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Conference on
Inter-American Affairs
to further better understanding in the Americas



Sponsored by

WESTERN RESERVE UNIVERSITY

in cooperation with

THE OFFICE OF COORDINATOR OF INTER-
AMERICAN AFFAIRS, WASHINGTON and with the
aid of COLLEGES, ORGANIZATIONS and INDI-
VIDUALS of CLEVELAND and NORTHERN OHIO

MARCH 26, 27, 1943

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Conference Program

FRIDAY, MARCH 26

MORNING SESSION — SEVERANCE HALL

10-12 a.m. Greetings Dr. WINIFRED G. LEUTNER

Building Better Relations with Latin America HUBERT C. HERRING

Toward Understanding Our Northern Neighbors CARL F. WITKE

Art of Latin America RENE D'HARNOUCOURT

AFTERNOON SESSION — ADELBERT COLLEGE

2-4 p.m. ROUND TABLES: CARL F. WITKE

Canada: War and Post War Problems
Chairman: John Stewart
Resource Committee: F. R. Winters, F. Waddell.

Economic Developments in Latin America C. LANGDON WHITE

Chairman: William F. Ryan.
Resource Committee: E. B. Cook, Russell Weisman.

Literature of Latin America GERMAN ARCEINIEGAS

Chairman: Lucile Draper Gault.
Resource Committee: Lucile Mercer, Joseph Remyen, Ruth Richardson, Frank Tomich, G. S. Deland.

New Social Legislation in Latin America ERNESTO GALARZA

Propaganda and Publication, News Coverage
Chairman: Henry M. Busch.
SPENCER D. IRWIN and MARIA ROSA OLIVER

Chairman: Edward Whitlescy.
Resource Committee: J. Storm, C. George,

AFTERNOON SESSION — CLEVELAND MUSEUM OF ART

2-4 p.m. Art of the Americas
Chairman: Bernard Pfitcm.
Resource Committee: Henry Hunt Clark, Margaret

Fairbanks, Milton Fox, H. Sayles Francis,
Alfred Mewitt, Paul B. Travis, William
Milliken, Mrs. Malcolm McBride, T. Munro.

Personally Conducted Tour of Exhibitions: Art of the Americas. Included in the exhibition are oil paintings by Siqueros, Bernander, Careno, Rivera, Marita, Charlot, Tamayo: Water colors and drawings, prints, sculptures as well as pottery, textiles and silver work from Colombia, Honduras, Guatemala, Mexico and Peru.



THE SECRETARY OF STATE

WASHINGTON

February 16, 1943

My dear Mr. White:

I have received your letter of February fifteenth with reference to the forthcoming Institute on Inter-American Affairs which is being held at Western Reserve University on March twenty-sixth and twenty-seventh. The ever-growing ties of inter-American friendship and solidarity now have the strength of a noble tradition which I know the people of our country will wish to promote and cultivate in war and in peace in every feasible way. I take pleasure in sending my most cordial greetings to the participants in the Institute.

Sincerely yours,

Charles Chase

Mr. C. Langdon White,
Chairman, Institute of Inter-American Affairs,
Western Reserve University,
Cleveland, Ohio.

This conference came into being through appreciation of the importance of the good neighbor policy and realization that its ultimate success depends upon the understanding of the citizens of the nation. It is part of the work of the Cleveland College Committee on Informal Education.

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Conference Program

Music of Latin America
Joaguin Nin-Culmell
Piano recital followed by discussion.
Chairman: Arthur Loesser.
Resource Committee: Ralph Clewell, Walter Blodgett, Russell Gee, Ward Lewis, Norman Lockwood, Anne McDougale.

Recital by Joaguin Nin-Culmell, Pianist.

Diferencias sobre el Canto del Caballero
Antonio de Caceron
(1510-1566)
Tiento
Padre Juan Cabanillas
(1644-1712)
Three Sonatas
Padre Antonio Soler
(1729-1783)
C sharp minor — D flat major — F sharp minor
Two Sonatas of the Escorial
D minor — A major
Three Preludes
Cantos Obave
(Spain)
Chairman: J. Nin-Culmell
(Mexico)
Sonata
Vivace — Andante — Presto
Homagem a Sinho
Furtoso Viana
(Cuba)
Two Dances
Constantino Gaito
(Brazil)
Dance of Terror
Mannol de Falla
(Argentina)
The Magic Circle "El Amor Brujo"
Ritual Fire Dance
**Now residing in Mexico.
**Now residing in Argentina.

4:30 p.m. Tea will be served by The Women's Association of Cleveland College, Western Reserve University.
ELDRED HALL
4:30 p.m. Reception and tea for out-of-town and special guests by Mrs. Bolton and Brigadier General Newell Bolton, President of the Board of Trustees of Western Reserve University with the aid of the Hospitality Committee of the Inter-American Division of the Council on World Affairs.
SEVERANCE HALL
8:00 p.m. McBride Lecture: Pan-Americanism and the New World Order
HUBERT C. HERRING

The special exhibit of paintings on Latin American subjects on display in the Green Room of Sevrance Hall, are the works of Cleveland artists: William Grauer, Bernard Pfeim, Joseph Jicka, Carl Brocm, Willard Combes, John Teyal, Martin Lindsey, K. Dorn Cass, Henry Keller, Grace Kelly, Lauren Black, Louise Morris.

Conference Program

MORNING SESSION — SATURDAY, MARCH 27, 1943

AUDITORIUM

9:15 a.m. Music of Latin America
Singers from John Marshall High School
OLIVE M. GIBSON, Director
9:30 a.m. Inter Racial Relations in Latin America: SAMUEL GUY INMAN
Indian, Negro, White.

ROUND TABLES

9:50 a.m. Economic Developments in Latin America
C. LANGDON WHITE
Chairman: J. Jones Hudson.
Resource Committee: C. B. Cook, Albert Reed, J. G. Geddes, H. G. Leisenheimer, Edward Caswell, John Duncan.
Propaganda: Publications, Enemy Influence, etc. BERNARD PERLEMAN
Chairman: Charles Kehor.
Resource Committee: Milton S. Fox, Films: Sol Cornberg, Theatre.
History
Chairman: Eleanor Dolan.
Resource Committee: Jacob Meyer, Summerfield Baldwin.

Inter Racial Relations
Chairman: Allen Y. King.
Resource Committee: Daniel Quiring, L. R. Thraillkill, M. C. Dietrich, Guy Varner.
Literature of Latin America
Chairman: Lucile Draper Gault.
Resource Committee: Lucile Mercer, Joseph Remenyi, Frank Tomich, F. Dewey Amner.

LUNCHEON 12 o'clock Noon

Noon Luncheon — Statler Hotel Ball Room — \$1.40 tax and tip included.
1-2 p.m. Sound Economic and Trade Relations — The Foundation of the Good Neighbor Policy
ERNESTO GALARZA
(Broadcast over WGAR)

AFTERNOON SESSION — SATURDAY, MARCH 27

2:30-4 p.m. Showing of current motion pictures relative to Latin America, through the courtesy of CHARLES N. BURRIS, Manager, Telencows Theatre.

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People of the Conference

GERMAN ARGENTINOS
A Colombian writer, professor, and journalist with a reputation throughout Latin America. Has recently become better known in the United States for his book "The Knight of El Dorado". Was Minister of Education in Colombia, and is now in this country lecturing at Columbia University and the University of Chicago.

HAROLD DAVIS
Historian and authority on Latin America. Formerly professor at Hiram, now in Education Division of the Office of Coordinator of Inter-American Affairs in Washington.

KARE D'HARNOUCOURT
Acting Director, Art Division, Office of Coordinator of Latin American Affairs. Painter and lecturer. Organized radio series "Art in America."

BENNETO GALAZZA
Former Chief of Division of Labor and Social Information of the Pan American Union.

HUBERT C. HEARING
Organizer and Director of the Committee on Cultural Relations with Latin America. Has travelled widely in South America, and has presided at 25 seminars and institutes in Mexico, Central and South America. A pioneer in the movement to improve relations between the Americas. Author of "Good Neighbors" (Yale University Press, 1941).

SAMUEL GUY INGRAM
Lived in Mexico for 10 years and has visited South America annually since 1914. Was advisor to the United States delegation of the Buenos Aires Conference in 1936. Author of "Latin American Place in World Life."

JOAQUIN NIN-COMBELL
Composer-Pianist. Studied in Paris and Granada. Associated with the Spanish School. Has appeared in recitals and broadcasts in the United States and Europe.

C. LANODON WHITE
Professor of Geography and Geology at Western Reserve University. Widely travelled in South and Central America. Most recent book, "Regional Geography of Anglo-America".

CARL WITTE
Professor of History and Dean at Oberlin. Author of "History of Canada," (revised edition 1941).

MARIA ROSA OLIVER
Special Advisor to the Coordinator. Native of Argentina; was formerly on editorial staff of "Sur", a magazine in Buenos Aires.

* * *

Motion Pictures

During February, 1943, 12,011 people viewed the films on Latin America which are on deposit in the Cleveland Public Library through the Office of the Coordinator of Inter-American Affairs. These films have been seen by a wide variety of organizations, among them church groups, social agencies, women's clubs, classes, audiences at the museums and the Public Library, men's organizations, P.T.A. groups, and others who have felt the need to gain a better understanding of our fellow-Americans in this hemisphere.

The list of films on Latin American subjects in the Cleveland Public Library collection follows:

Americans All	Down Where the North Begins	Pan American Bazaar	Our Neighbors Down the Road
Argentine Primer	Fiestas of the Hills	Paragonian Playground	People of Two Worlds
Brazil	High Spots of a High Country	Sky Dancers of Papamala	Roads South
Brazil Gets The News	Hilltowns of Guatemala	Sundays in the Valley of Mexico	This is Ecuador
Buenos Aires and Montevideo	Introduction to Haiti	Venezuela	Wooden Faces of Torontocapan
Colombia	Line From Yucatan		
Colombia, Crossroads of the Americas	Mexico Builds a Democracy		
Day is New, The	Mexico Builds a Democracy		

Groups interested in Latin America may borrow these films from the Adult Education Office of the Cleveland Public Library.

* * *

SPECIAL appreciation is due Professor Wayne L. Townsend and the McBride Foundation for the Friday night lecture; Professor Finley Foster of the English Department of Western Reserve University for his aid in making it possible through the Associates of the Libraries of Western Reserve University, to print and distribute the booklet of *Twenty-Five Books of Importance on Latin American Relations*, prepared by Miss Blanche Watts of the Cleveland College Library and Miss Elizabeth Richards of Flora Stone Mather College Library, and Miss Louise Boutelle of the Cleveland Public Library; to the Junior Council of World Affairs and to the Social Science teachers of the schools of Greater Cleveland for aiding the Saturday program; to the Cleveland Museum of Art for their generous cooperation in every phase of the conference; to Mr. Charles N. Burris of the Telenews Theatre; to those individuals who aided with publicity and hospitality; and to the Office of the Coordinator of Inter-American Affairs whose prompt and able assistance has been an inspiration.

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PLANNING COMMITTEE

C. LANGDON WHITE, *Chairman*

GRAZELLA P. SHEPHERD, *Program Chairman*

MARGARET FAIRBANKS	ELIZABETH HARDING
BERNARD A. PFRIEM	RUSSELL MORGAN
ALLEN Y. KING	J. JONES HUDSON

EDWARD WHITTLESEY

COOPERATING ORGANIZATIONS

Ashland College, Ashland	Hiram College, Hiram
Baldwin-Wallace College, Berea	Hispanic Society
Canadian Club	Junior Council on World Affairs
Casa Latino Americana	John Carroll University, Cleveland
Cleveland Chamber of Commerce	Kent State University, Kent
Cleveland Council on World Affairs	Kelwon College, Gambier
Cleveland Institute of Music	Lake Erie College, Painesville
Cleveland Museum of Art	Latin American Room of the History Division of the Cleveland Public Library
Cleveland Museum of Natural History	Mount Union College, Alliance
Cleveland Public Schools	Muskingum College, New Concord
Cleveland School of Art	National Council of Catholic Women
Cleveland Section — Council of Jewish Women	Notre Dame College, South Euclid
College of Wooster, Wooster	Oberlin College, Oberlin
Cuyahoga County League of Women Voters	Ohio University, Athens
Denison University, Granville	Pan American League
Export Club of Cleveland Chamber of Commerce	Thursday Literary Club of Ravenna
Federated Women's Clubs	University of Akron, Akron
Flora Stone Mather Alumnae Association	Women's Association of Cleveland College
	Women's City Club of Cleveland
	Cleveland Public Library

*The Committee gratefully acknowledges the cooperation of
The Union Paper & Twine Co. and The Martin Printing Co.*

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THE ART PROGRAM OF THE MUSEUM

from its inception in
February 1941 to the
conclusion in June 1943.

Report by Art Section
June 30, 1943.

N.B

A Good Summary
of Program -

June
Feb. 1941 - 1943.

MOMA + RdH in
here

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THE ART PROGRAM OF THE C.I.A.A.

from it's inception in
February 1941 to its
conclusion in June 1943.

I. List of Art Projects

II. List of Art Projects of the
Coordinating Committee.

III. Report by Art Section

June 30, 1943.

IV. Representations

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THE ART PROGRAM OF THE C.I.A.A.

I. List of Art Projects

II. List of Art Projects of the
Coordination Committees.

III. Review of the overall Program

IV. Miscellaneous Services of the
Art Section

V. Recommendations

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LIST OF ART PROJECTS OF THE CIAA

Dec. 1940 thru June 1943

Exhibitions in Latin America of United States Contemporary Painting
May - Dec. 1941 -- Office of the Coordinator

Exhibition of Chilean Contemporary Painting
Dec. 1941 - July 1943 -- Toledo Museum of Art
Survey Trip -- Blake More Godwin

Traveling Exhibitions of Latin American Art for Smaller Centers of the United States

Oct. 1941 - July 1943 -- Museum of Modern Art
Pre-Colombian -- Brooklyn Institute of Art
Contemporary -- San Francisco Museum
Colonial -- Brooklyn Institute of Art

Archaeological Research in Latin America

May 1943 -- American Museum of Natural History and the Institute of Andean Research

Bronze busts of Presidents of the South American Republics by Jo Davidson

April 1941 - June 1942
Exhibition of these busts at the National Gallery of Art, Washington, D. C. and their shipment to respective countries in South America.

