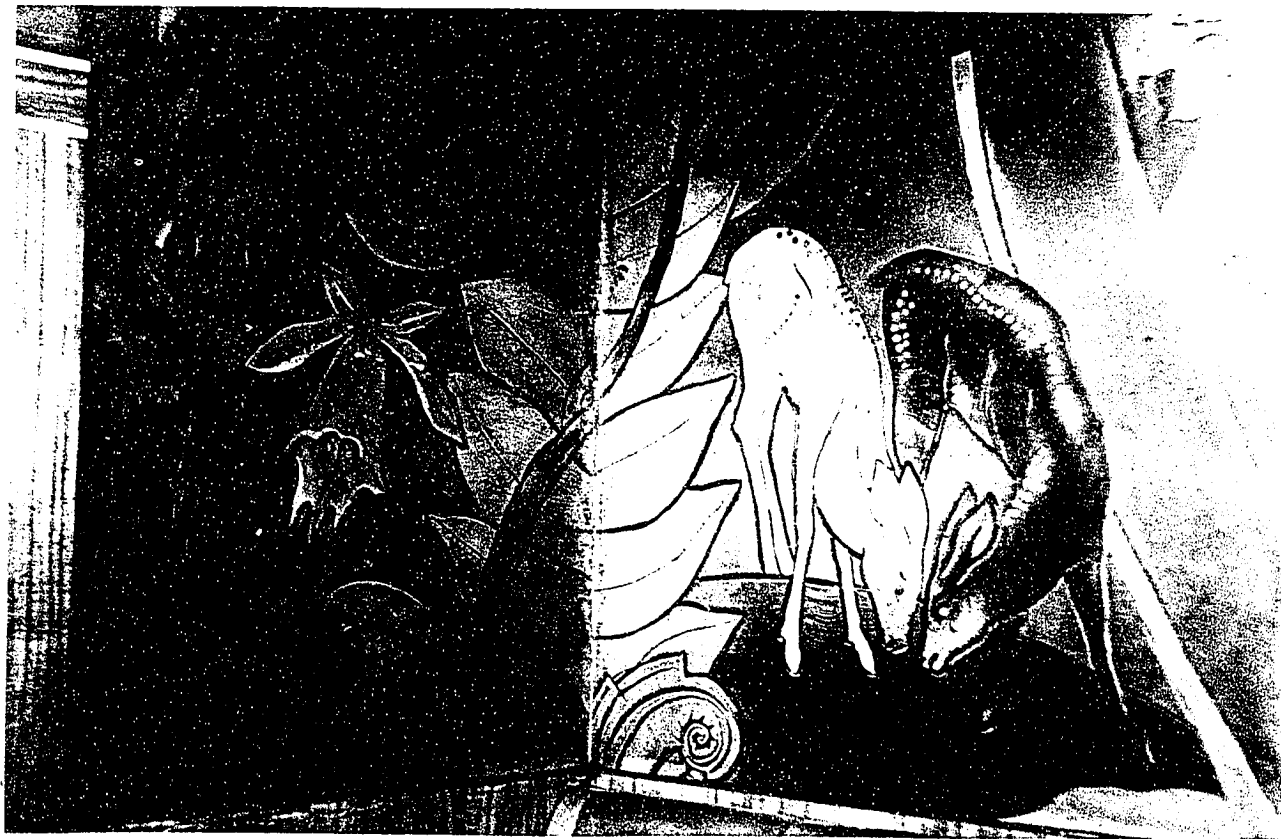


Plate 87

Pierre Bourdelle, Carved Lacquered Linoleum Mural, Two Fawns and Flower Panels, In Ladies Waiting Room, 1933

Photo by Bonnie Koran



Plate 88

Pierre Bourdelle, Sketch of Two Fawns
Pen and Ink, 1931

Photo from Syracuse Manuscript
Library



Plate 89
Pierre Bourdelle, Sketch of Deer and Gazelles
For Ladies Waiting Room
1931
Photo from Syracuse Manuscript Library



Plate 90
Pierre Bourdelle, Carved Lacquered
Linoleum Mural, Flower Panel
1933
Photo by Bonnie Koran

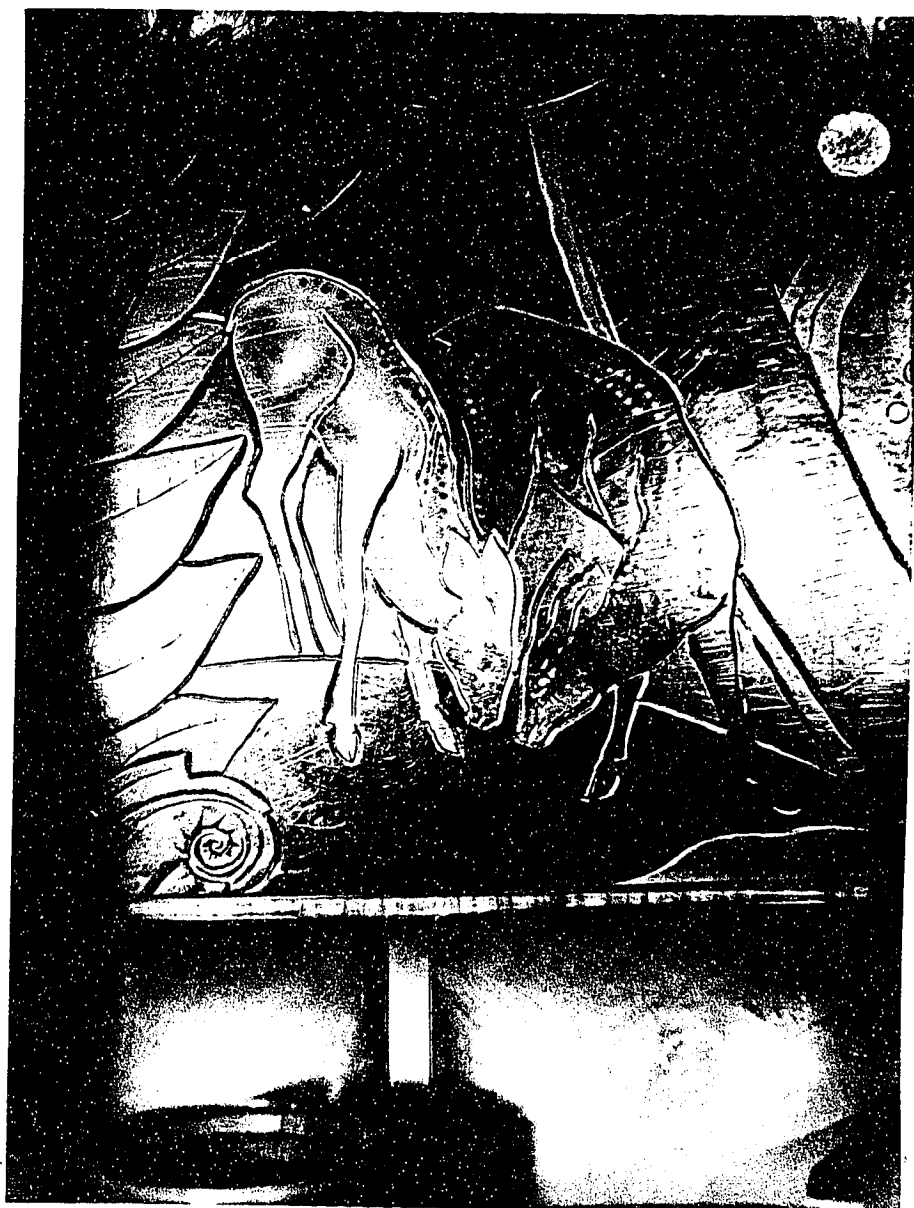


Plate 91
Pierre Bourdelle, Carved Lacquered
Linoleum Mural, Two Fawns, In Ladies
Waiting Room, 1933
Photo by Bonnie Koran