U. S. Exhibition at Guatemala National Fair

Sept. - Dec. 1941 -- Department of State, Cultural Relations

Purchase of copies of Brazil Builds, a volume on the modern architecture of Brazil

Office of the Coordinator of Inter-American Affairs

Industrial Design Competition

Dec. 1940 - Fall 1941 -- Museum of Modern Art

Hemisphere Poster Competition

Dec. 1941 - April 1942 -- Museum of Modern Art

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Study of Production and Merchandising of Folk Arts in United States - Mercedes Gibson

July 1942 - June 1943 -- University of Pennsylvania Museum

Field Study of Latin American Arts and Crafts

June - Sept. 1941 -- Rene d'Harnoncourt

Scholarships, Miss d'Amico - for the Study of Sculpture in U.S.
Aug. 1941 - June 1942 (extended one year) -- Museum of Modern Art

Minor Projects

Distribution of Art Bulletins
Distribution of Color Reproductions
Distribution of Indian and Mexican Exhibition catalogues

ART PROGRAM - 1942-43 called

Creative Achievements Project

100	<u>Man and the Land</u> exhibition
100	<u>Art for the People</u> exhibition
100	<u>Toward a New World</u> exhibition
2	<u>Brazil Builds</u> exhibition
2	<u>Road to Victory</u> exhibition
12	<u>Silk Screen Process and Prints</u> exhibition
3	<u>Children Paintings</u> exhibitions
20	Graphic Art - W.P.A. Federal Art Project Material
4	Photographs - " " " " " "
1	Sculpture - " " " " " "
	Painting - " " " " " "

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ART PROJECTS OF THE COORDINATION COMMITTEES

Dominican Republic	Distribution of poster "La Vision Eterna" by Howard Chandler Christy.
	Reproduction of Portrait of Jefferson given to a public school.
Brazil	550 Photographs of Brazil by Genevieve Naylor
El Salvador	Reproductions of paintings presented to schools.
Nicaragua	Portrait of President Roosevelt presented the American Library
Panama	Purchase of a water-color painting for Embassy
Chile	Subsidy for publication of "Indian Art in U.S." and "Art in the U.S." in the Chilean art publication. Clerical assistance for Stanton Catlin in his preparation of lectures: "History of Art in the U.S." U. S. Institute framing of paintings in Chile for Pan-American Art Exhibition in Valparaiso 8 prints, 12 etchings, 2 art books donated to Cultural Institute.
Colombia	Picture of Abraham Lincoln presented to Library at Junja. Portrait of Camilo Torres, and one of George Washington presented to Camilo Torres High School.
Ecuador	Reproduction of Stuart Portrait of Washington supplied for copying in oil for presentation to Governor's Auditorium, Guayaquil. Exhibition of Anti-Nazi posters by Guayaquil artists. Exhibition of photography from Arlington Camera Club. Subsidy of Art Gallery in Centro.

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Honduras Subsidy for exhibition by Honduran artists.
Purchase of art supplies for school.

Mexico Subsidized exhibition of paintings by
Florence Arquin.

Exhibition from the Metropolitan Museum
"The Age of Exploration".

Uruguay Subsidized shipment of posters by
Uruguayan artists taking part in Hemisphere
Solidarity competition.

Paid cost of mailing children's drawings and
watercolors to U. S. Office of Education.

All Coordination Committees have expressed
a willingness to assist in making arrange-
ments locally for the Creative Achievements
Exhibitions.

Three parts to the Creative Achievements
Exhibitions, Mexico, and Cuba. The selection of the material for
this exhibition was the result of a collaborative effort by the
leading centers of the United States. A handbook and paper, well
illustrated and containing an excellent review of American painting
was published in 1944 edition. This publication in Spanish
and Portuguese and a pocket number of publications on American art
were distributed in each country in which the exhibition was shown.

The detailed and valuable program of
the representative accompanying these exhibitions included such
information regarding the reception of the exhibition, the type
of gallery provided by the respective countries and their general
facilities and collection. It was further stated that these field repre-
sentatives indicated that separate exhibitions on a variety of
subjects but especially arranged for the separate countries
visited would have been nearly accomplished the objective of this
project.

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REVIEW OF THE ART PROGRAM OF THE C. I. A. A.
from its inception, Feb. 1941, to its conclusion June 1943

Briefly reviewing the activities in the field of art for which the C.I.A.A. has been either partly or fully responsible for two and one-half years, it is evident that the program has been of an experimental nature.

In the beginning it had been hoped that exhibitions of major importance could be exchanged between each of the other American Republics and the United States, thus bringing about a mutual understanding of the various cultures in the most direct method possible. War conditions made it necessary to limit and to modify these plans.

* Exhibitions in Latin America of United States Contemporary Painting

The first exhibition, "Contemporary Painting of North America" was organized to initiate this proposed exchange of materials and was sent in three parts to eight South American Republics, Mexico, and Cuba. The selection of the material in this exhibition was the result of a collaborative effort by the leading museums of the United States. A handsome catalogue, well illustrated and containing an excellent article on American painting was published in 30,000 copies. This publication in Spanish and Portuguese and a select number of publications on American art were distributed in each country in which the exhibition was shown.

The detailed and valuable reports of the representatives accompanying these exhibitions included much information regarding the reception of the exhibition, the type of exchange preferred by the separate countries and their museum facilities and collection. In every instance these field representatives indicated that separate exhibitions on a variety of subjects but especially assembled for the separate countries visited would have more nearly accomplished the objective of this project.

* Catalogue and report filed

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* Exhibition of
Chilean Contemporary
Painting

For the purpose of surveying the possibilities of the organization and selection of a Chilean Contemporary Painting exhibition Mr. Blake More Godwin was sent to Chile.

His trip was eminently successful, - the Chileans were particularly pleased that he visited their country only, on a special mission, and was not en route to other places. Following his return, the Toledo Museum was charged with arranging and circulating Chilean Contemporary Paintings and Sculpture Exhibition which arrived in this country just after Pearl Harbor. The University of Chile and the Chilean Government collaborated with the Toledo Museum in this undertaking. This exhibition was to have been the first of a series of exchanges between North and South American cities of similar size and as nearly similar interests as possible. The exhibition was shown at Toledo, San Francisco, Pasadena, Washington, Toledo, Worcester, Pittsburg, New York and is now being circulated by the Canadian Government in Canada.

This project also provided for the publication of an extensive catalogue on Chilean painting.

A scholarly survey of Chile's accomplishment in the arts and profuse illustrations and biographies of Chile's contemporary artists were incorporated in this catalogue of 10,000 copies published in Spanish and English. The catalogue was broadly distributed in the cities in which the exhibition was shown, in libraries, schools and other institutions in the United States. One thousand copies were distributed in Chile and a limited number have been furnished other Latin American countries. The success of the Chilean exhibit was less due to its aesthetic value than to the fact that it gave the people of the U. S. a new understanding of the country and made them realize how similar many of the cultural aspirations of Chile are to those of the United States. The presence of Jose Perotti and Mrs. Perotti, who accompanied the exhibition, added greatly to its success.

Traveling Exhibitions of
Latin American Art for
Smaller Centers of the
United States

When the United States entered the War it became evident that it would be impossible, because of transportation difficulties and the possibility of losses to continue an exchange of original works of art. Therefore a program

was initiated to use the Latin American material already in the U.S. in order to stimulate an interest on the part of the people in the smaller cities where source material was scarce, in the Pre-Columbian, Colonial and Contemporary cultures of the other Americas. Consequently,

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the Museum of Modern Art was charged with the circulation of three exhibitions on Pre-Colombian, Colonial and Contemporary Latin American Art. The first and second being prepared by the Brooklyn Museum and the last by the San Francisco Museum. These traveling exhibitions were in great demand and filled a need for about eighteen months. Because no further funds for their circulation were available from the Coordinatr's Office, these exhibitions were returned to the owners. To supply popular demand these exhibitions in a more simple form and in lighter cases have continued to circulate at no expense to this office.

This project is indicative of the impetus that can be given to the supplying of an increasing demand in the United States for Latin American Art.

* Archaeological Research in Latin America

In an effort to establish the cultural sequences in Indian History and ecology in certain sections of Latin America and the United States

the American Museum of Natural History and the Institute of Andean Research were charged with conducting a broad survey extending over a year's period.

The overall project operating in ten localities succeeded in establishing local committees whose collaboration on this project has initiated a continuous and broader interest in the exchange of these materials and their documentation. A series of lectures in this country and Latin America has grown out of this increased archaeological activity. A number of learned articles have appeared in the scientific journals of the hemisphere and many popular accounts have appeared in everyday publications. A number of monographs one on each of the areas studied have either already appeared or are in preparation. The whole project has greatly contributed to the interchange of scholars and the field training of many Latin American assistants.

** Bronze busts of Presidents of the South American Republics by Jo Davidson

To strengthen the bonds between the American Republics, Jo Davidson, the sculptor, was commissioned to execute portrait busts of ten of the Presidents of the American Republics.

Reports from the Embassies charged with presenting these busts indicate that the officials of the various countries were

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genuinely impressed not only with these gifts but because of their knowledge that these busts had been exhibited in the National Gallery of Art in Washington.

* U. S. Exhibition at Guatemala National Fair

The Guatemala National Fair Project, financed by the then Cultural Relations and Commercial and Financial Divisions proved to be a collaborative effort between the local Guatemalan exhibitors of American Commercial products and the Coordinator's representatives who arranged an exhibition of Contemporary painting and decorative and industrial arts assembled by the Art Section in the U. S. A detailed report is filed.

** Purchase of copies of Brazil Builds, a volume on the modern architecture of Brazil

Following the Museum of Modern Art's publication of the Book, Brazil Builds the Coordinator's Office purchased 1800 copies for distribution largely in Brazil. In addition, special leather bound copies of the books were presented to President Vargas and Mr. Capanema the Secretary of Education in Brazil. One of two complete sets of 300 of the original photographs by Mr. Kidder Smith was presented to the Archive of Hispanic Culture in the Library of Congress and the other set has been designated for the Brazilian Institute of Architects.

Responses to the presentation of these books in Brazil has indicated a broad appreciation of this project which gives recognition and credit to Brazil for its leadership in a field of modern endeavor.

Industrial Design Competition

The Museum of Modern Art in conducting a competition for the design of furniture, Fabrics and lighting for today's living was charged with the location of Latin American Designers whose designs, materials and methods of construction could be applied to making furniture for contemporary American requirements. Of the 56 entries from Latin America 17 Republics were represented. Five awards of \$1000 each were made and the designers were invited to this country to study the adaption of their designs. War production interfered with the full realization of this program.

* Report filed

** Copy of Publication filed

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* Hemisphere Poster Competition

Serving to make articulate the common cause of the American Republics in war time a poster competition was held in which 473

entries from 19 countries were received. Prizes were awarded to 34 winners, a pamphlet containing a selection of the best entries was designed and circulated in the U. S. and Latin America. An exhibition of these original poster designs was organized and broadly circulated and two of the designs were reproduced for mass distribution.

** Study of Production and Merchandizing of Folk Art in United States

To assist the Peruvian Government in its effort to develop the native arts and crafts of its country, Miss Mercedes Gibson was brought to this country for one year to study

in the U. S. the governmental efforts to stimulate folk arts and crafts both from the artistic and economic point of view. An extensive report setting forth Miss Gibson's findings is now in preparation.

Field Study of Latin American Arts and Crafts

As a further means of determining a cultural relations program in local areas in Latin America with respect to their arts and crafts, Mr.

d'Harnoncourt visited Argentina,

Brazil, Uruguay, Chile, Peru, Venezuela, Guatemala and Mexico. A detailed report prepared at the conclusion of this survey makes specific recommendations for projects and the general policy in the conduct of the Office's program.

Scholarships - Miss d'Amico for the study of Sculpture in the U. S.

Certain other secondary projects financed by the C.I.A.A. and inspired by a number of sources have been undertaken. Among these was a scholarship for Teresa d'Amico, a young Brazilian sculptor and protegee

of Nke. Martins. Miss d'Amico was later awarded a scholarship through the Institute of International Education. Applications for art scholarships have constantly been referred to the Art Section. Among those who have secured scholarships or fellowships, and were given advisory assistance by the Art Section are:

Adolfo Halty - Uruguay
Martin Soria - Spain
Enrique Mindlin - Brazil
Oswaldo Guayasamin - Ecuador
Eulio Pettoruti - Argentina

* Pamphlet filed

** Report filed

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Minor Projects

College Art Bulletin - Three thousand six hundred copies of the "College Art Bulletin" the most scholarly art publication in the U. S. were secured and distributed to the Cultural Institutes, and through the Institutes to educational and art organizations. Care was taken not to "dump" them and they were only sent after an exchange of letters with the Coordinating Committees and the Cultural Institutes. The Institutes have written with appreciation and have asked for more materials of a similar nature.

Color Reproductions - The C.I.A.A. has also sent a quantity of reproductions of paintings to the Cultural Institutes and others through the auspices of the A.L.A. and the State Department. In each case they were sent in response to specific requests from the field.

ART PROGRAM - 1942-43

* called Creative Achievements Project

The removal of the Art Section Office from New York to Washington and the establishment of a year's project, including the salaries of the staff for specific objectives, began to give coherence to what had been a somewhat scattered series of art projects. The Creative Achievements Project became the core of the program. Among its activities has been the assembling, designing and executing of three exhibitions each to be reproduced in 100 copies. These exhibitions were called

"Man and the Land"
"Art for the People"
"Towards a New World"

are intended to counteract that Nazi propaganda which portrays the United States as a purely materialistic nation. Their aim is to show something of the cultural background and the development of the ideals of democracy in the United States.

Supplementing these exhibitions, and as a part of the Creative Achievements Project are two exhibitions carried out in collaboration with the Museum of Modern Art.

Brazil Builds

"Brazil Builds" an exhibition at the Museum of Modern Art on the colonial and contemporary architecture of Brazil was revised and prepared in Portuguese for showing in Brazil.

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The Traveling unit of this same exhibition prepared for circulation in the United States was rented for three months for a showing in Mexico City. These two exhibitions were provided for the express purpose of complying with requests for the exhibition from Mexico and Brazil. The enthusiastic appreciation in the U. S. of Brazil's accomplishment in Architecture and this country's generous effort to have it become known by means of these exhibitions, not only to the public in the U. S. but also in Mexico and Brazil was one of the better examples of a consistent adherence to the purpose of our program.

Road to Victory

"Road to Victory" an exhibition shown at the Museum of Modern Art, was requested by our Embassies in Montevideo and Bogota. The photographs contained in this exhibition were carefully revised and the Spanish text was considerably altered in order to assure its effectiveness in the two countries. This exhibition which so honestly portrays the life and people of the U. S., and the beginning of their War effort should provide a decidedly favorable reaction in those countries in which it will be shown.

Silk Screen Process and Prints Exhibition

Twelve exhibitions of the "Silk Screen Technique", including sets of finished prints have been assembled for the CIAA by the Creative Printmakers Group. A pamphlet in Spanish describing the process was written by Anthony Velonis, one of the pioneers in the process. This pamphlet, together with descriptive placards, photographs, and actual tools and equipment, will make it possible for L. A. artists to study and practice the Silk Screen method. Since it does not

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call for elaborate machinery and is adaptable for use in making posters and placards, it is certain that the artists of several of the other Americas will find it practicable and useful.

Children's Exhibitions

Three exhibitions of paintings by children, called "This Is My Country" have been prepared. Original paintings mounted on larger exhibition panels and mounted photographs showing children at work make up these exhibitions.

F.W.A. Prints and Photographs

Many requests from Latin America for original art materials made the offer by the Federal Art Project of a large quantity of prints and photographs a very welcome one. From this material valued at \$15,000, twenty exhibitions of prints have been selected and a brief Introduction to this phase of American printmaking has been prepared by Carl Zigrosser, of the Philadelphia Museum. Four photographic exhibitions, representing the best American photography have been sent to those which have already either expressed a desire to or who have already exchanged material with organizations in this country. Institutions such as the Centro-Ecuatoriano-Norteamericano, following the exhibition of photographs loaned by the Arlington Camera Club (through the advice of the CIAA) organized their own Club Fotografico and have held several contests and exhibitions.

Services performed by the Art Section

The following statistics indicate the variety of activities which the art section has been called upon to perform.

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SERVICES PERFORMED BY THE ART SECTION

1942 - 43

* Activities financed in part by a grant from the funds of the art section for 1942 - 43.

** Activities financed by others but carried on with the advice and cooperation of the Art Section.

The Art Section performs the following services:

INFORMATION ASSEMBLED AND SUPPLIED

I. Organized by non-government agencies with the Coordinator's Office as a clearing house and supplying advisory services.

** (a) Information on available Latin American Art exhibitions has been assembled and listed. 3000 of these lists have been distributed in response to individual requests received by the art section. 500 others have been made available to the Pan American Union and the U. S. Office of Education.

** (b) The location of at least 12 collections of Latin American Art of dependable quality has been referred to institutions in whose hands the material will be put to the best use.

** (c) The Coordinator's Office has assisted in the arrangement of 5 exhibitions from 3 Latin American countries.

II. Approximately 500 enquiries from the U. S. have been supplied with selective lists of:

** (a) Photographs, slides and color prints of Latin American Art.

** (b) Latin American artists, art institutions, photographers, architects, etc.

** (c) Books on Latin American art available in U. S.

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III. Approximately 150 enquiries from Latin America have been supplied with selective lists of:

- ** (a) Photographs, slides and color prints of U. S. art.
- ** (b) U. S. artists, art institutions, periodicals, photographers, architects, etc.
- ** (c) Books on art in the U. S. and Latin America.

IV. Art Bibliographies prepared by organisations other than CIAA have been distributed to 375 individuals and organizations.

V. Five Master Mailing lists have been prepared for exhibitions and contests involving Latin American participants. Announcements and regulations of contests have been examined and approved.

VI. Biographical information on painters, sculptors, craftsmen, architects has been furnished upon requests from publications and institutions.

EXCHANGE OF MATERIALS

I. Publications -

- * (a) 100 art publications have been received from 4 countries and distributed to 30 U. S. Museums and art organizations.
- ** (b) 18 Latin American countries have been asked to contribute posters for circulation in the U. S.

II. Photographs -

- (a) 1300 photographs of the U. S. were made available upon request to one country, (Mexico)

III. Slides -

- * (a) 972 slides of U. S. art have been distributed between 2 Latin American countries. (Bolivia and Chile).

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EXCHANGE OF PEOPLE -

- I. The availability of a selected group of lecturers in the field of art has been reported to some 150 enquiries in the U. S.
- II. About 50 visitors in the field of Art from Latin America have been received and introduced to the leaders of our art institutions and fields of art activity in the U. S.

MISCELLANEOUS

- I. Reports are made periodically describing the progress of the art program.
- II. Eight manuscripts in the field of art have been examined and reported upon.
- III. A variety of replies are furnished to enquiries from the Department of State, the Coordination Committee, and Office of Education, the American Library Association, individuals and private organizations.

1. Establishment of a clearing house device to the United States concerning international art exchange. Many governments and private institutions in the United States are in two other American countries are working on such activities but there is no clearing house in existence that could coordinate often varied in organization of efforts and that on the other hand certain important fields are entirely neglected.

2. Search agency of an international center in Europe for the purpose of the field of art. The search agency of such a center is to be the central part of any clearing house.

3. Distribution of the contents of art libraries in the field of art.

4. Provisional institutions in Europe and America for the purpose of art exchange.

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RECOMMENDATIONS

Since the activities of the Art Section of the C.I.A.A. have been transferred on July 1, 1943 to the Division of Cultural Relations of the Department of State, these recommendations will be limited to pointing out the type of activities that have proved most needed or desirable in the past without attempting to suggest the specific methods for their execution which will have to be developed in accordance with the exigencies of the new setup.

- 1.) Activities concerned with the stimulation of mutual understanding between the United States and the other American Republics through exchange of exhibitions showing the artistic achievements of past and present of the various national cultures. While it is to be hoped that such activities will eventually be carried on by interested institutions devoted to the Arts, it is necessary at least for the time being that the movement be assisted by an official agency. The extent of interchange is, of course, subject to the limitations of war transportation and should, at present, be limited largely to easy transportable educational exhibits. The stimulation of the organization of return exhibits from the other Republics to the United States should be an important part of this program.
- 2.) Establishment of a clearing house system in the United States concerning Interamerican Art Activities. Many Governmental and private institutions in the United States and in the other American republics are carrying on such activities but since there is no clearing house it is obvious that these activities often result in duplication of effort and that on the other hand certain important fields are entirely neglected.
- 3.) Establishment of an Information Center on Inter-American Activities in the field of Art. The establishment of such a center would be an integral part of the clearing house.
- 4.) Stimulation of the exchange of publications in the field of art.
- 5.) Occasional Assistance in making available teaching devices and Artist materials to institutions and individuals in the other American Republics.

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who are unable to secure such material and are, therefore, prevented to participate in the program.

6.) Consultation with Agencies concerned with the exchange of Art Students, Artists and people concerned with the Arts.

1. - State of New York
2. - Art for New York
3. - City Planning and Architecture
4. - Industrial Design
5. - Art and Education
6. - Art and Science
7. - The Selling of Art
8. - Installation and Presentation
9. - Art and Industry

In Collaboration with Cultural Institutions in:

1. Children's Art
2. Graphic Art
3. American Museum
4. "New York Museum"

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Prospective List of Exhibitions:

Part of Major Program

Title		Preliminary Draft
1. Colonial Art	material on Art of the Americas	d'Harnoncourt
2. Works of Art and their care		-----
3. Art for the People	ALL	Lyford
4. City Planning and Architecture		-----
5. Industrial Design		-----
6. Man and the Land		McCray
7. Silk Screen Process		Lyford
8. The Suffering of France		d'Harnoncourt
9. Installation and Presentation		McCray

In Collaboration with Cultural Institutions in U. S.

- Children's Art " " Lyford
- Graphic Art " " McCray
- American Theatre " " d'Harnoncourt
- "Road to Victory" " " " "

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ACTIVITIES OF ART SECTION
OF THE CIAA IN THE FISCAL YEAR 1942 - 43.

- * Activities financed by a grant from the funds of the art section for 1942 - 43
** " " in part by a grant from the funds of the art " " 1942 - 43
*** " " by others but carried on with the advice and cooperation of
the Art Section.

The Art Section performs the following services:

EXHIBITIONS -

I. Organized and prepared by the Art Section:

- **(a) Exhibitions of Latin American Art prepared last year in collaboration with the Brooklyn Museum, the San Francisco Museum and the Museum of Modern Art are being circulated throughout the United States. They have been seen by now in 75 cities.

- *(b) 12 exhibitions entitled "Creative Achievements in the United States" are in preparation. As many as 100 copies of some of these exhibitions will be distributed in the other Americas.

- *** (c) An exhibition of Chilean Contemporary Art was assembled last year in collaboration with the Toledo Museum and the University of Chile, and is now being circulated with the advice of the art section. By April this exhibition will have been exhibited in 10 important art centers in the United States.

II. Organized by non-government agencies with the Coordinator's Office as clearing house and supplying advisory services.

- *** (a) Information on available Latin American Art exhibitions has been assembled and listed. 2000 of these lists have been distributed in response to individual requests received by the art section. 500 others have been made available to the Pan American Union and the U. S. Office of Education.

- *** (b) The location of at least 12 collections of Latin American Art of dependable quality has been referred to institutions in whose hands the material will be put to the best use.

- *** (c) The Coordinator's Office has assisted in the arrangement of 5 exhibitions from 3 Latin American countries.

INFORMATION SERVICES -

- I. Approximately 400 enquiries from the U. S. have been supplied with selective lists of:

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INFORMATION SERVICES - (continued)

- I. (a) Photographs, slides and color prints of Latin American Art.

 (b) Latin American artists, art institutions, photographers, architects, etc.

 (c) Books on Latin American art available in U. S.
- II. Approximately 150 enquiries from Latin America have been supplied with selective lists.
 ***(a) Photographs, slides and color prints of U. S. art.

 (b) U. S. artists, art institutions, periodicals, photographers, architects, etc.

 (c) Books on art in the U. S. and Latin America
- III. Art Bibliographies prepared by organizations other than CIAA have been distributed to 275 individuals and organizations.
- IV. 5 Master Mailing lists have been prepared for exhibitions and contests involving Latin American participants. Announcements and regulations of contests have been examined and approved.
- V. Biographical information on painters, sculptors, craftsmen, architects has been furnished upon requests from publications and institutions.

EXCHANGE OF MATERIALS -

I. Publications -

- *(a) Through the services of the art section, 7600 art publications including museum catalogues, bulletins, journals, etc. have been distributed in 15 Latin American countries.
- *(b) 100 art publications have been received from 4 countries and distributed to 30 U. S. Museums and art organizations.
- *** (c) 13 Latin American countries have been asked to contribute posters for circulation in the U. S.

II. Photographs -

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II. Photographs -

- ** (a) 1300 photographs of the U. S. were made available to one country
- *** (b) 3000 photographs from one Latin American country have been received and are being prepared for circulating exhibitions in this country.

III. Slides -

- ** (a) 972 slides of U. S. art have been distributed between 2 Latin American countries.

IV. Works of Art -

- ** (a) 13 works of art from the U.S.A. have been deposited in 11 Latin American countries.

EXCHANGE OF PEOPLE -

- I. The availability of a selected group of lecturers in the ***field of art has been reported to some 80 enquiries in the United States.
- II. About 30 visitors in the field of Art from Latin America ***have been received and introduced to the leaders of our art institutions and fields of art actively in the U. S.
- III. When requested assistance is given in the examination of ***qualifications and recommendations of scholarships and fellowship exchanges.

MISCELLANEOUS SERVICES -

- I. Projects administered by the art section and directly related ***to the art program are prepared and examined.
- II. Reports are made periodically describing the progress of the ***art program.
- III. 8 manuscripts in the field of art have been examined and re-***ported upon.
- IV. A variety of replies are furnished to enquiries from the ***Department of State, the Coordination Committees, the Office of Education, the American Library Association, individuals and private organizations.

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Identification No. SE-1447

Approved Copy

PROJECT AUTHORIZATION

Title: Purchase of 2000 copies of "Brazil Builds": a volume on the modern architecture of Brazil

Proposed by: Science and Education Division

Program Authority: B-SE-07.1-9

Auspices: Office of the Coordinator

Description: The American Institute of Architects in collaboration with the Museum of Modern Art is organizing a large exhibition of Brazilian modern architecture based on the photographic records made by Mr. G. E. Kidder-Smith and on data collected by Mr. Philip L. Goodwin and Mr. Kidder-Smith during their recent study-journey in Brazil. In recognition of the importance of the subject and the outstanding quality of the photographic material, the Museum will feature this exhibition as a major event and reserve an entire floor for its presentation next January. After the showing in New York, the exhibition will be circulated throughout the United States. The entire expenses of both the expedition and the presentation of the material are being privately borne.

This exhibition offers an opportunity to demonstrate to the people of Brazil that the United States is fully aware of and appreciates the great contribution that Brazilian architects have made to contemporary living and contemporary art. For this exhibition, the Museum will publish a comprehensive and copiously illustrated volume on the subject, printed in Portuguese and English. It is proposed that the Office of the Coordinator of Inter-American Affairs purchase 2000 copies of this book for distribution in Brazil. The Coordinator's Office shall prepare the list of persons and institutions to which these books shall be distributed.

In purchasing these copies it is understood that the Office of the Coordinator will pay the cost price to the Museum of Modern Art which shall not exceed \$3.00 per copy.

It is also recommended that the Office of the Coordinator of Inter-American Affairs prepare two hand-bound volumes of selected original photographs for President Vargas of Brazil and for Dr. Capanema, Secretary of Education of Brazil, and two complete sets of duplicate prints for the files of the Brazilian Institute of Architects. It is expected that such a volume will be of interest also in some of the other American republics, such as Mexico, Uruguay, and Venezuela, who have made considerable efforts to develop a modern architecture of their own.

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It is a common complaint of the nations of the other American Republics, that the United States fails to appreciate their contributions to contemporary thought and modern living, and that we only stress those picturesque aspects of their countries that are in their own minds more often associated with their remote past or with their more backward regions. This complaint is constantly used by Axis sympathizers as evidence for their accusation that the U. S. does not wish to consider these nations as equals. The modern architecture of Brazil is an achievement in terms of the most advanced thought of the twentieth century that is without parallel on this hemisphere.

Objective: It is the aim of this project to give recognition and credit to Brazil for its leadership in a field of modern endeavor and to demonstrate our appreciation of her outstanding contributions to progress.

<u>Cost:</u>	2000 copies of "Brazil Builds"	
	@ \$3.00 per copy	6000
	2 albums of selected original photographs	
	@ \$150 each	300
	Shipping and distribution	150
	2 complete sets of duplicate prints	
	@ \$200 each	400
		<u>\$6850</u>

Recommended Action: Action formally to approve this project is desired and the following resolution is accordingly suggested: "Authorization is given to expend an amount not to exceed \$6850 for the purchase of 2000 copies of Brazil Builds @ \$3.00 per copy, 2 albums of selected originals @ \$150 each, two sets of duplicate prints @ \$200 each and \$150.00 for shipping and distribution"

Authorization: Resolution adopted as above, Oct. 1, 1942

Instructions: The project to be cleared with the Department of State; the Legal Division to obtain financial and legal clearances and prepare the necessary documents for execution.

Date: _____

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Full 442-
first suggestion for project of lending section at Photo archive Hispanic foundation L.A.C.
file here

The growing interest in our neighbor republics has resulted in an increasing demand by schools, museums, art centers, clubs, and civic organizations for visual material on the arts of Latin America. These requests are for mounted photos and reproductions to be used as exhibitions and as illustrative material for study courses, and for slides to accompany lectures. The demand for this type of material is not limited to painting and sculpture: Requests are received steadily for illustrative material on the great prehistoric cultures of the Maya, the Nahua, and the Andean people, for reproductions of colonial architecture, of folk art, and of all other visual manifestations of civilization.

There is at present no collection in the United States that can satisfy this need, and no organization that could administer such a service. It is therefore proposed to establish a lending library of reproductions and slides on Latin-American art in a national institution. The Hispanic Foundation of the Library of Congress would be the logical place to establish such a service, since this foundation has started on the accumulation of material, is recognized as an authority on Latin-American subjects, and has great prestige.

Such a lending library would have to fulfill three functions: (1) It would have to be the depository of a master file containing as complete a set of photographs and reproductions as can be collected; (2) it would also have to include a research section that would work out

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the necessary caption for each photograph, giving all the essential data available on the subject; and, finally, it would have to have in its lending department proper a set-up through which pre-arranged sets of slides or mounted prints could be borrowed. Since the subject matter is so little known, this lending library would have to publish a manual that would offer sets of reproductions with the necessary information divided by various subjects and devised to fill the needs of specific groups.

Since it would be financially impossible to hire a staff of experts permanently at the library proper, it is suggested that the Hispanic Foundation cooperate in the preparation of the informative material with those institutions in the United States that have specialized on the various subjects.

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Identification No. SE-1439

Approved Copy

PROJECT AUTHORIZATION

Short Title: Latin American Section; American Magazine of Art

Proposed by: Science and Education Division

Program Authority: B-SE-07.1-9 "Interchanges"

Auspices: American Federation of Art

Description: Axis sympathizers are currently carrying on a psychological propaganda campaign which represents the United States as a country of ruthless commercial exploiters whose economic ascendance on the continent constitutes a danger to Latin American culture.

The American Magazine of Art, generally recognized as the outstanding magazine in its field in the United States, proposes to add to its regular features a section of Articles and Art News concerning the other American Republics.