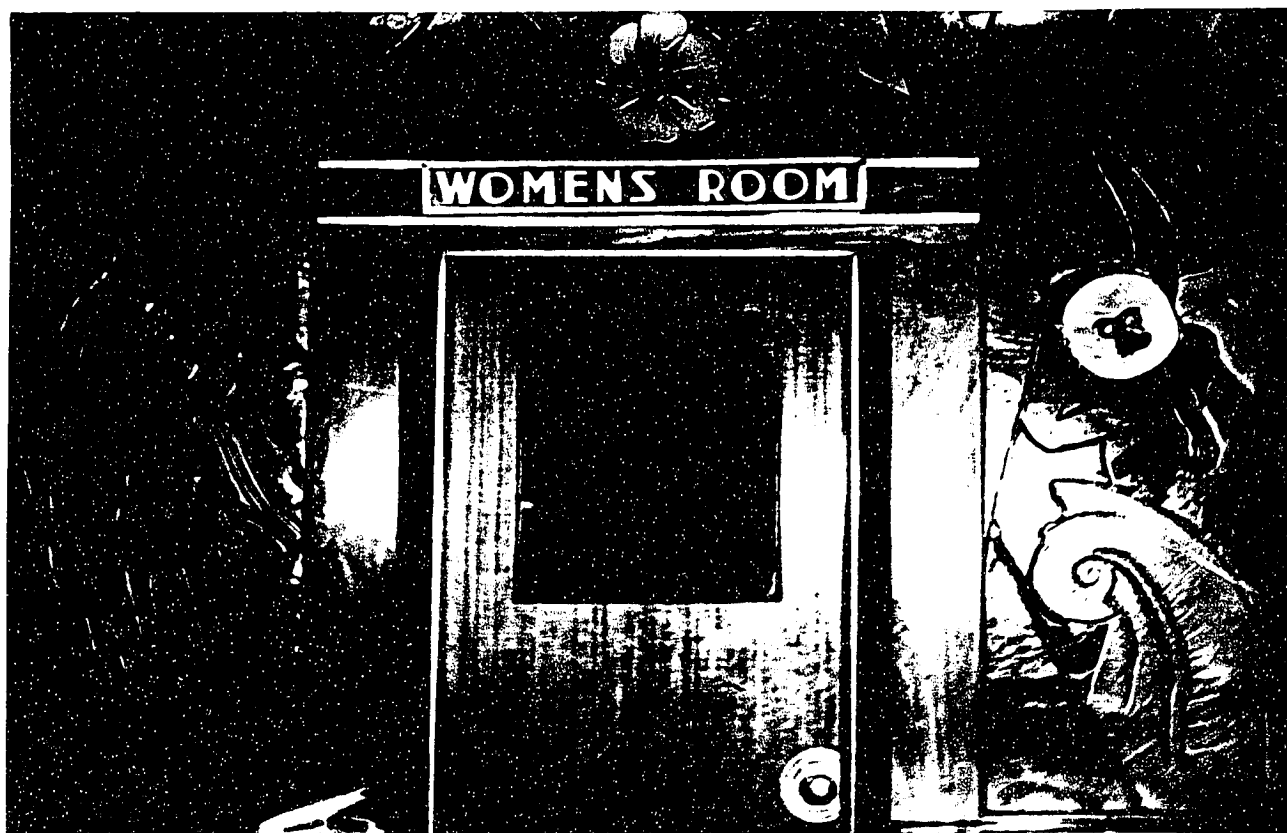


Plate 92
Pierre Bourdelle, Carved Lacquered Linoleum Murals, In Ladies
Waiting Room, 1933
Photo by Bonnie Koran



Plate 93
Pierre Bourdelle
Sketch for Ladies Room Mural
1931
Photo from Syracuse
Manuscript Library

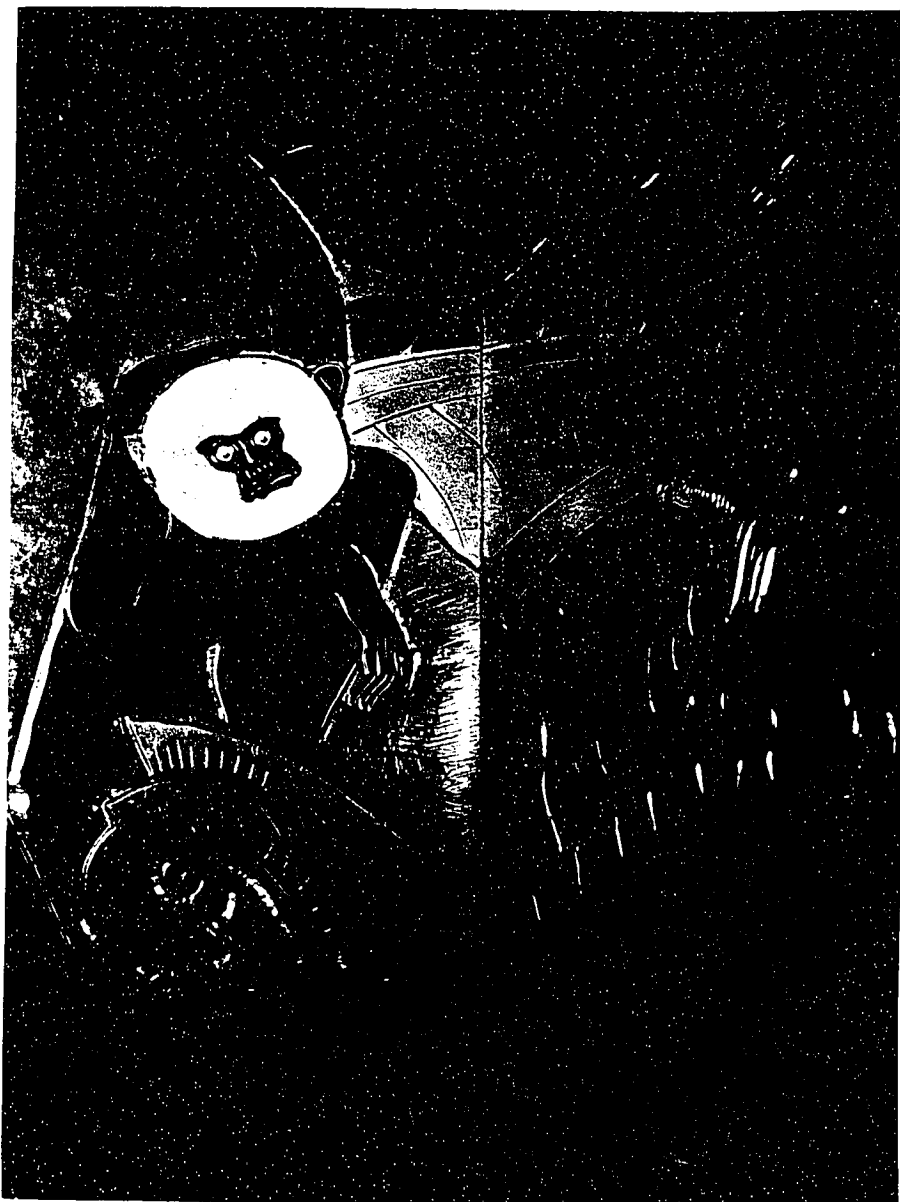


Plate 94
Pierre Bourdelle
Carved Lacquered Linoleum Mural, Black Monkey
1933
Photo by Bonnie Koran



Plate 95, Pierre Bourdelle, Black Monkey and Peacock Panel, 1933, Photo by Bonnie Koran



Plate 96
Pierre Bourdelle, Carved Lacquered Linoleum
Panel, White Monkey, 1933
Photo by Bonnie Koran



Plate 97
Pierre Bourdelle, Carved Lacquered Linoleum
Panel, Black Panther, 1933
Photo by Bonnie Koran

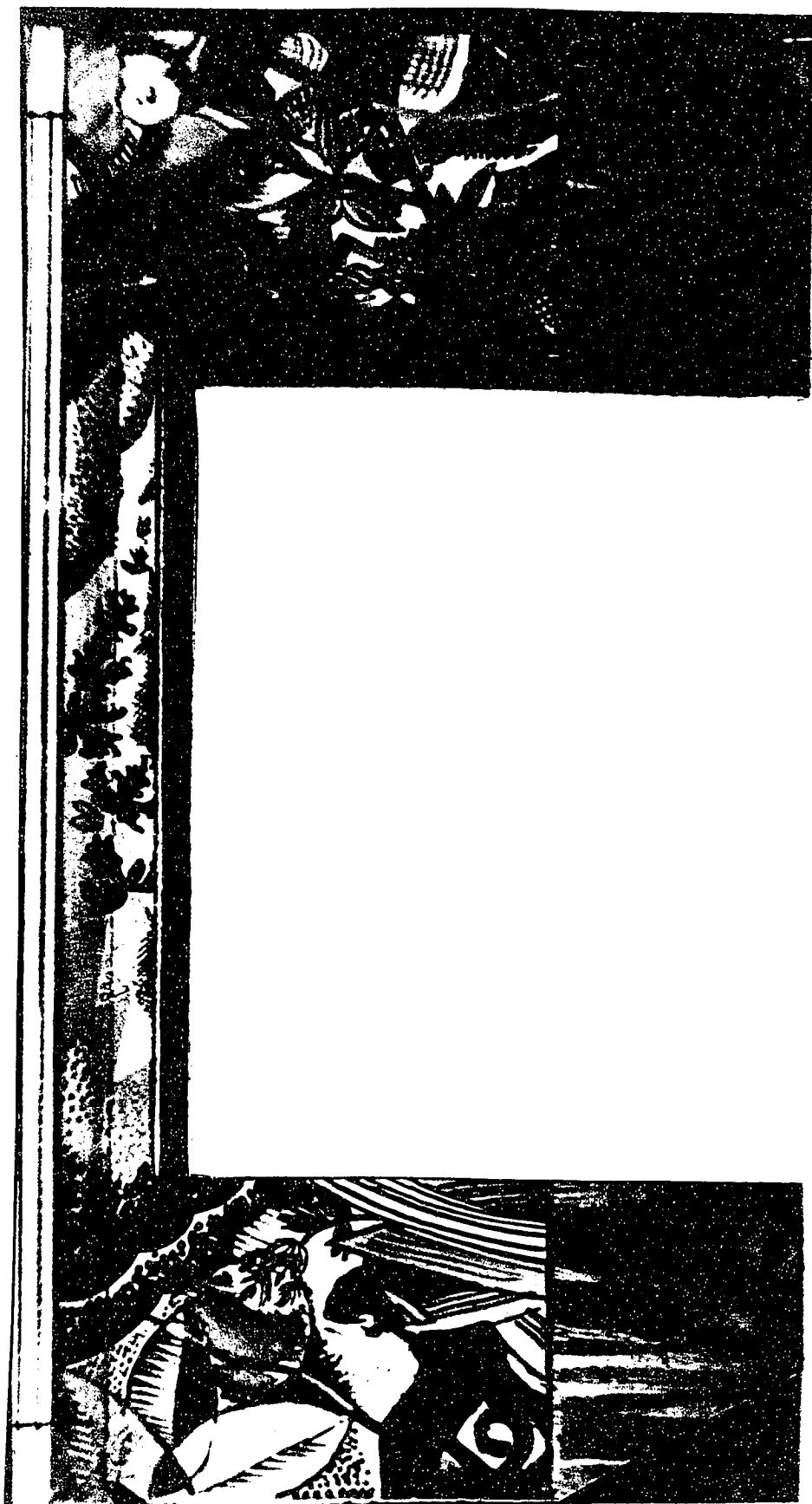


Plate 98
 Pierre Bourdelle, Sketch for Hallway to Restaurant, 1931, Photo from Syracuse Manuscript
 Library