This section is to be given 25% of the entire magazine and to consist of illustrated articles by outstanding authorities from the United States and the other American Republics. The articles will deal with art collections, museums, city planning, architecture, contemporary movements, art history, industrial arts, folk art, and general art news.

A prominent presentation of Latin American accomplishments in this outstanding publication of the United States should make the Magazine a valuable means of demonstrating our appreciation of their national achievements and satisfy a demand for recognition frequently heard among the leading personalities of these countries.

It is proposed that the C.I.A.A. purchase 5000 subscriptions of the magazine at \$4.00 per subscription for free distribution in the other Americas. These subscriptions are to be distributed to a selected list of museums and other cultural institutions prepared by and under the supervision of the Coordinator. These magazines are regularly available in the United States at \$5.00. Foreign Subscriptions are \$6.00 per year.

Objective: To establish a means whereby the United States may show the other American Republics that their artistic achievements are appreciated and respected in this country, and that we are interested in the same kind of cultural matters which are of so much importance to them.

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Cost: Cost not to exceed.....\$20,000
(5000 subscriptions to the Magazine of Art
@ \$4.00)

Recommended Action: Action formally to approve this Project is desired and the following resolution is accordingly suggested: "Authorization is given to expend an amount not to exceed \$20,000 to pay for 5,000 annual subscriptions to the American Magazine of Art as described in this Project, for distribution in the other American Republics."

Authorization: *Resolutions adopted as above October 15, 1942*

Instructions: The project to be cleared with the Department of State. The Legal Division to obtain financial and legal clearances and prepare the necessary documents for execution.

Date:

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Identification No. SE-1279

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PROJECT AUTHORIZATION

Short Title: Completion of the Program of Sculptures of South American Presidents, by Jo Davidson

Proposed by: Science and Education Division

Program Authority: The program authority of this division includes responsibility for the developing of interest in United States Art on the part of the people in the other American republics. This proposed project authorization will further this objective by acquainting the other Americas with the work of a modern United States sculptor.

Auspices: Office of the Coordinator of Inter-American Affairs.

Description: This project will provide:

The organization of a formal exhibition of the Jo Davidson busts at the National Gallery of Art in Washington, D. C.; the issuing of an illustrated catalogue to be printed in Spanish and Portuguese for distribution in the United States and South America; the casting of one extra bust for presentation to the widow of the recently deceased president of Chile, and the transportation of these busts to their respective destinations in South America.

These eleven busts were commissioned by this Office under Contract No. MDCar-46 and completed by Mr. Davidson in the latter part of 1941. To signalize their completion properly and to pay suitable homage to the chiefs of the ten republics of South America, a dignified showing would be arranged at the National Gallery. Following this exhibition, these busts would be transported to their respective destinations and presented by United States Government spokesman to be designated by the State Department.

Mr. Davidson, who was introduced to the presidents of these ten republics by President Roosevelt, is eminently qualified as a distinguished sculptor and has demonstrated his effectiveness in conveying the United States' good will toward our South American neighbors. Mr. Davidson visited France at the instance of the Creel Committee and sculptured heads of the heroes of World War I, among them Foch and Clemenceau. He did Woodrow Wilson at the Peace Conference. He has completed three heads of President Roosevelt and is now completing one of Vice-President Wallace.

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Objective: To suitably honor the South American Republics by paying homage to their presidents, first, by a dignified exhibition of these busts in the National Gallery of Art and, second, by transporting these busts to their respective destinations to be available for presentation to these heads of State.

Cost: Not to exceed \$3,450, distributed as follows:

	<u>Before June 30, 1942</u>	<u>After June 30, 1942</u>
5,000 copies of illustrated catalogue; 2,000 in English, 2,500 in Spanish and 500 in Portuguese	\$1,700.00	
Construction of pedestals	200.00	
Photographs for catalogue	150.00	
Transportation, packing, insurance, etc. --		
New York to Washington	100.00	
Washington to respective destinations in South America		700.00
Casting of one additional bust in bronze	350.00	
Miscellaneous and contingent expenses	250.00	
	\$2,750.00	700.00
Total		\$3,450.00

Recommended Action: Action formally to approve the project is desired, and the following resolution is accordingly suggested:

"Authorization is given to expend in this and the coming fiscal year an amount not to exceed \$3,450.00 to prepare, ship and assist in the exhibition of bronze busts of the South American presidents by Jo Davidson."

Authorization:

Resolution adopted as above June 4, 1942.

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PEDESTAL DIMENSIONS SUGGESTED BY MR. DAVIDSON

<u>Name</u>	<u>Country</u>	<u>Height</u>	<u>Base</u>
General Alfredo <u>Baldomir</u>	Uruguay	46"	10x9
Pedro Aguirre <u>Cerda</u>	Chile	46"	9x8
Lopez <u>Contreras</u>	Venezuela	47"	9x8
Dr. Carlos Arroyo <u>del Rio</u>	Ecuador	50"	10x9
General Isaias <u>Modina</u>	Venezuela	50"	10x9
General Higinio <u>Merinigo</u>	Paraguay	46"	10x10
Roberto M. <u>Ortiz</u>	Argentina	48"	10x9
General Enrique <u>Penaranda</u>	Bolivia	48"	10x9
Manuel Prado <u>Ugarteche</u>	Peru	45"	10x9
(Franklin D. Roosevelt)	United States	51"	9x9
Dr. Eduardo <u>Santos</u>	Colombia	46"	10x9
Dr. Getulio <u>Vargas</u>	Brazil	44"	10x10

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Instructions:

This project to be cleared with the Department of State, the Legal Department to obtain financial and legal clearances and prepare the necessary documents for execution.

Date:

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Identification No. SE-1367

Approved Copy

PROJECT AUTHORIZATION

Short Title: Creative Achievements of the U. S.: Exhibitions for distribution in the other American Republics.

Proposed by: Science and Education Division.

Program Authority: The program authority of this Division includes responsibility for creating in the other American Republics greater understanding of and sympathy for the United States and its aims, through the visual arts.

Auspices: Office of the Coordinator

Description: This project consists of the organization of a series of 10 to 12 exhibitions that are conceived as an integral part of the program of the Office of the Coordinator of Inter-American Affairs. These minimum weight, compact exhibitions are to be prepared in many identical copies to make possible their wide distribution in the other American Republics. They are devised to serve specific objectives, but will of course also be justified by their artistic merit. The subject matter of these exhibits will fall into four classifications:

(1) Exhibitions to counteract existing prejudices against the United States currently fostered by the Axis sympathizers. The growing economic and political influence of the United States on the hemisphere is being interpreted by Axis sympathizers as a danger for the cultural as well as for the political freedom of the other American Republics. We are pictured as ruthless commercial exploiters, whose influence endangers their traditional cultural achievement. The following exhibits are designed to demonstrate that the United States, like all the other American Republics, has an important colonial tradition; that she appreciates and respects not only her own artistic values, but also those of other countries, and that her Government endeavors to make her art treasures available to the general public:

- (A) Exhibition of colonial art in the United States.
- (B) The great collections of the United States and their care.
- (C) The United States Government in art.

(2) Exhibitions to illustrate the artistic merit of social and economic developments that are typical of the United States, including developments that are closely connected with the war. To create interest among

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the masses of the other American Republics these exhibitions will emphasize those achievements in the U.S.A. that if carried out on hemispheric scale would increase the peoples' stake in the fate of their own countries:

- (A) Machines of peace and machines of war.
- (B) The strength of the United States, as shown in her buildings.
- (C) Man and the land in the United States.

(3) Exhibitions that offer concrete contributions to the other American Republics in line with their own endeavors. Certain aspects of the visual arts have been developed in the United States to a much greater degree than in most of the other American countries. We have perfected many techniques of production and reproduction; we have done important work in presentation and popularization of the arts, and have made great progress in the development of the economic aspects of the visual arts. Both from the social and the economic point of view, knowledge along these lines is badly needed in the other American countries. These proposed exhibitions are particularly valuable in our effort to reach a large public, because they are of interest to small towns as well as to large cities and can be extensively utilized by educational institutions.

- (A) Exhibition of the products of industrial arts that can be manufactured with simple labor-saving devices obtainable in the various countries.
- (B) Exhibition of presentation and installation methods that do not need machine products unobtainable in these countries.
- (C) Exhibition of techniques of execution and reproduction, particularly suited for these countries, such as the silk-screen process.

(4) Exhibitions that have been particularly requested by outstanding institutions in the other American Republics, such as specific selections of water colors, engravings, etchings, etc. It is probable that the number of requests for this type of exhibition will necessitate the organization of more than one travel unit, but the assembly of these units can be centralized so that they appear here as one exhibit.

All of these exhibitions, with the exception of those under Item 4, will consist mainly of photographs and reproductions. In some cases, however, original material will be used if it is lightweight and compact enough to eliminate shipping difficulties. In the exhibitions of colonial and industrial arts, for example, it will be possible to include samples of fabrics, wallpaper, etc. Each one of these exhibits will be prepared in from 12 to 50 identical copies. All the exhibits are destined to be given outright to institutions in the various countries. The large number of subjects will make it possible for each country to select those exhibitions that will be of particular interest to them. This selection is to be made in collaboration with local organizations that will also be charged with the distribution of the individual units to the provincial centers.

* The Staff necessary for the execution of this project will also be charged with carrying on the routine activities in the field of Art which the Office of the Coordinator has undertaken or may undertake.

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A committee representative of the Science and Education Division, the Legal Division, the Fiscal Division, and including other appropriately interested persons, is to be appointed by the Coordinator to pass on the nature, preparation, and cost of the individual exhibitions.

Objective: To create greater confidence in and understanding and appreciation of the United States and its aims among the other American Republics, through the medium of the visual arts.

Cost: Not to exceed \$60,000.

Preparation and shipping of exhibits,	\$49,460	
Salaries of Staff, for one year		\$10,540
Detail of salaries:		
Executive Secretary	3,800	
Assistant to the Director	3,500	
Stenographer	1,800	
Stenographer	1,440	

Recommended Action: Action formally to approve this project is desired and the following resolution is accordingly suggested:
 "Authorization is given to expend in the fiscal year ending June 30, 1943 an amount not to exceed \$60,000 to prepare a series of minimum weight compact exhibitions for wide distribution in the other American republics."

Authorization:

Resolution adopted above July 23, 1942.

Instructions: This project to be cleared with the Department of State. The Legal Division to obtain financial and legal clearances and prepare the necessary documents for execution.

Date:

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Art and the People in the U.S.A.

Exhibition No. 1

TOWARD A NEW WORLD

Theme. The development of the arts in the U.S.A. from the time of the first settlers to the birth of modern Industrialism illustrates perfectly the struggle of the nation for the cultural independence of the nation.

PANEL I

Explorers and Settlers.

The first manifestations of European art in North America were the work of professional European painters who accompanied the Explorers to bring back visual evidence of the New World to the courts of France and England. Out standing among these artists were Jacques Le Moyne de Morgues, who in 1565 accompanied Jean Ribaut on his expedition to Florida, and John White, who accompanied Richard Grenville in 1585 on an early exploration of what is now known as the State of Virginia. These painter reporters were accomplished artists trained in the European tradition and made Indians look like Renaissance sculptures and the wilderness of North America like the parks of French chateaux. The first settlers however who had to struggle for survival against hostile man and nature produced with their hands only what was absolutely necessary for survival: crude shelters, stockades, arms, and clothing. (Illustrations of work by Le Moyne and White and reproductions of shelters, tools, and arms of the early settlers.)

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(1944)



THE UNIVERSITY OF PENNSYLVANIA
under the auspices of
THE COORDINATOR OF INTER-AMERICAN AFFAIRS
and in cooperation with numerous
organizations and institutions
in the Philadelphia area
cordially invites you and your friends
to attend
A Conference on Inter-American Affairs
centering on
**THE RACIAL ORIGINS
OF INTER-AMERICAN CULTURE**
to be held
**THURSDAY AND FRIDAY
NOVEMBER 16 AND 17, 1944**
AT THE
UNIVERSITY MUSEUM
Thirty-third and Spruce Streets
Philadelphia, Pa.
(PROGRAM INSIDE)

...the country in 1944. But the time was ripe for
independent creation in terms of the new world and out of the clutter

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PROGRAM

THURSDAY, NOVEMBER 16, 1944

10:30 A.M. - 12:30 P.M. DISCUSSIONS. University Museum.

Historical Backgrounds of Inter-Racial Culture. Chairman, Rev. Edward J. McCarthy, Villanova College. **Inter-racial contributions to governmental development in Latin America,** Bryce Wood, Swarthmore College; **to educational development,** Nora Thompson, Lower Merion High School; **to religious development,** Rev. James F. O'Connell, Northeast Catholic High School.

Philosophical Aspects of Inter-American Culture. Chairman, Milton Charles Nahm, Bryn Mawr College. Cornelius Kruse, Wesleyan University; Glenn R. Morrow, University of Pennsylvania.

Racial Origins of Art and Architecture. Chairman, David M. Robb, University of Pennsylvania. **Indian,** George C. Vaillant, University Museum; **Colonial,** Robert C. Smith, Library of Congress; **Republican,** Carl Zigrosser, Philadelphia Museum of Art.

1:00 P.M. JOINT LUNCHEON of the Conference with the Pan American Association, at the Hotel Sylvania, Juniper and Locust Streets (\$1.00). Speaker: Gustavo Ortiz Hernan, Mexican Consul.

4:00 - 6:00 P.M. SYMPOSIUM. University Museum Auditorium.

Racial Influences in South American Music. Chairman, Otto E. Albrecht, University of Pennsylvania. Gilbert Chase, National Broadcasting Company; Theodore A. Feder and Joseph R. Hellmer, Pennsylvania Railroad.

8:15 P.M. PRESENTATIONS. University Museum Auditorium. Chairman, Mrs. Rosalie Alexander, Pan American Association.

Heritage of Inter-American Art. Rene d'Harnoncourt, Museum of Modern Art.

Heritage of Inter-American Music. Charles Seeger, Pan American Union.

PROGRAM

FRIDAY, NOVEMBER 17, 1944

10:30 A.M. - 12:30 P.M. DISCUSSIONS. University Museum.

Racial Origins of Latin American Literature. Chairman, Otis Green, University of Pennsylvania. **Indian Backgrounds,** John Englekirk, Office of the Coordinator of Inter-American Affairs; **Negro Elements in Portuguese Literature,** Angel Floris, Hispanic Foundation of Library of Congress.

Racial Aspects of Sociology and Anthropology. Chairman, Lewis Hanke, Hispanic Foundation of Library of Congress. Julian Steward, Smithsonian Institution; Donald Young, University of Pennsylvania.

4:00 - 6:00 P.M. SYMPOSIUM. University Museum Auditorium.

Human Experiences in Inter-American Cultural Relations. Chairman, Edgar J. Fisher, Institute of International Education. Enrique de Lozada, and others.

8:15 P.M. PRESENTATIONS. University Museum Auditorium. Chairman, George C. Vaillant, University Museum.

Emigrations to America. Harry L. Shapiro, American Museum of Natural History.

Race Movements in Latin American Literature. William Berrien, Harvard University.

Your attention is respectfully called to the special exhibition, PERU: PAST AND PRESENT, in the Fitter Pavilion of the University Museum.

Independent creation in terms of the new world and out of the cluster

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The following organizations and institutions in the Philadelphia area have been invited to cooperate with the Conference:

American Association of Teachers of Spanish
American Legion Auxiliary
American Medical Women's Association
American Philosophical Society
Bryn Mawr College
Business & Professional Women's Club
Central Lions Club
Chamber of Commerce & Board of Trade
City Business Club
Commercial Museum
Delaware County Federation of Women's Clubs
Foreign Policy Association
Foreign Traders Association
Haverford College
International Institute
International Students House
Modern Language Association
Montgomery County Federation of Women's Clubs
Pan American Association
Pan American Medical Association
Pennsylvania Federation of Women's Clubs &
Allied Organizations
Pennsylvania League of Women Voters
Philadelphia County Federation of Women's Clubs
Philadelphia Museum of Art
Philadelphia Regional Inter-American Center
Rotary Club
Swarthmore College
Temple University
Villanova College
Women's University Club

Independent creation in terms of the new world and out of the cluster

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PANEL II III

Crown Colonies

As soon as the settlers had gained some security from want and aggression they began to build up their new home in the image of their motherland. Their buildings, tools, and implements were copies or recreations of those they had left in their native land. The only modifications of traditional European styles that were attempted were those forced on the settlers by lack of raw material or by the exigencies of their new surroundings. (Illustrations of building and furnishings from New England, New Amsterdam, Virginia, New Orleans, and Santa Fe.)

When increasing wealth of the settlers permitted them to live on a grander scale and to import more objects, artisans, and artists from Europe, the Colonies grew to resemble their mother country more and more. (Illustrations of larger buildings using imported brick, iron work, and wood work. Portraits by visiting European painters and by their earliest American followers. English and American silver with emphasis on Paul Revere.)

PANEL V

The stimulus for an American style in architecture.

Romanticism in architecture did not help the builders of the U.S.A. to find a style of their own since its emphasis on Gothic and Romanesque buildings introduced a style to the U.S.A. that was as foreign to the country as any. But the time was ripe for independent creation in terms of the new world and out of the clutter

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of imported styles were a few personalities that were to lay the
foundation of a new concept of building born in the U.S.A.

PANEL III

The New Republic

The fact that the political independence in the U.S.A. coincided with the Classic Revival in Europe gave the American architect and artist an opportunity to build the setting of the new republic in the image of the classic democracies of ancient Greece and Rome. The Classic Revival style was of course also imported from European models but it had its particular significances for the new world and was therefore more ~~than~~ their own. (Illustrations of great southern mansions, first classic public buildings, interiors, Thomas Jefferson.)

There was demand for and often captured the spirit of their country far better than the highly trained men of the large cities. Some

PANEL IV

of these artists grew from the ranks of the amateur and are heirs to an old world, builders of a new world.

Stimulated by the European Romanticism and its new emphasis on picturesque rural settings, the artists of the U.S.A. discovered their own land. (Illustration, painting from Hudson River school to Winslow Homer showing the development of an American way to see American things.)

PANEL V

The struggles for an American style in architecture.

Romanticism in architecture did not help the builders of the U.S.A. to find a style of their own since its emphasis on Gothic and Romanesque buildings introduced a style to the U.S.A. that was as foreign to the country as any. But the time was ripe for independent creation in terms of the new world and out of the cluster

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Art and the People in the U.S.A.

Exhibition No. 2

of imported styles rose a few personalities that were to lay the foundation of a new concept of building born in the U.S.A.

(Illustrations from Gothic revival to Richardson and Sullivan.)

1900. The promise of a fuller life for all, that is a basic tenet of Democracy, extends not only to equality of economic and social privileges,

PANEL VI

The Frontier Artist

While the center of activities in the field of art remained in the cities of the east coast, the frontier that was slowly pushed westward was not entirely without its artists. These humble people who had but little contact with the steady influx of styles from Europe continued for generations to paint and to carve whatever there was demand for and often captured the spirit of their country far better than the highly trained men of the large cities. Some of these artists grew above the naive charm of the amateur and are today considered among the real builders of the new world art of the U.S.A. (Illustrations from Mc Linniers to Bingham.)

was poor. In its struggle for economic and political survival, it was not yet ready to be a Mecca for art for the people.

(c) The growing wealth of individuals in the middle of the 19th century, and their desire to emulate the merchant princes of Europe, led to the creation of extensive private collections. (Examples) The growing realization of these collectors that ownership of such collections amounted to a public trust, and the ever-increasing public demand to participate in the enjoyment of the art treasures of the Nation, culminated finally in the foundation of public museums and galleries. Since then, both governmental and private agencies have developed the basic idea that

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Art and the People in the U.S.A.

Exhibition No. 2

ART FOR THE PEOPLE

the universal enjoyment of art in all its many manifestations is one of the Theme. The promise of a fuller life for all, that is a basic tenet of Democracy, extends not only to equality of economic and social privileges, but also to equality in the sharing of culture contributions.

The treasures of the Nation for all to enjoy,--A panel showing the most important works of art in PANEL I. Leading museums and galleries that are Historic Survey, etc.

(a) In colonial days, the fine arts in North America were considered PANEL III mainly as a means to perpetuate the memory of prominent individuals among Bring the Nation's treasures to the people,--Traveling exhibits their own family and friends. The patrician portrait was the typical sent out by large museums to small communities. expression of this tendency. (Examples)

(b) In the period of Independence, the idea of art for the people was first born in the minds of young painters, who hoped to decorate the public buildings of the New Republic with great murals on subjects of public interest. (Examples--murals in Capitol). But the young Republic was poor. In its struggle for economic and political survival, it was PANEL V not yet ready to be a Maecenas for art for the people.

Encouragement of public participation in the arts,--Showing free art (c) The growing wealth of individuals in the middle of the XIX century, and their desire to emulate the merchant princes of Europe, led open-air markets, photographs of Art Week, and of art used in occupational to the creation of extensive private collections. (Examples) The growing realization of these collectors that ownership of such collections chart form the number of art competitions held in the United States every amounted to a public trust, and the ever-increasing public demand to year. participate in the enjoyment of the art treasures of the Nation, resulted finally in the foundation of public museums and galleries. Since then, both governmental and private agencies have developed the basic idea that

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PANEL VI

the universal enjoyment of art in all its many manifestations is one of
Creating beautiful surroundings for people at work and at play.--
the basic rights of Democracy.
City planning and housing, parkways, national parks, public reserves,
and playgrounds.

PANEL II

The treasures of the Nation for all to enjoy.--A panel showing the
most important works of art in outstanding museums and galleries that are
open to the public.

PANEL III

Bring the Nation's treasures to the people.--Traveling exhibits
sent out by large museums to small communities.

PANEL IV

Art in public buildings.--Showing the decorations in court houses,
schools, post offices, and other public buildings, with explanatory text
on the function of the Treasury Art Project under W.P.A.

PANEL V

Encouragement of public participation in the arts.--Showing free art
classes for the school children, workmen, business men, and others; also
open-air markets, photographs of Art Week, and of art used in occupational
therapy. To these photographs should be added a panel indicating in
chart form the number of art competitions held in the United States every
year.

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PANEL VI

Creating beautiful surroundings for people at work and at play,--
City planning and housing, parkways, national parks, public resources,
and playgrounds.

Therefore projects utilizing art work as a means of fostering
better understanding between the people of the United States and those
of the other American Republics have been considered as part of the
program of the Coordinator of Inter-American Affairs.

Since it is the policy of the Office of the Coordinator to emphasize
increasingly those aspects of inter-American relations that are most
directly connected with the prosecution of the war, funds to carry on
activities in the field of art have been appropriated to the Division
of Cultural Relations of the Department of State for the current fiscal
year.

The specialized nature of the subject and the importance of main-
taining the highest professional standards in the successful execution of
projects in the field of art make it highly desirable to assign their
administration and execution to a governmental agency that has gained
preeminence and is recognized for its professional leadership. It is for
this reason that we are approaching you with the suggestion that you
explore with us the possibility of transferring the funds for activities
connected with the arts in the field of inter-American relations to the
National Gallery of Art.

Based on our own experience and that of the Art Section of the
Coordinator of Inter-American Affairs, and on the recommendation of the

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Oct. 1943.

Handwritten:
Ponydraft
for the
establishment of inter-American
section of Art in National
Gallery

Advisory Committee on Art of the Department of State, the functions of the Government agency concerned with the arts in inter-American relations State has been charged by Congress with the carrying out of a program may be defined as follows:

of cultural interchange in the field of international relations

1. To provide official sponsorship for outstanding inter-American

Heretofore projects utilizing the arts as a means of furthering

projects in the field of art organized by institutions in the United States. This function is particularly important, since almost all

of the other American Republics have been conducted as part of the program of the Coordinator of Inter-American Affairs.

Government sponsorship.

Since it is the policy of the Office of the Coordinator to emphasize

2. To serve as a clearing-house of information on inter-American

increasingly those aspects of inter-American relations that are most

art activities. Many institutions in the United States and in the other

directly connected with the prosecution of the war, funds to carry on

American Republics are undertaking activities of cultural interchange

activities in the field of art have been appropriated to the Division

their own. To prevent duplication of efforts and omission of important

of Cultural Relations of the Department of State for the current fiscal

activities in fields that have so far been neglected, it is necessary that

year.

a clearing-house be created that could inform interested institutions of

The specialized nature of the subject and the importance of apply-

the type of projects that are being organized by other agencies and that

ing the highest professional standards to the successful realization of

could also direct their attention to unexplored opportunities.

projects in the field of art make it highly desirable to entrust their

3. To serve as a clearing-house of information on all matters con-

administration and execution to a governmental agency that has great

concerning art in the other American Republics. Almost every field in the

prestige and is recognized for its professional leadership. It is for

reasons of art in Latin America is being studied by specialists connected

this reason that we are approaching you with the suggestion that you

with museums or institutions of learning in the United States. Many of

explore with us the possibility of transferring the funds for activities

these studies are, however, very little known, and there is great need

concerned with the arts in the field of inter-American exchange to the

that our agency be informed of these various activities in order to be able to

National Gallery of Art.

refer requests for information to the qualified organizations and individuals.

Based on our own experience and that of the Art Section of the

Coordinator of Inter-American Affairs, and on the recommendations of the

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Advisory Committee on Art of the Department of State, the functions of a Government agency concerned with the arts in inter-American relations may be defined as follows:

1. To provide official sponsorship for outstanding inter-American projects in the field of art organized by institutions in the United States. This function is particularly important, since almost all projects organized in the other American Republics are ex-officio under Government sponsorship.

2. To serve as a clearing-house of information on inter-American art activities. Many institutions in the United States and in the other American Republics are undertaking activities of cultural interchange of their own. To prevent duplication of efforts and omission of important activities in fields that have so far been neglected, it is necessary that

a clearing-house be created that could inform interested institutions of the type of projects that are being organized by other agencies and that could also direct their attention to unexplored opportunities.

3. To serve as a clearing-house of information on all matters concerning art in the other American Republics. Almost every field in the realm of art in Latin America is being studied by specialists connected with museums or institutions of learning in the United States. Many of these studies are, however, very little known, and there is great need that one agency be informed of these various activities to be able to refer requests for information to the qualified organizations and individuals.

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4. To prepare from time to time independently or in cooperation with other institutions exhibitions and publications designed to meet specific needs and demands in the other American Republics.

5. To distribute the exhibition material assembled during the last year by the Art Section of the Coordinator of Inter-American Affairs among institutions in the other American Republics.

6. To receive distinguished visitors from the other American Republics who are prominent in the field of art.

7. To assist institutions in the other American Republics in the procurement of artist materials, teaching devices, and other material needed by them for the continuation of the program of inter-American exchange in the field of art.

8. To assist in an advisory capacity those governmental and private agencies concerned with the interchange of artists, art students, art scholars, and other persons connected with the field of art.

To carry on this type of work effectively, we believe that it will be necessary to employ a staff consisting of a director, a research assistant to be in charge of clearing-house activities, a secretary able to carry on correspondence in both Spanish and English, and a clerk.

When the organization of such an office was first conceived by this office, a tentative budget was prepared, which I am including here with the thought that you might find it useful in your considerations:

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Salaries (including overtime)

Director-----	\$4,500	
Assistant-----	3,400	
Bilingual secretary-----	2,300	
Clerk-----	1,800	\$12,000

Travel----- 1,500

Office Expenses (including clearing-house activities) 2,500

Projects

Exhibitions, publications, and other projects carried out by the office independently or in cooperation with other institutions-----	18,000
Assistance to other institutions concerned with cultural exchange in the arts-----	16,000
Total	\$50,000

Further points to be mentioned:

1. Establishment of policies by Advisory Committee on Art of the Department of State, with representation of Gallery on Committee.
2. Working relations between Division of Cultural Relations and National Gallery.
3. Name of office.

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1944-10-10

genuine Navajo hand-
made product

20015

UNITED STATES DEPARTMENT OF THE INTERIOR
INDIAN ARTS AND CRAFTS BOARD
CERTIFICATE OF GENUINENESS
NAVAJO ALL-WOOL WOVEN FABRICS
No. 20015

The undersigned warrants that the article, to which this certifi-
cate is attached, is a genuine Navajo Indian-made product and that it
fulfills the following specifications:

(SIZE) INCHES

genuine Navajo hand-
made product

1944-10-10

U.S. DEPT. OF THE INTERIOR

TITLE 25 - INDIANS

CHAPTER II - INDIAN ARTS AND CRAFTS BOARD

DEPARTMENT OF THE INTERIOR

PART 308 - REGULATIONS FOR USE OF CERTIFICATES OF THE INDIAN ARTS AND CRAFTS BOARD TO BE ATTACHED TO THEIR TRADE-MARKS BY INDIAN ENTERPRISES CONCERNED WITH THE PRODUCTION AND SALE OF GENUINE HANDICRAFTS.

§ 308.1 Penalties. The use of Government trade-marks in an unauthorized manner, or the colorable imitation of such marks, is subject to the criminal penalties imposed by section 5 of the said act (49 Stat. 892; 25 U. S. C., Sup., 305d), which provides:

"Any person who shall counterfeit or colorably imitate any Government trade-mark used or devised by the Board as provided in section 305a of this chapter, or shall, except as authorized by the Board, affix any such Government trade-mark, or shall knowingly, willfully, and corruptly affix any reproduction, counterfeit, copy, or colorable imitation thereof upon any products, Indian or otherwise, or to any labels, signs, prints, packages, wrappers, or receptacles intended to be used upon or in connection with the sale of such products, or any person who shall knowingly make any false statement for the purpose of obtaining the use of any such Government trade-mark, shall be guilty of a misdemeanor, and upon conviction thereof shall be enjoined from further carrying on the act or acts complained of and shall be subject to a fine not exceeding \$2,000, or imprisonment not exceeding six months, or both such fine and imprisonment."

§ 308.1 to 308.4 inclusive are issued under the authority contained in secs. 2(g), 3, 49 Stat. 892; 25 U. S. C., Sup., 305a (g), 305b.

§ 308.2 Certificates of Genuineness to be attached to trade-marks.

To insure the widest distribution of genuine Indian handicraft products, and to protect the various enterprises organized by individual Indian craftsmen, or by groups of Indian craftsmen, for the purpose of the production and sale of such handicraft products, the Indian Arts and Crafts Board offers each such enterprise the privilege of attaching to its trade-mark a Certificate declaring that it is recognized by the Indian Arts and Crafts Board as an Indian enterprise dealing in genuine Indian-made handicraft products, and that its trade-mark has the approval of the Board.