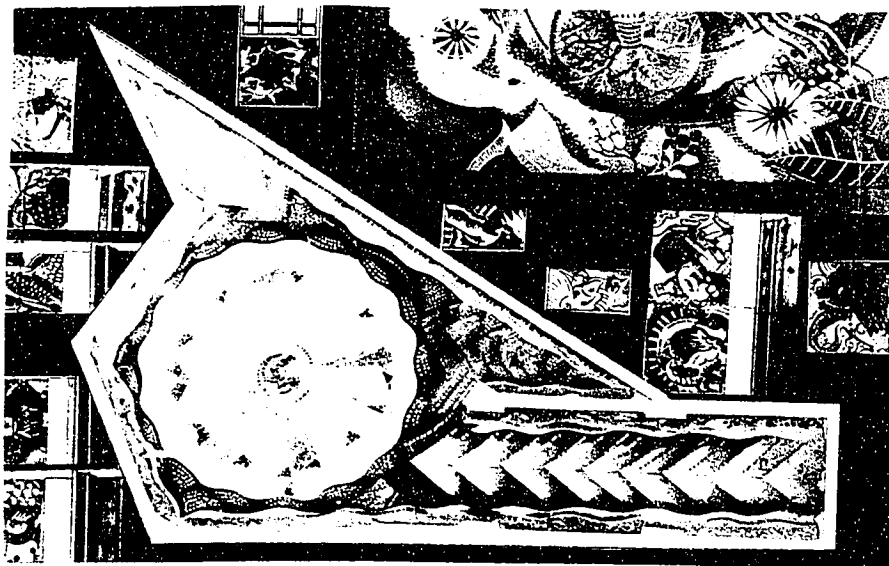


Plate 99
Pierre Bourdelle, Sketch for Ceiling of
Hallway to Restaurant, 1931
Photo from Syracuse Manuscript Library

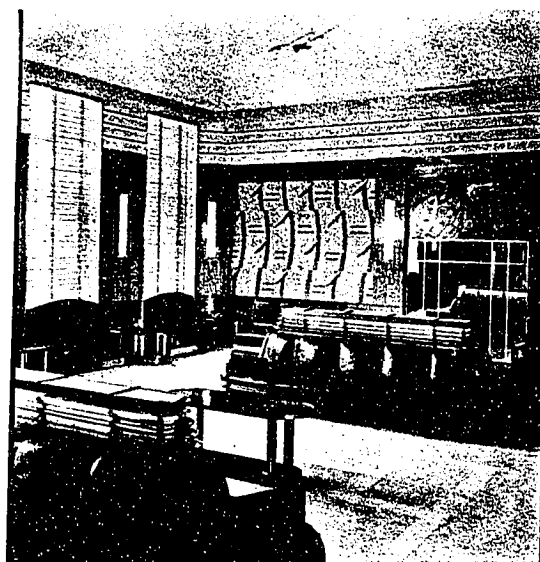


Plate 100
Pierre Bourdelle
Geometric Murals for Ladies
Waiting Room off Checking
Lobby, 1933
Photo from Syracuse
Manuscript Library



Plate 101, Pierre Bourdelle, Sketch for Carved Lacquered
Linoleum Mural
In Ladies Room off Checking Lobby, 1931
Photo from Syracuse Manuscript Library



Plate 102

Pierre Bourdelle, Sketch for Carved Lacquered Linoleum Panel
In Ladies Waiting Room off Checking Lobby

1933

Photo from Syracuse Manuscript Library

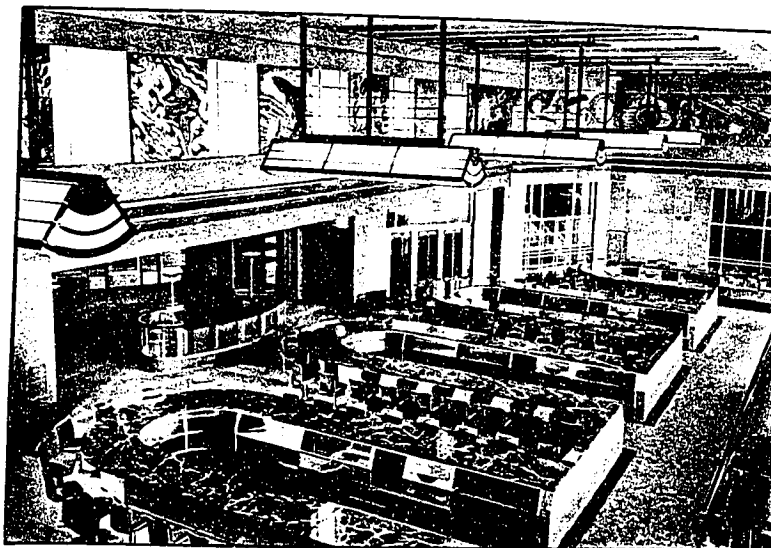


Plate 103
Pierre Bourdelle
Oil on Canvas Murals in Lunchroom
Cincinnati Union Terminal
1933
Photo from Fellheimer and Wagner

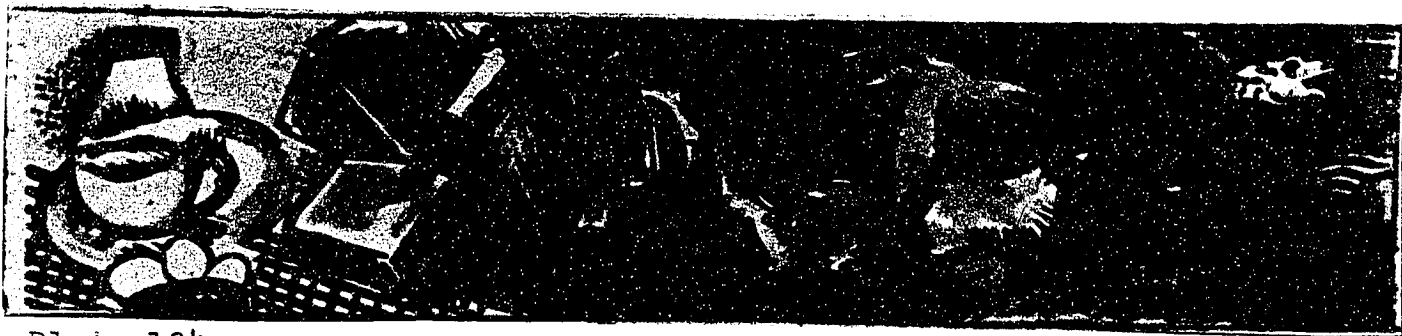


Plate 104

Pierre Bourdelle, Sketch for Mural in Lunchroom, 1931

Photo from Syracuse Manuscript Library

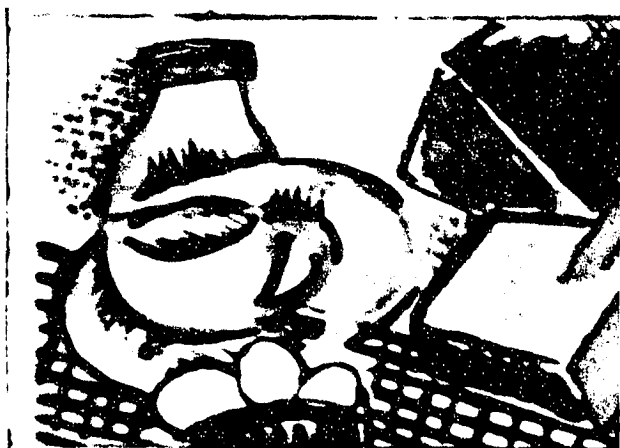


Plate 105
 Pierre Bourdelle
Sketch for Mural in Lunchroom
 1931
 Photo from Syracuse Manuscript
 Library

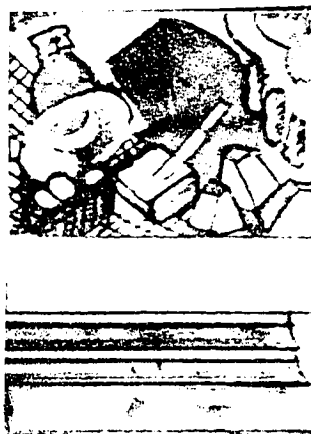


Plate 106
 Pierre Bourdelle
Sketch for Mural in Lunchroom
 1931
 Photo from Syracuse Manuscript
 Library



Plate 107
 Pierre Bourdelle
Sketch for Mural in Lunchroom
 1931
 Photo from Syracuse Manuscript Library



Plate 108
 Pierre Bourdelle, Sketch for Mural in Lunchroom, 1931
 Photo from Syracuse Manuscript Library



Plate 109
 Pierre Bourdelle
Detail of Sketch for Mural in Lunchroom
1931
 Photo from Syracuse Manuscript Library



Plate 110
Pierre Bourdelle, Sketch for Lunchroom, 1931, Photo from Syracuse Manuscript Library



Plate 111
Pierre Bourdelle
Sketch for Mural
In Lunchroom
From Syracuse
Manuscript
Library



Plate 112
Pierre Bourdelle
Sketch for Murals in Lunchroom
1931
Photo from Syracuse Manuscript Library



Plate 113
Pierre Bourdelle
Sketches for Murals in Lunchroom
1931
Photo from Syracuse Manuscript Library



Plate 114



Plate 115



Plate 116
 Pierre Bourdelle
 Sketches for Murals in Lunchroom
 1931
 Photos from Syracuse Manuscript
 Library



Plate 117
Pierre Bourdelle
Sketch for Mural in Lunchroom
1931
Photo from Syracuse Manuscript
Library

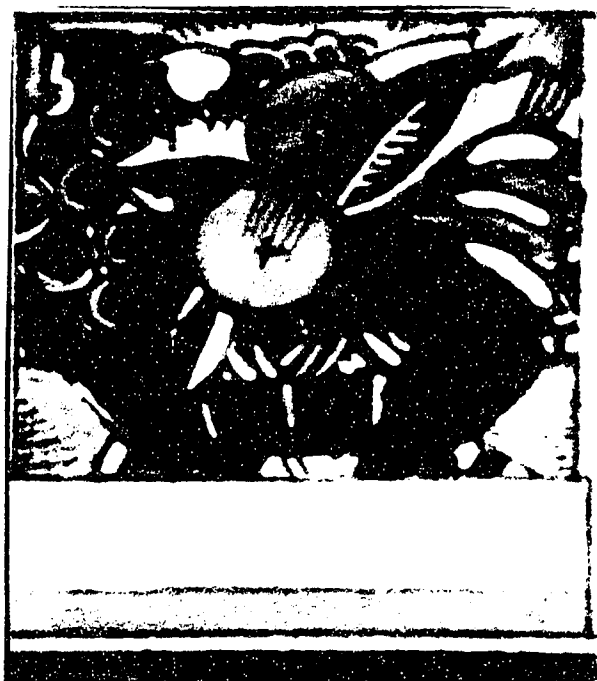


Plate 118
Pierre Bourdelle
Sketch for Mural in Lunchroom
1931
Photo from Syracuse Manuscript
Library



Plate 119
Pierre Bourdelle
Sketch for Mural in Lunchroom
1931
Photo from Syracuse Manuscript
Library



Plate 120
Pierre Bourdelle, Sketch for Mural in Lunchroom, 1931
Photo from Syracuse Manuscript Library

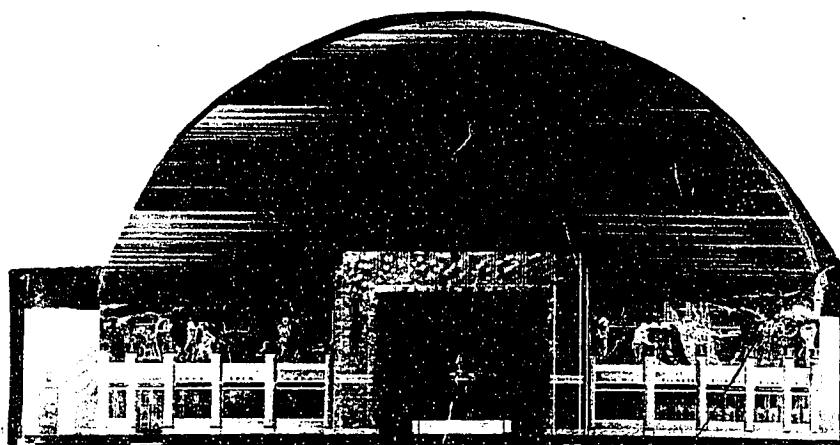


Plate 121
Pierre Bourdelle
Sketches made for Rotunda Murals
1931
Photo from Syracuse Manuscript Library



Plate 122



Plate 123
 Pierre Bourdelle
Sketches made for the Murals in Rotunda
 1931
 Photos from Syracuse Manuscript Library

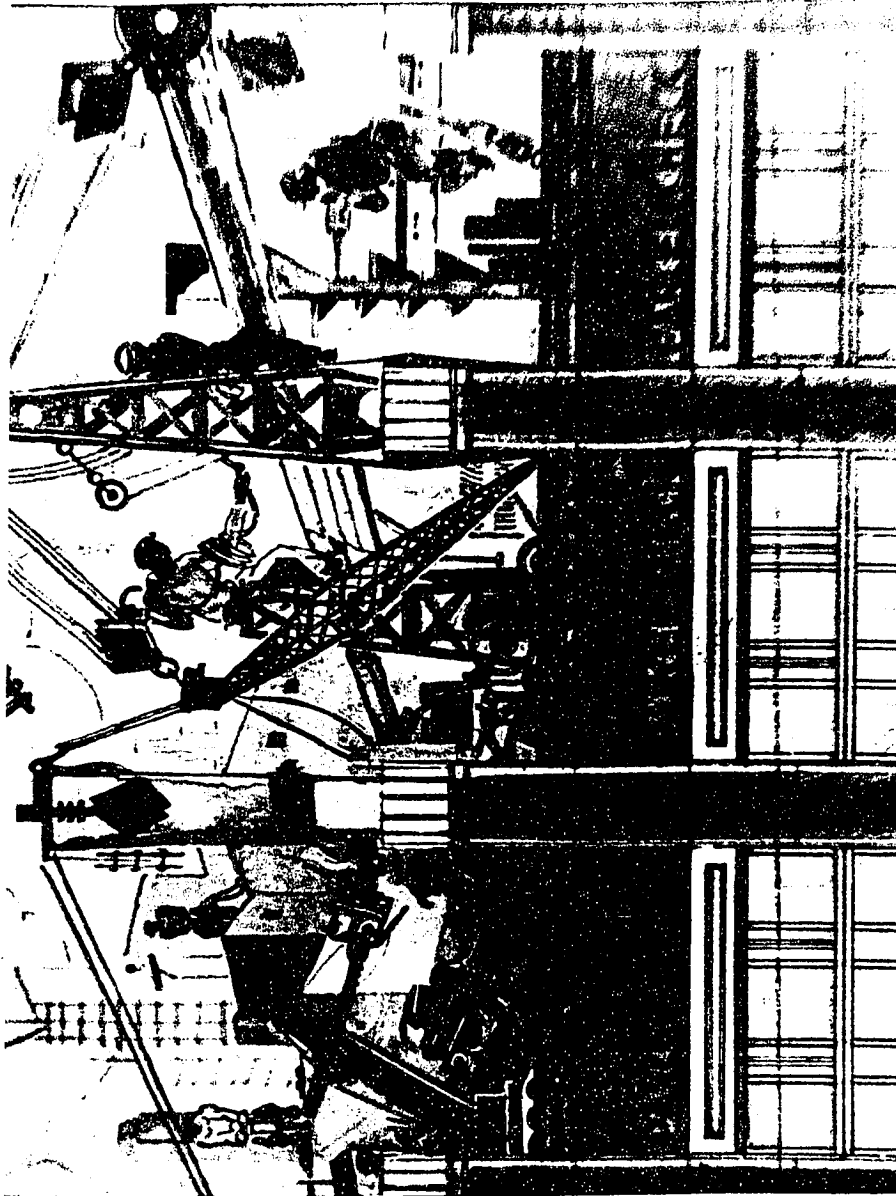


Plate 124
Pierre Bourdelle, Sketch for Mural in Checking Lobby, 1931
Photo from Syracuse Manuscript Library