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UNITED STATES DEPARTMENT OF THE INTERIOR
INDIAN ARTS AND CRAFTS BOARD
CERTIFICATE OF GENUINENESS
NAVAJO ALL-WOOL WOVEN FABRICS
No. 20015

The undersigned certifies that the article, to which this certificate is attached, is one produced by Navajo Indians and that it fulfills the following specifications:

(SIZE) INCHES

genuine Navajo hand-made product

10-11344



The Certificate shall consist of a border around the trade-mark bearing the words "Certified Indian Enterprise, Genuine Handicrafts, U. S. Indian Arts and Crafts Board, Department of the Interior", and these words may be used wherever the trade-mark appears.

§308.3 Conditions of eligibility to attach Certificates. To be eligible to attach the Certificate, an enterprise must meet the following conditions:

(a) It must offer for sale only Indian-made genuine handicraft products, i.e., objects produced by Indian craftsmen with the help of only such devices as allow the manual skill of the maker to condition the shape and design of each individual product.

(b) It must be entirely Indian owned and organized either by individual Indians or by groups of Indians.

(c) It must agree to apply Certificates of Genuineness only to such products as meet the standards of quality prescribed by the Indian Arts and Crafts Board at the time of the application of the enterprise for the privilege of attaching the Certificate.

(d) It must agree to obtain the approval of the Indian Arts and Crafts Board as to the manner of production of the Certificates.

§308.4 Revocation of privilege of attaching Certificates. If an enterprise, after securing the privilege of attaching the Certificates, should fail to meet the above-named conditions, the Board reserves the right to revoke the privilege.

Promulgated by the Indian Arts and Crafts Board on May 27, 1943.

JOHN COLLIER
Chairman

Approved: June 14, 1943

HAROLD L. ICKES
Secretary of the Interior

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UNITED STATES DEPARTMENT OF THE INTERIOR
INDIAN ARTS AND CRAFTS BOARD
CERTIFICATE OF GENUINENESS
NAVAJO ALL-WOOL WOVEN FABRICS
No. 20015

The undersigned certifies that the article, to which this certifi-
cate is attached, is entirely produced by Navajo Indians and that it
fulfills the following specifications:

(SIZE) INCHES

16-11844
genuine Navajo hand-
made product



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TITLE 25 - INDIANS

CHAPTER II - INDIAN ARTS AND CRAFTS BOARD

DEPARTMENT OF THE INTERIOR

PART 308 - REGULATIONS FOR USE OF CERTIFICATES OF THE INDIAN ARTS AND CRAFTS BOARD TO BE ATTACHED TO THEIR TRADE-MARKS BY INDIAN ENTERPRISES CONCERNED WITH THE PRODUCTION AND SALE OF GENUINE HANDICRAFTS.

§308.1 Penalties. The use of Government trade-marks in an unauthor-
ized manner, or the colorable imitation of such marks, is subject to the
criminal penalties imposed by section 5 of the said act (49 Stat. 892;
25 U. S. C., Sup., 305d), which provides:

"Any person who shall counterfeit or colorably imitate
any Government trade-mark used or devised by the Board as
provided in section 305a of this chapter, or shall, except
as authorized by the Board, affix any such Government trade-
mark, or shall knowingly, willfully, and corruptly affix any
reproduction, counterfeit, copy, or colorable imitation
thereof upon any products, Indian or otherwise, or to any
labels, signs, prints, packages, wrappers, or receptacles
intended to be used upon or in connection with the sale of
such products, or any person who shall knowingly make any
false statement for the purpose of obtaining the use of any
such Government trade-mark, shall be guilty of a misdemeanor,
and upon conviction thereof shall be enjoined from further
carrying on the act or acts complained of and shall be sub-
ject to a fine not exceeding \$2,000, or imprisonment not
exceeding six months, or both such fine and imprisonment."

§308.1 to 308.4 inclusive are issued under the authority
contained in secs. 2(g), 3, 49 Stat. 892; 25 U. S. C., Sup.,
305a (g), 305b.

§308.2 Certificates of Genuineness to be attached to trade-marks.

To insure the widest distribution of genuine Indian handicraft products,
and to protect the various enterprises organized by individual Indian
craftsmen, or by groups of Indian craftsmen, for the purpose of the pro-
duction and sale of such handicraft products, the Indian Arts and Crafts
Board offers each such enterprise the privilege of attaching to its trade-
mark a Certificate declaring that it is recognized by the Indian Arts and
Crafts Board as an Indian enterprise dealing in genuine Indian-made handi-
craft products, and that its trade-mark has the approval of the Board.

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16-11844
made product
a genuine Navajo hand-
20015

UNITED STATES DEPARTMENT OF THE INTERIOR

INDIAN ARTS AND CRAFTS BOARD

CERTIFICATE OF GENUINENESS

NAVAJO ALL-WOOL WOVEN FABRICS

No. 20015

The undersigned warrants that the article, to which this certificate is attached, is a genuine Navajo hand-made product and that it fulfills the following specifications:

(SIZE, INCHES) BY INCHES

made product
a genuine Navajo hand-
16-11844



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The Certificate shall consist of a border around the trade-mark bearing the words "Certified Indian Enterprise, Genuine Handicrafts, U. S. Indian Arts and Crafts Board, Department of the Interior", and these words may be used wherever the trade-mark appears.

[308.3 Conditions of eligibility to attach Certificates. To be eligible to attach the Certificate, an enterprise must meet the following conditions:

(a) It must offer for sale only Indian-made genuine handicraft products, i.e., objects produced by Indian craftsmen with the help of only such devices as allow the manual skill of the maker to condition the shape and design of each individual product.

(b) It must be entirely Indian owned and organized either by individual Indians or by groups of Indians.

(c) It must agree to apply Certificates of Genuineness only to such products as meet the standards of quality prescribed by the Indian Arts and Crafts Board at the time of the application of the enterprise for the privilege of attaching the Certificate.

(d) It must agree to obtain the approval of the Indian Arts and Crafts Board as to the manner of production of the Certificates.

[308.4 Revocation of privilege of attaching Certificates. If an enterprise, after securing the privilege of attaching the Certificates, should fail to meet the above-named conditions, the Board reserves the right to revoke the privilege.

Promulgated by the Indian Arts and Crafts Board on May 27, 1943.

JOHN COLLIER

Chairman

Approved: June 14, 1943

HAROLD L. ICKES

Secretary of the Interior

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28 MUSEUM OF MODERN ART NEW YORK	16-11844 This is a genuine Navajo hand-made product	UNITED STATES DEPARTMENT OF THE INTERIOR INDIAN ARTS AND CRAFTS BOARD CERTIFICATE OF GENUINENESS NAVAJO ALL-WOOL WOVEN FABRICS N ^o 20015		20015 This is a genuine Navajo hand-made product 16-11844
		The undersigned warrants that the article, to which this certificate is attached, is entirely produced by Navajo Indians and that it fulfills the following specifications: SIZE _____ BY _____ INCHES That it is made entirely of local wool, locally hand-spun, and that it is woven entirely on a native Navajo loom. NAME _____ ADDRESS _____		

3-1367

Short Title: Creative Achievements of the U. S.: Exhibitions for distribution in the other American Republics.

Proposed by: Science and Education Division.

Program Authority: The program authority of this Division includes responsibility for creating in the other American Republics greater understanding of and sympathy for the United States and its aims, through the visual arts.

Auspices: Office of the Coordinator

Description: This project consists of the organization of a series of 10 to 12 exhibitions that are conceived as an integral part of the program of the Office of the Coordinator of Inter-American Affairs. These minimum weight, compact exhibitions are to be prepared in many identical copies to make possible their wide distribution in the other American Republics. They are devised to serve specific objectives, but will of course also be justified by their artistic merit. The subject matter of these exhibits will fall into four classifications:

(1) Exhibitions to counteract existing prejudices against the United States currently fostered by the Axis sympathizers. The growing economic and political influence of the United States on the hemisphere is being interpreted by Axis sympathizers as a danger for the cultural as well as for the political freedom of the other American Republics. We are pictured as ruthless commercial exploiters, whose influence endangers their traditional cultural achievement. The following exhibits are designed to demonstrate that the United States, like all the other American Republics, has an important colonial tradition; that she appreciates and respects not only her own artistic values, but also those of other countries, and that her Government endeavors to make her art treasures available to the general public:

- (A) Exhibition of colonial art in the United States. ✓
- (B) The great collections of the United States and their care. ✓
- (C) The United States Government in art.

(2) Exhibitions to illustrate the artistic merit of social and economic developments that are typical of the United States, including developments that are closely connected with the war. To create interest among

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2827

Identification No. SE-1367

*Subject to Change by
2nd Policy Committee Meeting*

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PROJECT AUTHORIZATION

Short Title: Creative Achievements of the U. S.: Exhibitions for distribution in the other American Republics.

Proposed by: Science and Education Division.

Program Authority: The program authority of this Division includes responsibility for creating in the other American Republics greater understanding of and sympathy for the United States and its aims, through the visual arts.

Auspices: Office of the Coordinator

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the masses of the other American Republics these exhibitions will emphasize those achievements in the U.S.A. that if carried out on hemispheric scale would increase the peoples' stake in the fate of their own countries:

- (A) Machines of peace and machines of war.
- (B) The strength of the United States, as shown in her buildings.
- (C) Man and the land in the United States.

(3) Exhibitions that offer concrete contributions to the other American Republics in line with their own endeavors. Certain aspects of the visual arts have been developed in the United States to a much greater degree than in most of the other American countries. We have perfected many techniques of production and reproduction; we have done important work in presentation and popularization of the arts, and have made great progress in the development of the economic aspects of the visual arts. Both from the social and the economic point of view, knowledge along these lines is badly needed in the other American countries. These proposed exhibitions are particularly valuable in our effort to reach a large public, because they are of interest to small towns as well as to large cities and can be extensively utilized by educational institutions.

- (A) Exhibition of the products of industrial arts that can be manufactured with simple labor-saving devices obtainable in the various countries.
- (B) Exhibition of presentation and installation methods that do not need machine products unobtainable in these countries.
- (C) Exhibition of techniques of execution and reproduction, particularly suited for these countries, such as the silk-screen process.

(4) Exhibitions that have been particularly requested by outstanding institutions in the other American Republics, such as specific selections of water colors, engravings, etchings, etc. It is probable that the number of requests for this type of exhibition will necessitate the organization of more than one travel unit, but the assembly of these units can be centralized so that they appear here as one exhibit.

All of these exhibitions, with the exception of those under Item 4, will consist mainly of photographs and reproductions. In some cases, however, original material will be used if it is lightweight and compact enough to eliminate shipping difficulties. In the exhibitions of colonial and industrial arts, for example, it will be possible to include samples of fabrics, wallpaper, etc. Each one of these exhibits will be prepared in from 12 to 50 identical copies. All the exhibits are destined to be given outright to institutions in the various countries. The large number of subjects will make it possible for each country to select those exhibitions that will be of particular interest to them. This selection is to be made in collaboration with local organizations that will also be charged with the distribution of the individual units to the provincial centers.

* The Staff necessary for the execution of this project will also be charged with carrying on the routine activities in the field of Art which the Office of the Coordinator has undertaken or may undertake.

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A committee representative of the Science and Education Division, the Legal Division, the Fiscal Division, and including other appropriately interested persons, is to be appointed by the Coordinator to pass on the nature, preparation, and cost of the individual exhibitions.

Objective: To create greater confidence in and understanding and appreciation of the United States and its aims among the other American Republics, through the medium of the visual arts.

Cost: Not to exceed \$60,000.

Preparation and shipping of exhibits,	\$49,460	
Salaries of Staff, for one year		\$10,541
Detail of salaries:		
Executive Secretary	3,800	
Assistant to the Director	3,500	
Stenographer	1,800	
Stenographer	1,440	

Recommended Action: Action formally to approve this project is desired and the following resolution is accordingly suggested:
 "Authorization is given to expend in the fiscal year ending June 30, 1943 an amount not to exceed \$60,000 to prepare a series of minimum weight compact exhibitions for wide distribution in the other American republics."

Authorization:

Resolution adopted above July 23, 1942.

Instructions: This project to be cleared with the Department of State. The Legal Division to obtain financial and legal clearances and prepare the necessary documents for execution.

Date:

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Identification No. CF-1396

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PROJECT AUTHORIZATION

Short Title: Development of Manual Industries in the other American Republics

Proposed By: Commercial and Financial Department

Program Authority: The maintenance of the economy of the other American republics is part of the basic program of the Commercial and Financial Department. Provided for by Project #1 in Budget for fiscal year 1943. ✓

Auspices: Inter-American Development Commission

Description: The systematic development of the manual industries in many of the other American republics offers us now an opportunity to aid them in the utilization of their own potential resources. Such development calls for no equipment or materials from the United States.

The enterprise will serve to cushion the effect of the expansion of raw material production for purely wartime purposes. The growing awareness in the American republics of the need for such development has been shown in the many requests for financial and technical aid received by the Coordinator of Inter-American Affairs, Inter-American Development Commission, our diplomatic missions, and other governmental and private institutions in the United States of America. It is important to note that many of these requests stress the cultural as well as the economic aspects of such an enterprise, indicating that the manual arts are everywhere a subject of national pride.

Due to current United States demands for imported manual products to replace merchandise hitherto procured from Europe and the Far East, most of our recent activities in the field have been aimed at an immediate increase of imports to the United States. These activities hold little promise of continued success because war conditions limit the available shipping space. Furthermore, the manual production of the other American republics is still inadequate to supply the demand of a large modern market.

The job to be done now is the development of adequate production methods and of useful and marketable merchandise, designed first of all to supply the domestic markets in the various countries and, later on, the export market of the United States. The variety of traditional products that

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could, with slight modifications, be made useful merchandise is almost unlimited, and includes textiles, metal-work, pottery, glass, furniture, jewelry, toys, etc. Some of these projects will actually fill the need for products no longer obtainable from the United States and abroad.

This project will not overburden our shipping transportation facilities. All that is needed now in the other American republics is expert advice in technical production matters, organization, merchandising, and styling. In its ultimate aims, this is a long-range project, but it will almost immediately bring concrete results through exhibitions of samples and the establishment of small retail outlets in the capitals of the various countries that will keep the progress of the project constantly before the eyes of the people.

The psychological effect of our constructive aid in an enterprise that means both national economic benefit and national prestige to the various countries cannot be overrated. It would reach deep into each country and affect broad groups of the population that cannot easily be reached by other means.

The most timely opportunities to initiate this type of work are at present to be found in Mexico, Guatemala, and Peru. Since the conditions vary greatly from country to country, and since such enterprises can be successful only if they are considered as strictly national enterprises in each country, it is proposed to initiate the program by sending one qualified person to each of the three countries specified to establish the present extent of production, including the economic and social factors that must be considered in its development, to establish contacts with local governmental and private agencies that will cooperate in the work, to develop a concrete plan of operation, and actually to produce sample lines of marketable goods. The approximate time needed for this phase of the work should not exceed eight months.

To direct the activities of these field workers, and to formulate future plans based on their findings and activities, an informal committee is to be established under the joint auspices of the Coordinator of Inter-American Affairs, the Department of State, and the Inter-American Development Commission. It is contemplated that one member of the committee will make an inspection trip of approximately two months duration during the course of this project. This committee may later on be transformed into an official board for inter-American manual industries, representing all countries actively cooperating in the program.

The project has been informally discussed with Mr. Duggan, Mr. Wright, and Mr. Thompson of the State Department, who have expressed deep interest and tentative approval.

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Objective: To maintain the domestic economies of the other American republics during the war period by utilizing available skills and materials and to develop basic industries which will be productive in the post-war world.

Cost: On an 8 months' basis

* Salaries for three men at \$4,500 per year.....	\$ 9,000
✓ Purchase of merchandise for display and educational purposes.....	5,000
Travel to and from Mexico, Guatemala and Peru.....	1,550
Travel in Mexico, Guatemala, and Peru.....	3,000
Per diem - 3 men for 240 days at \$7 per day...	5,040
Miscellaneous.....	410
TOTAL	\$24,000

Note: Since the cost of the trip of the committee members will approximate \$2,500 including salary, the total cost of the project will be \$26,500. However the committee members' salary and expenses will be provided from other funds.

Recommended Action: Formal approval of the project is desired and the following resolution is accordingly suggested:

"Authorization is hereby given to effect a grant-in-aid of \$24,000 to the Inter-American Development Commission for the salaries per diem, and travelling expenses of three men who will be engaged for a period of eight months in the development of manual industries in Mexico, Guatemala, and Peru, and the expenses of purchasing samples of the handwork of manual industries for educational display purposes."

Authorization:

Resolution adopted as above, August 27, 1942

Instructions:

To be cleared with the Department of State. The Legal Division shall effect the necessary grant-in-aid. The Fiscal Office to encumber the funds. ✓

Transportation:

* Aeroplane priorities shall not be requested. ✓

Date:

August 17, 1942

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Art and the People in the U.S.A.

Exhibition No. 1

TOWARD A NEW WORLD

Theme. The development of the arts in the U.S.A. from the time of the first settlers to the birth of modern Industrialism illustrates perfectly the struggle of the nation for the cultural independence of the nation.

PANEL I

Explorers and Settlers.

The first manifestations of European art in North America were the work of professional European painters who accompanied the Explorers to bring back visual evidence of the New World to the courts of France and England. Outstanding among these artists were Jacques Le Moyne de Morgues, who in 1565 accompanied Jean Ribaut on his expedition to Florida, and John White, who accompanied Richard Grenville in 1585 on an early exploration of what is now known as the State of Virginia. These painter reporters were accomplished artists trained in the European tradition and made Indians look like Renaissance sculptures and the wilderness of North America like the parks of French chateaux. The first settlers however who had to struggle for survival against hostile man and nature produced with their hands only what was absolutely necessary for survival: crude shelters, stockades, arms, and clothing. (Illustrations of work by Le Moyne and White and reproductions of shelters, tools, and arms of the early settlers.)

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PANEL II

Crown Colonies

As soon as the settlers had gained some security from want and aggression they began to build up their new home in the image of their motherland. Their buildings, tools, and implements were copies or recreations of those they had left in their native land. The only modifications of traditional European styles that were attempted were those forced on the settlers by lack of raw material or by the exigencies of their new surroundings. (Illustrations of buildings and furnishings from New England, New Amsterdam, Virginia, New Orleans, and Santa Fe.)

When increasing wealth of the settlers permitted them to live on a grander scale and to import more objects, artisans, and artists from Europe, the Colonies grew to resemble their mother country more and more. (Illustrations of larger buildings using imported brick, iron work, and wood work. Portraits by visiting European painters and by their earliest American followers. English and American silver with emphasis on Paul Revere.)

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PANEL III

The New Republic

The fact that the political independence in the U.S.A. coincided with the Classic Revival in Europe gave the American architect and artist an opportunity to build the setting of the new republic in the image of the classic democracies of ancient Greece and Rome. The Classic Revival style was of course also imported from European models but it had its particular significances for the new world and was therefore more ~~than~~ their own. (Illustrations of great southern mansions, first classic public buildings, interiors, Thomas Jefferson.)

PANEL IV

Heirs to an old world, builders of a new world.

Stimulated by the European Romanticism and its new emphasis on picturesque rural settings, the artists of the U.S.A. discovered their own land. (Illustration, painting from Hudson River school to Winslow Homer showing the development of an American way to see American things.)

PANEL V

The struggles for an American style in architecture.

Romanticism in architecture did not help the builders of the U.S.A. to find a style of their own since its emphasis on Gothic and Romanesque buildings introduced a style to the U.S.A. that was as foreign to the country as any. But the time was ripe for independent creation in terms of the new world and out of the cluster

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of imported styles rose a few personalities that were to lay the foundation of a new concept of building born in the U.S.A.

(Illustrations from Gothic revival to Richardson and Pullivan.)

PANEL VI

The Frontier Artist

While the center of activities in the field of art remained in the cities of the east coast, the frontier that was slowly pushed westward was not entirely without its artists. These humble people who had but little contact with the steady influx of styles from Europe continued for generations to paint and to carve whatever there was demand for and often captured the spirit of their country far better than the highly trained men of the large cities. Some of these artists grew above the naive charm of the amateur and are today considered among the real builders of the new world art of the U.S .A. (Illustrations from Ne Limners to Bingham.)

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Identification No. B-EF-34

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PROJECT AUTHORIZATION

Title: Cooperative Educational Program with Haiti

Proposed by: Field Operations and Planning Section, Inter-American Educational Foundation, Inc.

Auspices: Inter-American Educational Foundation, Inc.

Description: The Inter-American Educational Foundation has been authorized to undertake with the governments of the other American republics a cooperative educational program designed to consolidate and perpetuate the gains in inter-American understanding which have resulted from the information program of this Office. The attainment of this objective is sought through the means of a series of official bilateral agreements for carrying on cooperative programs aimed at the improvement of elementary, secondary and normal school education and the reduction of illiteracy. The plan for a three-year agreement with Haiti is the first to be presented under the program.

The general plan was formulated in a series of conferences between Mr. Kenneth Holland, Vice President of the I. A. E. F. and Mr. Maurice Dartigue, Minister of Education, Agriculture, and Labor of Haiti, and was approved by the United States Ambassador in Port-au-Prince. The final agreement will be formalized by an exchange of notes between diplomatic representatives of the two governments.

The program is intended to encourage in Haiti the development of rural community-centered schools which will emphasize functional training adapted to the Haitian need. The project proposes to provide assistance requested by the Haitian officials for the development and expansion of programs already planned and, in most cases, already begun. The plans have been discussed with the Archbishop of Port-au-Prince and it is understood that, insofar as possible, the educational services provided under the project will be available on equal terms to all interested groups.

The Haitian Government is prepared to provide Haitian assistants to all the supervisory personnel supplied from the United States under the project and to provide such furniture and other materials available in Haiti as may be necessary. It will also establish ten travel and maintenance scholarships to provide an opportunity for promising young educators in Haiti to spend an academic year in study in the United States.

The maximum permanent contribution to the Haitian Educational system is sought by placing emphasis upon the training of nationals as teachers, supervisors, and administrators to carry on the work, and upon the preparation of suitable teaching aids and materials. It is expected that the influence of the teacher training institutions will be

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broadened as much as possible by the use of extension programs, by the organization of special training institutes and workshops for active teachers, and by the extension of supervised practice teaching by normal school students in the rural elementary schools in the vicinity of Port-au-Prince and Damien. The Haitian Government will be asked to pledge itself to employ at its expense the personnel trained under the project in normal schools or similar institutions for a period at least twice as long as that spent in training.

All activities undertaken as a result of the agreement, as well as the related English teaching project already in operation, will be directed and administered through a Commission Cooperative d'Education (C. C. E.) which will be set up as an integral part of the Haitian Ministry of Education. In no sense is it proposed to initiate in Haiti a new or separate educational activity sponsored by this government.

The United States educational mission in Haiti will be headed by a Chief of Field Staff, named by the Inter-American Educational Foundation (I. A. E. F.) with the approval of the Haitian Minister of Education, who will also hold the post of Director of the C. C. E. As Chief of Field Staff, he will be responsible for general supervision of the work of all educational personnel supplied from the United States, for planning jointly with the Minister of Education or his representative, such details of the program in Haiti as may be necessary, and for disbursing United States funds. As Director of the C. C. E. he will be responsible for the administration of project plans in Haiti and for the disbursement of C. C. E. funds. A bi-lingual secretary-assistant is provided under the project.

Specialized personnel, requested to perform assigned training and supervisory functions will be provided to Haitian normal schools and to the Ministry of Education for terms up to three years in length. Qualified personnel will be employed by the I. A. E. F. in consultation with the United States Office of Education and with the approval of the Haitian Ambassador. Each individual will be given orientation as necessary by the Inter-American Training Center in Washington before being sent to Haiti. It is expected that the personnel thus supplied will identify itself with the Haitian institution to which it is assigned and will assume obligations equivalent to those of the Haitian personnel.

It is proposed to add to the staff of the Minister of Education an expert in the field of vocational education who will be responsible for the development of a national program in his specialty and for the supervision of such United States personnel in the field as may be supplied under the project.

For the Agricultural College at Damien and its associated normal school for boys, it is proposed to supply specialists in vocational agriculture, and manual industries. A critic teacher is also proposed to supervise the work of student teachers in the rural schools in the vicinity of Damien.

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For a newly constituted normal school for girls situated on a small farm near Port-au-Prince and charged with responsibility for training teachers for both urban and rural schools, it is proposed to supply a director, fluent in French, and later, a health education specialist, and a teacher of manual industries. The Director will administer the normal school and supervise the practice teaching in the rural schools in the vicinity of Port-au-Prince.

The program will be inaugurated by the Chief of Field Staff, who, with the assistance of specialists in the fields of manual industries and public health, will, with Haitian experts, conduct more detailed surveys and make recommendations in the light of which the remaining positions will be filled. It is expected that during the first year, promising nationals will be selected for key positions in the educational system and will be awarded Haitian Government scholarships through the C. C. E for a year of study in the field of their specialty in the United States. They will then return to Haiti for two years of in-service training under the specialists provided from the United States under the project. The Haitian Government will be asked to pledge itself to promote the nationals trained in this manner to the positions left vacant when the United States personnel is withdrawn.

Local phases of the program will be developed by the C. C. E. under the direction of the Chief of Field Staff. It is expected that a major activity and an important device for exploring local needs will be a series of survey, extension, and training projects carried on by an informal field service unit constituted of such individuals, at such time, and for such duties as, in the judgment of the Chief of Field Staff, may seem desirable. Local project funds, travel and per diem for members of the field service unit and administrative expenses for the C. C. E. are included in the budget. Program funds will be made available to the C. C. E. from time to time on a basis of need by the disbursing officer serving the I. A. E. F. and the I. I. A. A. upon certification by the Director of the C. C. E. or another designated certifying officer.

The project provides salaries for the Chief of Field Staff and for his secretary and for the specialized personnel at levels which will permit the procurement of capable personnel. Post allowances are provided as authorized by law. The project also provides round-trip travel for each person from New York to Port-au-Prince and return.

An allocation of \$10,000 is also included for local projects arising in connection with the development of the program. Projects involving the expenditure of \$500 or less, when approved by the Chief of Field Staff and the Minister of Education or his representative, and the American Embassy, may be carried out by the Director of the C. C. E. without reference to Washington. Projects involving the expenditure of more than \$500 are to be prepared on project authorization forms and submitted to the Inter-American Educational Foundation for approval.

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Monthly financial statements on the expenditure of both the United States and C. C. E. funds in Haiti and quarterly performance reports on all phases of the program will be required from the office of the Chief of Field Staff. These reports shall commence on or about January 1, 1944.

Transportation: Air transportation to Haiti will be required during the project for seventeen educational specialists and, as five teachers already in Haiti are to be taken over, return travel will be necessary for twenty-two.

Objective: To assist the Haitian authorities, through the collaboration of experts, to plan the improvement of social, economic, and public health conditions by means of education, and through a cooperative program of training national educational experts and classroom teachers in the fields of literacy, health, home economics, manual industries, and vocational agriculture in the normal schools of the country, to prepare Haitian leaders for the solution of their own problems.

Cost: \$161,975.00 (Budget attached)

Recommended Action: Action formally to approve the project is desired, and the following resolution is accordingly suggested:

"RESOLVED, that Project No. B-EF-34, entitled Cooperative Educational Program with Haiti providing funds in an amount not to exceed \$161,975 for the establishment of a cooperative educational program with Haiti, be, and the same hereby is, approved; and that the Secretary be, and he hereby is, directed to cause copies of the Project Authorization to be distributed to the Joint Committee on Cultural Relations for approval and clearance with the Department of State."

Authorization: Approved by Board of Directors December 14, 1943.

Instructions: Upon approval and clearance of the project, Counsel for the Foundation shall prepare and clear the necessary legal documents, and the Treasurer shall establish the project on the accounts of the Foundation.

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THREE-YEAR OVER-ALL BUDGET*

Grade	Title	Base Salary	Man Years	Total
P-6	Chief of Field Staff	\$ 5600	3	\$16,800
CAF-4	Sec'y-Asst. to Chief of Field Staff	1800	3	5,400
P-4	Vocational Education Specialist - Ministry of Education	# 3800	2	7,600
P-4	Director, Normal School for Girls	# 3800	2	7,600
P-3	Health, Home Economics Spec. - Normal School for Girls	# 3200	2	6,400
P-3	Manual Industries Spec. - Normal School for Girls	# 3200	2	6,400
P-4	Head, Rural Education - Normal School for Boys	# 3800	2	7,600
P-3	Manual Industries Spec. - Normal School for Boys	# 3200	2	6,400
P-3	Vocational Agriculture Spec. - Normal School for Boys	# 3200	2	6,400
P-3	Director - English Teaching Proj.	3200	.75	2,400
CAF-4	Sec'y. Asst. - Dir. English Teaching Project	1800	.75	1,350
P-1	English Teacher	# 2000	.75	1,500
P-1	English Teacher	# 2000	.75	1,500
P-1	English Teacher	# 2000	.75	1,500
SP-5	English Teacher	# 1800	.75	1,350
SP-5	English Teacher	# 1800	.75	1,350
SP-5	English Teacher	# 1800	.75	1,350
SP-5	English Teacher	# 1800	.75	1,350
SP-5	English Teacher	# 1800	.75	1,350
SP-5	English Teacher	# 1800	.75	1,350
Salaries				\$86,950.00
Overtime				11,794.20
Post Allowance				39,878.35
				138,622.55
				7,435.00
				8,400.00
				** 10,000.00
				3,457.45
Total				167,915.00
Less: Amount to be contributed by Haitian Government to English Teachers in lieu of living allowance - \$66 per person for 9 months for 10 people.				5,940.00
Grand Total, Program Funds Needed to Complete Program				\$161,975.00

*Does not include teaching materials, which will be produced under a separate over-all project.

15% overtime allowed because of irregular working hours.

** Replaces small project fund available to the Committee. To be decreased by the \$5940 (\$66 per person x 9 months x 10 persons) contributed by the Haitian Government under the present English Teacher Project.