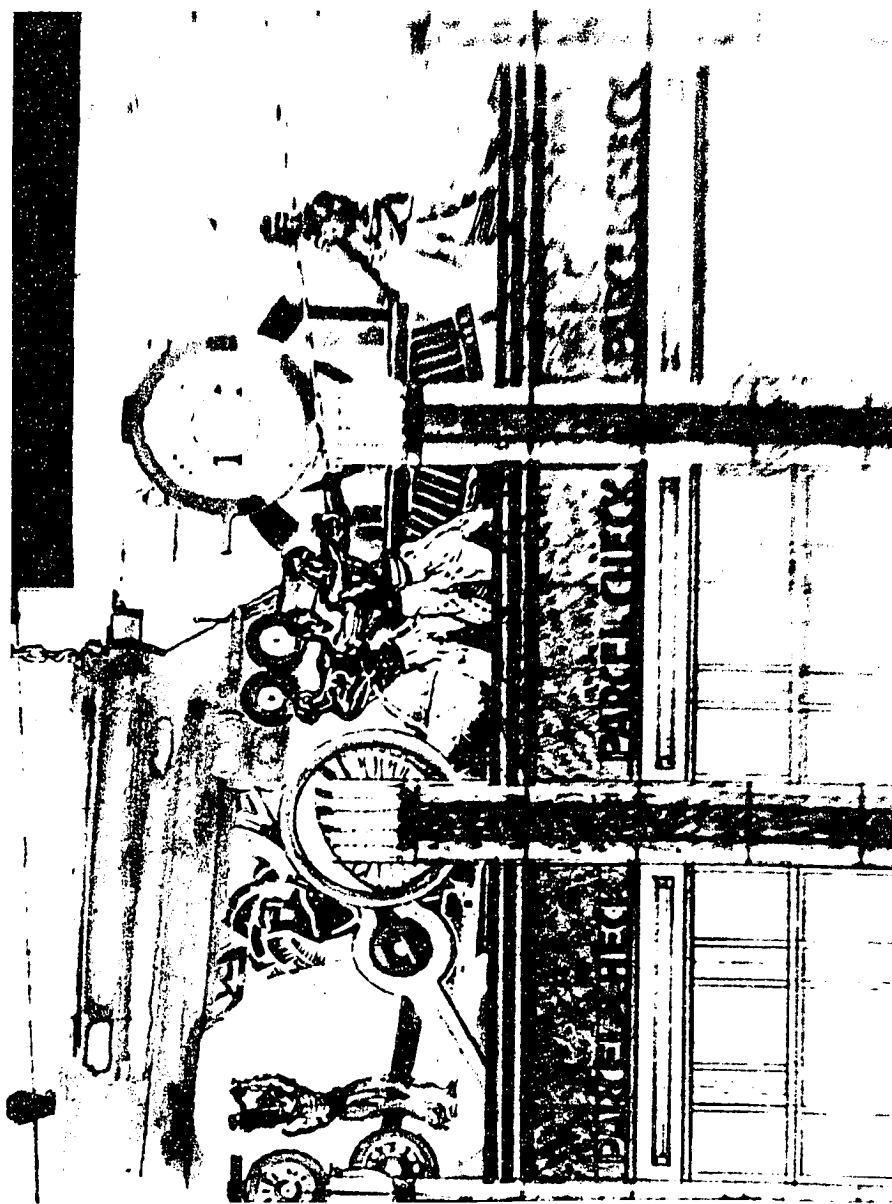


Plate 125
Pierre Bourdelle, Sketch for Mural in Checking Lobby, 1931
Photo from Syracuse Manuscript Library

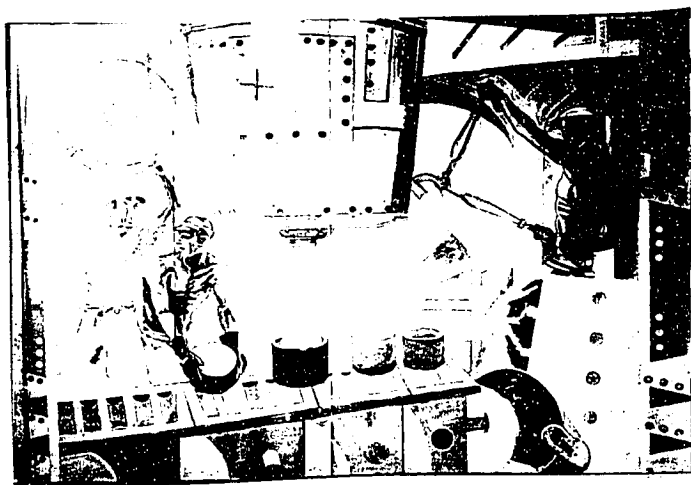


Plate 126



Plate 127 Plate 128
 Pierre Bourdelle
Sketches for Murals in Concourse
 1931

Photos from Syracuse Manuscript Library

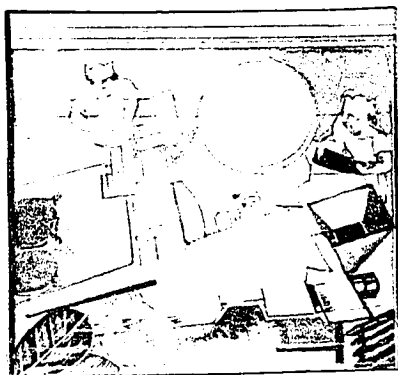


Plate 129

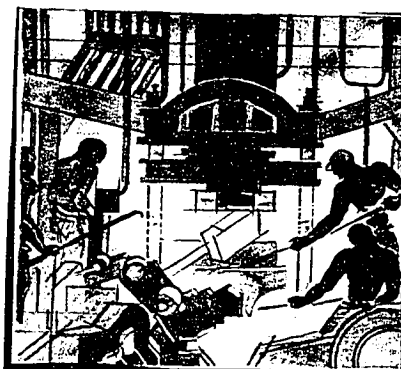


Plate 130

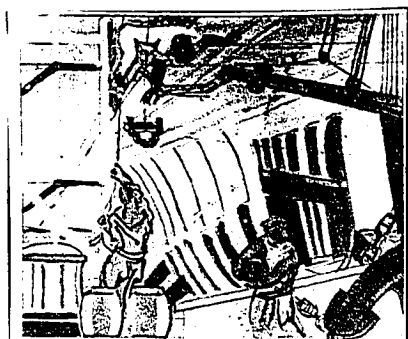


Plate 131

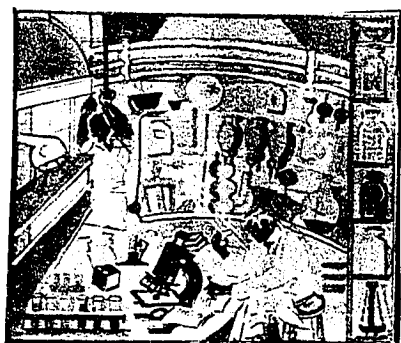


Plate 132

Pierre Bourdelle

Sketches for Murals In Concourse

1931

Photos from Syracuse Manuscript Library

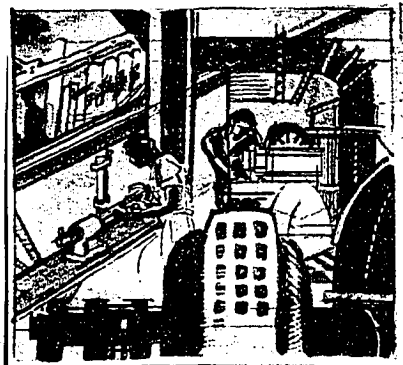


Plate 133



Plate 134
 Pierre Bourdelle, Sketches for Murals in Concourse
 1931
 Photos from Syracuse Manuscript Library



Plate 135

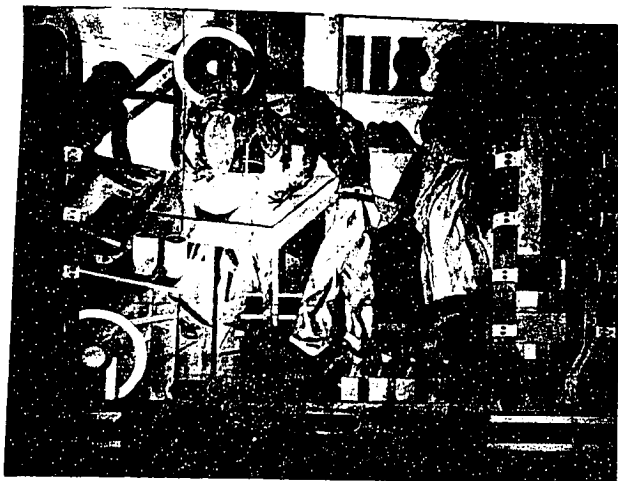


Plate 136

Pierre Bourdelle, Sketches for Murals in Concourse, 1931
Photos from Syracuse Manuscript Library



Plate 137



Plate 138
 Pierre Bourdelle, Sketches for Murals in Concourse, 1931
 Photos from Syracuse Manuscript Library

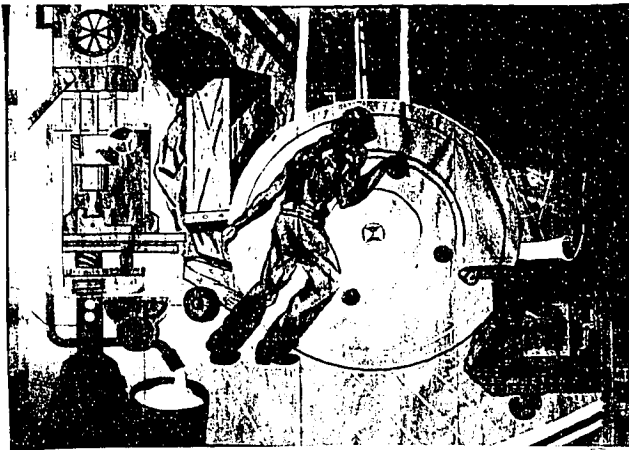


Plate 139

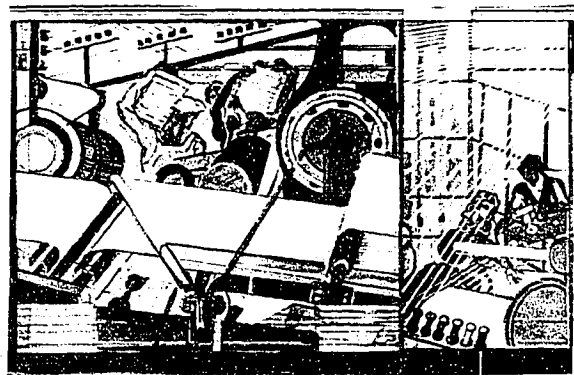


Plate 140

Pierre Bourdelle, Sketches for Murals in Concourse, 1931
Photos from Syracuse Manuscript Library



Plate 141
Pierre Bourdelle
Sketch for Leather Industry
1931
Photo from Syracuse Manuscript
Library

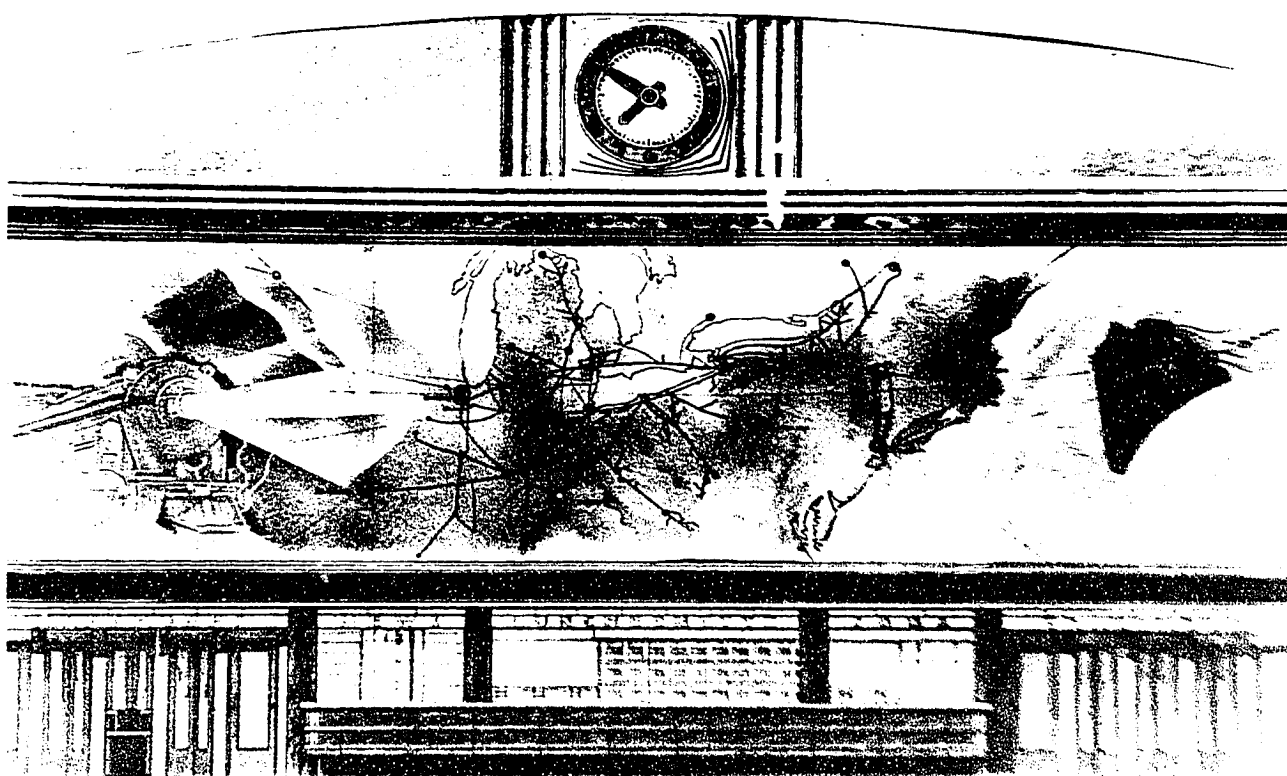


Plate 142
Pierre Bourdelle
Sketch for West Wall of Concourse
1931
Photo from Syracuse Manuscript Library



Plate 143

Pierre Bourdelle, Second sketch for West Wall of
Concourse

1931

Photo from Syracuse Manuscript Library

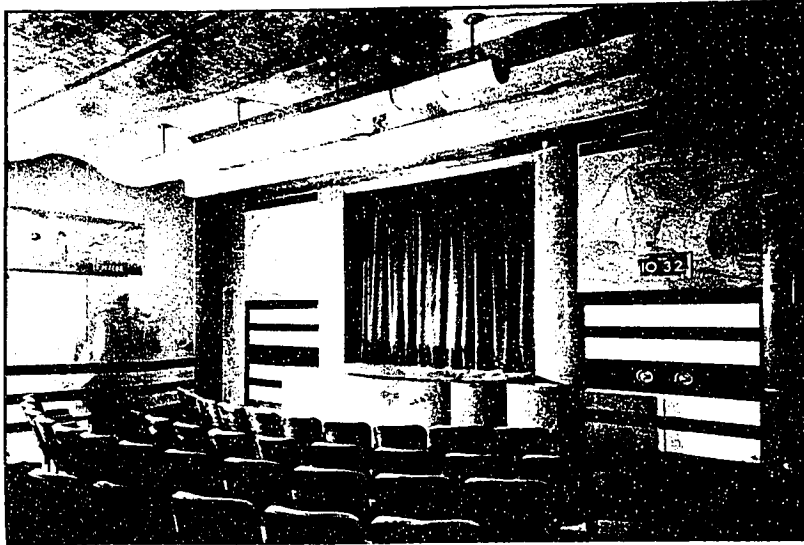


Plate 144
Pierre Bourdelle
Theatre in Cincinnati Union Terminal
1933
Photo from Fellheimer and Wagner



Plate 145
Pierre Bourdelle
Sketch for Mural in Theatre
1931
Photo from Syracuse Manuscript
Library



Plate 146
Pierre Bourdelle
Sketch for Mural in Theatre
1931
Photo from Syracuse Manuscript
Library



Plate 147
Pierre Bourdelle, Sketch for Mural in Theatre, 1931
Photo from Syracuse Manuscript Library

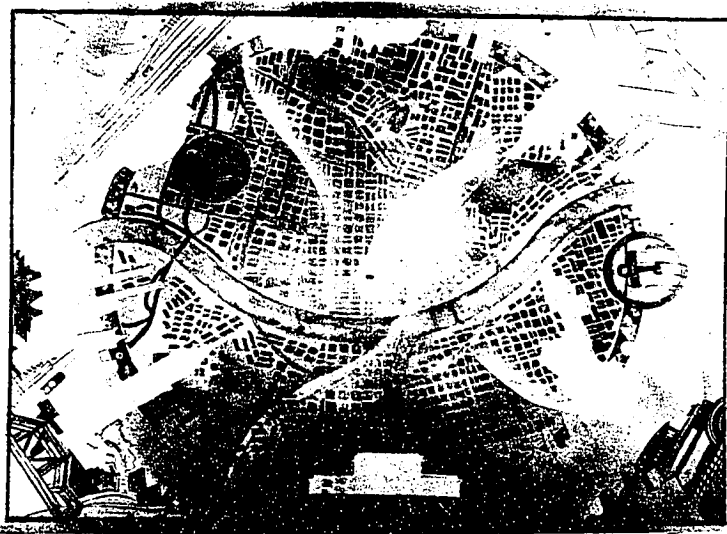


Plate 148
Pierre Bourdelle
Sketch for Map of Cincinnati
For Ceiling of Restaurant
1931
Photo from Syracuse Manuscript Library

Chapter 6

The Cincinnati Union Terminal
an
Art Deco Idiom

The Cincinnati Union Terminal is without doubt a clear and profoundly representative example of the Art Deco Style. There is a total Art Deco expression that is felt on the deepest level only after prolonged study of the individual features which leads to a cumulative understanding of the whole. From the architectural viewpoint, an area which has only been touched on in this research, the Art Deco features are declared with great power from the skyview.¹ The Rotunda Art Deco expression is penetratingly puissant when the ceiling, mosaics and floor are considered as an integral whole. It seems that these elements can be voiced adequately only in the work of a great photographer, and there are two outstanding photographers of the Union Terminal--Paul Briol and Gregory Thorp.² Gregory Thorp particularly makes it possible, through his detailed photography, to study minute Art Deco features of the mosaics such as the way the tesserae are set to form a cloud or a button and its shadow. One is confronted with a pure Art Deco idiom in thousands of different details (an outstanding one being a door on the north wall of the Ladies' Waiting Room). Besides these details there are other total Art Deco expressions: an example of this is the little Tearoom at the front of the Rotunda which is entirely sheathed with Rookwood Pottery ceramic tiles. The north wall of this Tearoom is a window which o-

pens onto still another affirmation of the Art Deco style, this time a functional ramp and a poured concrete ceiling. This functional aspect of the Terminal (and stress on function is one aim of the Art Deco style) is emphatically discerned by a tour of the underground facilities and examination of the area between the Rotunda ceiling and the outside dome.³

While the Art Deco style has been identified and defined only in recent years, it will be readily admitted how much (within this definition) the designs at the Cincinnati Union Terminal are a part of this period. This style has been catalogued in a number of ways, first by Bevis Hillier. He claims in his book Art Deco (New York, 1968), that "discounting manifestoes and critiques of the period itself," Art Deco is "the first book to deal with this style."⁴ The second significant effort was in 1970 when the Finch College Museum of Art prepared and presented an exhibition of Art Deco. Elayne H. Varian, Finch College Museum of Art Director, Contemporary Wing, met for the first time with Bevis Hillier. Hillier, then art correspondent for The Times in London, had been asked by the Minneapolis Institute of Art to be guest curator for their Art Deco exhibition, planned for 1971.⁵ The Art Deco exhibition at the Finch Museum of Art first travelled to the Museum of the Cranbrook Academy early in 1971, and was then expanded into the exhibition at the

Minneapolis Institute of Art. The catalogue for this Minneapolis exhibition was prefaced by an article by Bevis Hillier called "The World of Art Deco."⁶ In this preface Hillier says, "There is not much that I would wish to recant," (speaking of his 1968 book), "...And I still believe that, although there was a great and acknowledge difference in character between the twenties and the thirties, it is wise to use one name-- Art Deco--to cover the art of both decades, to emphasize the continuity and essential unity of the style."⁷

Hillier chose the term 'Art Deco' from among many names used to describe the style in America; Jazz Modern, Aztec Airways, Modernistic, Functional, each of which emphasized one aspect of the style (the North American contribution and the influence of African culture, the Central American influence, the departure from historicism and the new stress on function). Various European terms existed as well: Style Poiret and Style Chanel (after the couturiers Paul Poiret and Coco Chanel),⁸ Bauhaus (after the famous design school of Walter Gropius), Esprit Nouveau (after the movement lead by Ozenfant and Le Corbusier), Stijl (after the radical movement in Holland by Van Doesburg, Oud, and Mondrian) and Style Puiforcat (suggested in 1931 by the critic Henri Martinie in L'Art Vivant after the silversmith Jean Puiforcat whom Hillier calls "a revolutionary designer who certainly ex-

pressed the essence of the style with genius").⁹ New York newspapers used the term Jazz Modern¹⁰ to describe the illustrations of Winold Reiss in the book The New Negro by Alain Locke published in 1925 (see one of these illustrations in Plate 149). Hillier found all of these terms "personified" and not quite universal enough to convey the full implications of the style. He finally decided to "choose one of the several terms that derive from the great Paris Exhibition of 1925--L'Exposition Internationale des Arts Decoratifs et Industriels Modernes."¹¹ He continues,

It was at this exhibition that the new style was first presented to the world as something obviously new, if not yet fully formulated. So the style has been variously named 'Paris 25', 'Style 1925' and 'La Mode 1925'. The important commemorative exhibition at the Musee des Arts Decoratifs, Paris, in 1966 was entitled 'Les Annees 25'; but the subtitle to the catalogue was 'Art deco'. I have chosen this later name for four main reasons. First, it is easily anglicized, simply by removing the accent. Secondly, this name has a similarity to Art Nouveau which rightly suggests a kinship between the two styles. Thirdly, 'Art Deco', unlike the other names, does not associate the style only with the 1920's. Though it originated in the twenties, it was a developing style which attained its most complete and even extravagant expression in the thirties. Finally Art Deco is already a name in reasonably common use. On November 2, 1966, The Times, London, devoted almost a full page to an article entitled 'Art Deco' by Hilary Gelson, in which she spoke of 'the style now known by connoisseurs as Art Deco'. Exactly a year later, on November 2, 1967, the French magazine Elle gave 22 pages to 'Les Art Deco', with articles on Van Dongen, Chanel and Andre Groult furniture.¹²

II

When pressed for a definition of Art Deco, Hillier gives the following;

...an assertively modern style, developing in the 1920's and reaching its high point in the thirties; it drew inspiration from various sources, including the more austere side of Art Nouveau, cubism, the Russian Ballet, American Indian Art and the Bauhaus; It was a classical style in that, like neoclassicism and unlike Rococo or Art Nouveau, it ran to symmetry rather than asymmetry, and to the rectilinear rather than the curvilinear; it responded to the demands of the machine and of new materials such as plastic, ferro-concrete and vita-glass; and its ultimate aim was to end the old conflict between art and industry, the old snobbish distinction between artist and artisan, partly by making artists adept at crafts, and still more by adapting design to the requirements of mass-production.¹³

Both Bevis Hillier and Judith Applegate¹⁴ agree that the roots of Art Deco lie in Art Nouveau,¹⁵ "which reached an exuberant curvilinear peak in the late 1890's, then slowly subsided during the first five or six years of the new century."¹⁶ They also agree on the speculation that Art Nouveau made some progress in convincing the twentieth century that there was a place for art to go for inspiration besides back into history and that art and industry must eventually overcome their historic conflict and become one concerted effort.¹⁷

Miss Applegate claims that in Paris just after the first

world war, the "Compagnie des Arts Francais was one of the first to try and unite artists from all disciplines to create 'total design', including ceramics, textiles, both woven and printed, glassware, furniture and bookbindings, as well as architecture."¹⁸ She credits Louis Sue, an architect, and Andre Mare, a painter decorator, with the founding of this organization. The same type of effort had been expended in New York much earlier, with the magazine published by Winold Reiss and O. W. Wentz called Modern Art Collector. These magazines were published between 1915 and 1919. The first issue in 1915 spoke of the modern movement already strongly established in the German speaking countries of Europe. The vitality of this movement was attributed to the Craft schools (In Austria and Hungary known under the name of "Wiener Werkstaten" and in Munich an organization of the same character and called "Deutsche Werkstaten").¹⁹ Martin Battersby in The Decorative Twenties discusses this German movement.²⁰ He explained three ways in which the Exhibition of Decorative and Industrial Arts held in Paris in 1925 was unique. The third point he made was that "the exhibition had taken one hundred and thirty years to bring about."²¹ When he finally got to the point in his explanation where the plans for the exhibit were finalized for the year 1915 he observed:

A curious and unconsciously prophetic report had appeared in the German press in 1912 that the Universal Exhibition was to be postponed until 1920 'because of the fears entertained in France regarding Germany's ascendancy in the field of industrial art and the menace thereby involved to

France's erstwhile unassailable lead among the nations in this field.' By delaying, it was alleged, the French hoped to redress the balance by a drastic reorganization of the technical schools. The report was both confirmed and denied but neither country could have foreseen that any postponement would be due to a struggle more deadly and ruinous than one to determine artistic superiority. The Munich Exhibition of Applied Art held in Paris in 1910 had been bitterly attacked by French critics but during the six weeks of its duration had attracted large crowds--large enough to warrant regulation by the police, an unknown occurrence. It had resulted in record sales and had a disturbing effect on French artists and designers whose inborn conviction of French prominence in the decorative arts was shaken. Thus there may have been some grounds for the rumoured reasons for the postponement of the Universal Exhibition. Paul Poirer, travelling in Germany and Austria at this time, was extremely impressed by the contemporary work of Bruno Paul, Josef Hoffmann, Dagobert Peche and others with the result that on his return to Paris he founded the influential Atelier Martine in 1912.²²

Winold Reiss in a lecture on color²³ credits the start of the modern movement to Koloman Moser, Klimt and Joseph Hoffman in the fields of "designing, architecture and interior decoration." He claims they were inspired by the "colorful peasant art of Hungary and Bohemia." Judith Applegate notes that in 1903 "Koloman Moser and Josef Hoffman founded the Wiener Werkstatte, whose teachings, like those of William Morris, sought to affect all areas of both fine and applied art, using far simpler forms than what preceded it." She also states that "...the Germans and Austrians experimented long before the French with a group or team approach that followed a unifying aesthetic."²⁴

Miss Applegate attempts to classify the artists of the French Art Deco into two broad categories;

...the exotic romantics, or "Les Dandys" as they were termed by an architect of the day; and the modern romantics, who were more aligned with a machine aesthetic and industrial production than with the whimsies of fashion or decorative effect. The former group was strongly influenced by the Ballet Russes ... and created a kind of eastern exoticism embodied by Paul Iribe and Paul Poiret, later by Paul Follot, George Lelape, Andre Marty, Pierre Brissand, or Armand Rateau. The latter group was in distinct minority and included, among others, Puiforcat, Van der Rohe, Hoffman, Rietvald, Dunand, Colin, Herbst, Fouquet and Anni Albers.

Somewhere between these two extremes were those individuals or groups which tried to combine the best of both worlds; exoticism, traditionalism and modernism. This usually resulted in a doctrine that espoused "modern life" and the newest inventions of the day, such as radios, cars, airplanes, steamships, etc., while trying to retain the quality of the craftsman's production and to establish a working relationship between the artist and the manufacturer.²⁵

The struggles of art to relate to industry (tantamount to the effort to blur the line between fine art and applied art) were evident on all levels, but especially in the decorative arts. There either the machine was a definite element to be considered in the production of an object, or the artist took on the machine age and its developing technology as subject matter, thereby facilitating the acceptance of the machine as part of humanity itself. Saint Exupery in

1939 wrote that at first the railway was regarded as an "iron monster" but now is "for the villager... a humble friend who calls every evening at six. Every machine will eventually take on this patina."²⁶ Hillier notes in The World of Art Deco that this relating of the artist to the machine is clearly shown in the 1930 mural of Winold Reiss, exhibited in the Minneapolis Art Deco show (1971) and illustrated in the catalogue as no. 835 (see Plate 24). His theme is modern transportation and includes the "aeroplane, express train and motor car against a background of skyscrapers."²⁷ If Winold's work at the Cincinnati Union Terminal in the concourse is viewed as an artistic dissertation on art and industry the merging of the two seems already an accepted fact.

"One of the practical ways in which artists helped in this period to reduce the old enmities between 'fine art' and 'applied art' was by becoming interior decorators."²⁸ Winold Reiss had entered this field shortly after his arrival in the United States in 1913 and by 1915 was already attempting the type of group action that he was familiar with in Germany--in his Art School, his Interior Decorating Studio, and in the publication of the magazine The Modern Art Collector. In the first issue of this magazine (1915) it was stated that it would present "Modern Decorative Art as applied to Advertising; to Book Illustration; to Textile, Carpet, and Wall Paper Designs; to Women's Hats and Costumes;

to Interior Decoration, Furniture, Hangings, etc."²⁹ The 'etc.' indicated the field was wide open and the capital letters used for each category indicated the high esteem with which they were regarded. However the resistance existing in New York in 1915 was evident when Reiss and Wente submitted to the protests of the readers to the extent that they started separating the applied art into one copy and the fine art into the next, (the first copies were a combined presentation). Hillier thought that the "artists of the twenties and thirties thought they had eliminated it (the controversy) altogether, enshrining the new art philosophy in the "monstrous" word 'beautility'.³⁰

Pierre Bourdelle also joined an interior decorator group. His first work experience in America was with an architectural firm where he gained at once "invaluable first-hand insight into the nature of the conflicts between architects and artists."³¹ Bourdelle stated his proposed solution to the problem in one word--"cooperation." "Too often the architect waits until he has a completely hopeless space before he begins to think in terms of decorating it. ...Then, not knowing what else to do with it, he turns it over to a mural painter."³² Bourdelle also stated that, "My personal ambition is to get mural painting on the outside as well as on the inside of the building."³³ Toward this end he worked constantly for permanence in material. He extended his experiments with linoleum at the Union Ter-

minal first in the commission at the New York World's Fair where he produced a linoleum mural on which people walked, often with gravel on their feet; then in Hati where there are quick twenty percent temperature changes.³⁴ Both these experiments were successful. The Cincinnati Union Terminal linoleum murals are also, after forty years, in good condition. The colors have darkened, the paint is crazed, but the linoleum itself is neither defaced nor marred.

Judith Applegate would easily see the Terminal as a successful 'total design' and Reiss and Bourdelle as belonging to her category of those who "combine the best of both worlds" (Exotic Romanticism and Modern Romanticism)--"exoticism, traditionalism, and modernism." In the lives of the artists themselves are found the aims of Art Deco fulfilled--the work toward permanence, function, group endeavors for a 'total design', unification of architect and artist, art and industry, applied art and fine art. Aside from all this we must not underestimate the futuristic aspects of Winold Reiss and Pierre Bourdelle (as seen in the hallway and rotunda ceilings).

As continued research expands our knowledge, understanding, and appreciation of the Art Deco style, of the artists and their creations, the Cincinnati Union Terminal, together with its interior decorators (Winold Reiss and Pierre Bourdelle) will take a prominent place in the resulting publications as a monumental total expression of the Art Deco style.

Notes to Chapter 6

1 See the photographs by Paul Briol at the Cincinnati Public Library, 8th and Vine Street, indexed under "Cincinnati Union Terminal".

2 Ibid., and Gregory Thorp, Bellows Falls, Vermont.

3 This tour was conducted by the Terminal Electrician, Fred Beyer, who has lived his work-life at the Terminal since 1935. Another valuable tour was conducted by Station Master Clayton.

4 Bevis Hillier, Art Deco, (New York, 1968), p. 10.

5 Elayne H. Varian, Judith Applegate, Catalogue for Art Deco Exhibition at Finch College Museum of Art, (New York, 1970).

6 Bevis Hillier, The World of Art Deco, Catalogue for the Art Deco exhibition at the Minneapolis Institute of Art, July 8 - September 5, 1971.

7 Ibid., p. 23.

8 See Elle, November, 1967, "Chanel C'est la Fete" by Claude Berthod, p. 72-73

9 Hillier, Art Deco, p. 11 and illustrations on p. 14-15.

10 From a clipping found in Winold Reiss's files, undated.

11 Hillier, Art Deco, p. 11.

12 Ibid., p. 12.

13 Ibid., p. 13.

14 Miss Applegate, according to the introduction by Elayne H. Varian to the catalogue of the Art Deco exhibition at the Finch College Museum of Art, has been researching the Art Deco period on a Fulbright Grant for her doctorate from the University of Chicago, her thesis being entitled "La Compagnie des Arts Francais de Louis Sue et Andre Mare, 1919-1927; Decorative Arts in France after World War One." She is Paris Editor of Art International.

15 Judith Applegate in the text of the Catalogue for Art Deco Exhibition.

16 Ibid., 1st page.

- 17 Hillier, Art Deco. Applegate, op. cit.
- 18 Ibid.
- 19 Winold Reiss, "Modern German Poster", Modern Art Collector, 1915.
- 20 Battersby, op. cit., p. 17.
- 21 Ibid., p. 15.
- 22 Ibid., p. 17.
- 23 Found in his private files
- 24 Applegate, op. cit.
- 25 Ibid.
- 26 Cited by Hillier in The World of Art Deco, p. 33.
- 27 Ibid., p. 37.
- 28 Hillier, Art Deco, p. 136.
- 29 From Modern Art Collector, 1915 issue.
- 30 Hillier, Art Deco, p. 10.
- 31 Dorothy Grafly, "Pierre Bourdelle", American Art, May, 1952, p. 44.
- 32 Ibid., p. 54.
- 33 Ibid., p. 55.
- 34 Ibid., p. 55.



African Phantasy: Awakening

Plate 149
 Winold Reiss
Jazz Modern
 1925
 Photo from New Negro by
 Alaine Locke

Conclusion

Although Cincinnati needed a central railway terminal, the monumental Art Deco building that was built to fulfill that need evolved out of an our-city-is-better-than-your-city dream. This vision was shored up by strong civic pride and counter to realities that argued conclusively against such an elaborate construction: the forecastable future of the railroad and the fact that huge terminals ate up all the profits of passenger service. It was decorated by two artists in a manner that declared the philosophy of the city of Cincinnati in the early 1930's--a blend of the traditional with modern experimentation. The murals of Reiss and Bourdelle expressed a particular "Consciousness", a belief that inventions, machines and production are tantamount to progress, an optimism that recognized no problems, no struggle, no discontent: man was in control of his destiny, and the future was nothing but promising.

The Reiss and Bourdelle murals at the Cincinnati Union Terminal did not give form to the larger disturbances in America at the time. The realities of the period were masked behind historical report in the rotunda, glorification of labor and art industries in the main concourse, trust in government and city fathers in the checking lobby, and exotic and fanciful imaginings of Pierre Bourdelle in the waiting rooms, the lunchroom, and the proposed designs for the

train concourse. These realities, however, are adequately and articulately expressed in the paper entitled "1931-2031" and prepared by Dean Herman Schneider, President of the University of Cincinnati and (ironically) sealed in the cornerstone of the Terminal.

An Enquirer article on November 21, 1931 contains the analysis made by Dean Schneider of the present century for the generation of 2031, in which he says, among other things, "The only difference between yourselves and ourselves, and between ourselves and our forebears, come from accumulated experience which finally hammers into us the consciousness that certain things don't pay." He sees the evolution as very slow and he continues;

But, in spite of the centuries of hammerings, mankind has a long way to go. Wars don't pay and we still have wars. Frenzied speculation doesn't pay and we still have frenzied speculation. Slums don't pay and we still have slums. Religious intolerance doesn't pay and we still have religious intolerance. Machiavellian diplomacy doesn't pay and we still have Machiavellian diplomacy. National hates don't pay and we still foster national hates.

Dean Schneider ends with the hope that in as far as we have "benefited by the sacrifices and blunders of those who gave us our heritage of impediments and opportunities" so may the 2031-man have made some advance because of our "disjointed efforts."

Realities aside, the kind of "consciousness" prevalent in the 1930's demanded "the most modern terminal in the country," with traditional elements to satisfy its strong

conservative attachments. Winold Reiss filled this demand quite adequately because both of these style trends were already apparent in his earlier work. His Art Deco style emerges in strength in the background of the rotunda mosaics and especially in the light and color designed rotunda ceiling. This latter work is quite prophetic, as subsequent developments in art prove. Modern two-dimensional design also dominates the concourse, whereas patron-demand shows in the realism of the human figures. Although investigation of his other work reveals that his strongest pull was toward the Modern Art Deco style, Reiss had both the skill and the traditional background to fulfill also the more conservative requirements.

Pierre Bourdelle, in comparison to Winold Reiss's eighteen years experience working in America, was a beginner in the world of American murals. However he brought with him many great qualities from his European background. Not the least of these were his experiments with new material and new methods. His carved linoleum and lacquered panels reflect his sculptural training with his famous father, Antoine Emile Bourdelle, as well as his infatuation with the forms of exotic and domestic flora and fauna. His use of the spray gun on these murals and also on the canvas and oil panels in the lunchroom and dining rooms is a distinctly modern approach. In his treatment of the hallway ceiling (outside the restaurant) he was particularly ahead of his

time. The fact that he was denied the privilege to design the whole terminal suggest the strong realist bias in local Cincinnati Art. This factor is borne out by the discovered source of Reiss's concourse mosaics.

In the Cincinnati Union Terminal we find a gathering of Art Deco features: the stress on function, the emphasis on bold colors both with representational forms and abstract designs and finally the use of industry as subject matter. Here art and industry merge, fine art is applied art, and, vice versa. In short, "beautility" once--and for all.

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