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Budget Form No. 1

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Personal Service
Budget for Technical Assistance

Inter-American Educational Foundation, Inc.,

HAITI

For the Fiscal Year 1944Personal Services

<u>Grade</u>	<u>Title</u>	<u>Base Annual Salary</u>	<u>Man Years</u>	<u>To be paid in Washington</u>
P-6	Chief of Field Staff	\$5600	.5	\$ 2800
CAF-4	Sec'y. Asst. to Chief of Field Staff	1800	.5	900
P-4	Vocational Educ. Spec. - Ministry Ed.	3800	.4	1520
P-4	Director Normal School for Girls	3800	.5	1900
P-3	Health-Home Economics Spec. - N.S.G.	3200	.4	1280
P-3	Manual Industries Spec. - N.S.G.	3200	.5	1600
P-4	Head, Rural Education, N.S.B.	3800	.4	1520
P-3	Manual Industries Spec. - N.S.B.	3200	.4	1280
P-3	Vocational Agriculture Spec. - N.S.B.	3200	.4	1280
P-3	Director-English Teaching Project	3200	.6	1920
CAF-4	Sec'y. Asst. - Dir. English Teach. Proj.	1800	.6	1080
P-1	English Teacher	2000	.6	1200
P-1	English Teacher	2000	.6	1200
P-1	English Teacher	2000	.6	1200
SP-5	English Teacher	1800	.6	1080
SP-5	English Teacher	1800	.6	1080
SP-5	English Teacher	1800	.6	1080
SP-5	English Teacher	1800	.6	1080
SP-5	English Teacher	1800	.6	1080
SP-5	English Teacher	1800	.6	1080

Total Permanent Personnel

\$ 27,160.00

Overtime

3,935.84

Living Allowances

13,204.04

All Personal Services

\$ 44,299.88

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Budget Form No. 2

SummaryBudget for Technical Assistance

Inter-American Educational Foundation, Inc.

HAITI

For the Fiscal Year 1944

	To be Paid in <u>Washington</u>	To be Paid in <u>Field</u>	<u>Total</u>
01 Personal Services (From I.A.E.F. Budget Form No. 1)	\$ 44,299.88		\$ 44,299.88
02 Travel Expenses	5,235.00		5,235.00
03 Transportation of Things	50.00	50.00	100.00
04 Communication Services		20.00	20.00
05 Rents and Utilities			
06 Printing and Binding			
07 Other Contractual Services		150.00	150.00
08 Supplies and Materials			
09 Equipment			
Total	\$ 49,584.88	\$ 220.00	\$ 49,804.88

Advance Estimates

Estimated, Fiscal Year 1945	55,236.04	430.00	55,666.04
Estimated, Fiscal Year 1946	35,016.08	380.00	35,396.08
Estimated, Fiscal Year 1947	6,323.00	175.00	6,498.00
	\$146,160.00	1,205.00	147,365.00

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Budget Form No. 3

Budget Program Expense

Inter-American Educational Foundation, Inc.

HAITI

For the Fiscal Year 1944

Total Brought Forward from Budget
Form No. 2

\$147,365

Anticipated Projects to 6-30-44

C. C. E. Administrative Project	\$ 170
Materials, English Teaching, etc.	750
Insurance, Scholarships	400
Local Projects	1500
Field Surveys, extension and training activities	<u>1834</u>

Total Anticipated Projects to 6-30-44

4,654

Total Allotment necessary through 6-30-44

\$152,019

Advance Estimates

Estimated, Fiscal Year 1945	6466	
Estimated, Fiscal Year 1946	6466	
Estimated, Fiscal Year 1947	<u>2964</u>	<u>15,896</u>

\$ 167,915

Less: Amount to be contributed by the
Haitian Government to English
Teachers in lieu of living allowance
\$66 per person for 9 months for 10 people

5,940

Grand Total, Program Funds Needed to complete Program

\$ 161,975

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BUDGET EXPLANATION

It will be noted on Budget Form #1 that the personnel from the United States sent to Haiti will serve during the first fiscal year for periods averaging only about six months of the year. One-way travel for the first nine persons listed and return or round-trip travel as required for the English teaching personnel listed is included in the budget for the Fiscal Year 1944.

The English teaching personnel supplied under the project will serve only about a month and a half of the 1945 Fiscal Year. The budget estimates, therefore, although allowing for a full year of service by the other members of the field staff, show but a slight increase in personnel cost. No travel funds are included in the estimates.

All of the United States personnel, with the exception of the Chief of Field Staff and his Secretary-Assistant, are scheduled to return to the United States about the middle of the Fiscal Year 1946. The personnel cost, therefore, shows a sharp reduction. Travel funds for the seven returning persons are provided in the estimate.

The estimate for the Fiscal Year 1947 is composed largely of the salary of the Chief of Field Staff and of his Secretary-Assistant for one-half a year, plus travel funds for their return to the United States.

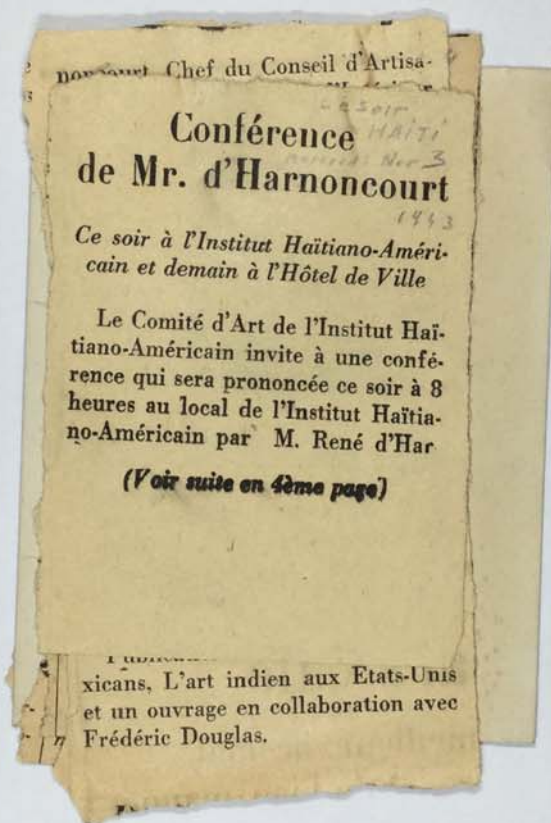
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ART FOR THE PEOPLE

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noncourt, Chef du Conseil d'Artisanat du Département de l'Intérieur des Etats-Unis et Conseiller au Musée d'art moderne de New-York, spécialiste dans les arts indigènes et populaire.

M. d'Harnoncourt prononcera demain jeudi à 5 heures p. m. à l'Hôtel de Ville, sous les auspices du Bureau d'Ethnologie, une conférence sur «l'art religieux des indiens».

M. René d'Harnoncourt est né à Vienne en 1901. Il étudia aux Universités de Gras et de Vienne, puis à Mexico. Directeur de la Section d'industrie manuelle à Mexico, de l'Exposition d'art indien aux Etats-Unis, Conseiller à l'Office du Coordinateur des affaires inter-américaines, Vice-Président du Laboratoire d'Anthomologie de Santa-Fé, etc.

Publications: Mexican Arts, Mexicans, L'art indien aux Etats-Unis et un ouvrage en collaboration avec Frédéric Douglas.

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LA PALANQUE 25 NOV 4
**A l'Institut
Haïtiano-Américain** 1943
HAÏTI

Une assistance sélecte où l'on remarquait les Ministres Dartigue et Lescot, le Sous-Secrétaire d'Etat Chauvet, les Sénateurs Nemours et Mars, le Capitaine de Vaisseau Cham, le Lieutenant Roger Lescot et diverses autres personnalités de notre monde politique, diplomatique et social, des dames et demoiselles remplissait lundi soir la grande salle de l'Institut Haïtiano-Américain pour écouter M. D'Harnancourt.

Présenté par M. Ashton, Attaché Culturel près de l'Ambassade Américaine, le Conférencier qui a déjà visité toutes les républiques de l'Amérique, parla avec compétence de la conception de l'art dans ces pays. D'une façon magistrale, il établit l'originalité de l'art américano-indien en face des arts européens.

En conclusion, il montra que chaque pays a un art propre. Le style des constructions en bois, imité de la France, mais avec une note particulière, le procédé de fabrication des tambours rustiques, qui diffèrent quelque peu de celui de l'Afrique, bien qu'en provenant, témoignent de l'originalité des conceptions artistiques haïtiennes.

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LE COMITE D'ART
de
L'INSTITUT HAITIANO-AMERICAIN

a le plaisir de vous inviter à une Conférence qui sera
prononcée le mercredi 3 Novembre prochain, à 8 heures
du soir, au local de l'Institut Haitiano-Américain par
M. René D'Harnoncourt, Chef du Conseil d'Artisanat du
Département de l'Intérieur des Etats-Unis et Conseiller
du Musée d'Art Moderne, N. Y. Spécialiste dans les
Arts Indigène et Populaire.

Tenue de ville

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UNITED STATES
DEPARTMENT OF THE INTERIOR
INDIAN ARTS AND CRAFTS BOARD

**CERTIFICATE OF GENUINENESS
NAVAJO ALL-WOOL WOVEN FABRICS**

Nº 14946

The undersigned warrants that the article, to which this certificate is attached, is entirely produced by Navajo Indians and that it fulfills the following specifications:

Size by inches Weight pounds

That it is made entirely of local wool, locally hand-spun, and that it is woven entirely on a native Navajo loom.

Date

Name

Address

THIS IS A GENUINE NAVAJO HAND-MADE PRODUCT

.....

Nº 14946

Date

Name *Sample*

Address

THIS IS A GENUINE NAVAJO HAND-MADE PRODUCT

SPD 6-9837

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El espectador! con sus comentarios de las noticias del día!

Amables radio-escuchas: el

SABADO 19 de Junio de 1943

a las 11 de la mañana

Grandioso Estreno

de las Pinturas Decorativas
de la Gran Pulquería

LA ROSITA

en la Esquina de Aguayo y Londres. Coyoacán, D. F.

las pinturas que adornan esta casa fueron ejecutadas por:



Fanny Rabinovich

Lidia Huerta

Ma. de los Angeles Ramos

Tomás Cabrera, Arturo

Estrada, Ramón Victoria

Erasmus V. Landechy y

Guillermo Monroy

bajo la Dirección de

Frida Kahlo Profesora de la Escuela de Pintura y Escultura de la Sría. de E. P.

actuarán como Padrinos e invitados de honor

Don Antonio Ruiz y Dña. Concha Michel

quienes ofrecen a toda la distinguida clientela de esta casa un Suculento almuerzo consistente en exquisita Barbacoa importada directamente de Texcoco sin faltar su compañera inseparable la Salsa Borracha, la cual rociarán con los supremos pulques de las mejores Haciendas productoras del rico nectar nacional, amenizarán este festival una banda de Mariachis con lo mejor de sus cantadoras del Bajío, Cohetes, Bombas, Truenos, Globos invisibles, paracaidistas en pencas de maguey, y el que quiera ser torero que se tire al ruedo el sábado en la tarde que también habrá toritos para los aficionados.

Exquisitos Curados

Lujosos Premios

Bonitos Regalos

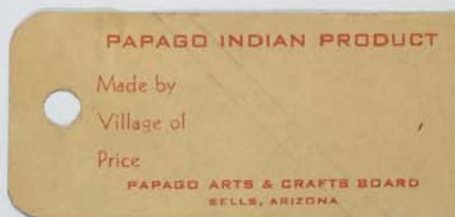
Calidad Superior

Atención esmerada



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PANEL I

ART FOR THE PEOPLE

The promise of a richer life for the people that is a basic tenet of democracy, could not be complete without an opportunity for all to share in the cultural riches of the nation.

INTRODUCTION

Portraits of Patricians are the finest product of Colonial art in North America

"Most of these Portraits were made to perpetuate the memory of distinguished persons among their own Friends and relatives. They adorned the houses of the most important families but were hardly ever seen by the general public." (Colonial Portrait)

The first NORTHAMERICAN Artist whose work was created for the enjoyment of the People were the painters of the young Republic.

"Inspired by the democratic Ideals that had brought independence to their country these painters vied for commissions to decorate public buildings with murals depicting Heroes and episodes of the fight for freedom" (Reproduction of Mural by Trumbull) "but the young Republic was poor and only few of these projects were ever realized."

Art for the People became a reality only when public and private Agencies combined their efforts.

"In the second half of the XIXth Century the captains of the new Industries in the U.S.A. had come in close contact with prominent European Art patrons and began to purchase works by the old masters for their own elaborate mansions." (Reproduction of Engraving of Drawingroom in Vanderbilt mansion). "The Fame of these collections spread rapidly among the public and created a new desire among the people to share in the enjoyment of the art treasures of their community; this public demand led to the organization of public Museums and to great donations of works of Art by private collectors to public Institutions that opened the Art treasures of the nation to all their Citizenry." (Museum building)

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PANEL II

THE ART TREASURES OF A NATION FOR ALL TO ENJOY

"Works of Art from past and present are made available today to the People of the U.S.A. by Art Museums and private collections that ~~are~~ opened to the public." (Map showing the location of Art Museums and private collections that are open to the Public).
(Each reproduction of a masterpiece on this panel will have a caption giving the following data: Name of painting, name of Artist, name of Institution, name of City)

- - - - -

(The photograph showing the attendance of a public concert in the Metropolitan Museum of Art will have the following caption).
"Free public concert at the Metropolitan Museum of Art, New York City. As part of their program of service to the people many museums organize lectures and concerts in their galleries."

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PANEL III

no title

(Photograph of an exhibition of Navaho Indian weavings at the exhibition of Indian Art in the Museum of Modern Art)

(Text on the Photo) "Display of Navaho Indian blankets at the Museum of Modern Art, New York City"

(Text below Photo) "Exhibitions of the various aspects of regional art in the U.S. are assembled from private collectors and Institutions to present to the public a clear picture of the artistic heritage of the country."

(Photograph of an Installation of an exhibition of Italian Art at the Art Institute of Chicago.)

(Text on photo) "Loan exhibition of Italian Art at the Art Institute, Chicago".

(Text below photo) "Exhibitions illustrating the artistic achievements of an entire epoch are presented to enable the public to gain greater enjoyment and appreciation of the great traditions of world art."

(Photograph of Guernica)

(Text on photo) "Guernica by Pablo Picasso shown and circulated by the Museum of Modern Art, New York."

(Text below photo) "The work of outstanding individual artists is shown and circulated among the museums of the country."

(Photograph of a traveling Exhibit on Greek athletics organized by the Metropolitan Museum)

(on photo) "Travelling exhibit athletics in Greek art circulated by the Metropolitan Museum of art."

(below photo) "To serve the schools and smaller organizations throughout the country traveling exhibits are assembled in small units that can easily be transported."

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PANEL IV

"In recent years there has been a great increase in the use of Murals and Sculpture for the decoration of Public Buildings in small towns as well as in the large metropolitan centers."

- First Row (Treasury art projects, each photo will have a caption giving title, name of artist, name of building, town) (caption below entire row)
"The Section of Fine Arts is maintained by the Public Buildings Administration of the U.S. Government to conduct competitions for the commissioning of murals and sculpture for the decoration of Government buildings."
- Second Row (WPA each photo will have a caption giving title name of artist, name of building, town) (caption below entire row) "During the years of the great depression the Federal Government came to the Assistance of the Artists of the U.S.A. by making it possible for them to work on the decoration of buildings of public use."
- Third Row (Private agencies each photo will have two captions giving title, name of artist, name of building, town) (caption below entire row)
"Retail stores, hotels and other commercial enterprises are increasingly employing outstanding artists for the decoration of their establishments."

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PANEL V

PARTICIPATION OF THE PEOPLE

Participation in creative activities is the best way to gain sincere appreciation and enjoyment of Art.

(Text below photo) "Art classes for children"

(Text below photo) "Art classes for Workers"

(Text below photo) "Art classes for Business men"

(Text below photo) "Art as occupational therapy"

(Text below photo) "Open air Art markets"

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PANEL VI

TOWARDS A RICHER LIFE IN MORE BEAUTIFUL SURROUNDINGS

The people are becoming aware that a lack of planning has made their lives miserable and ugly. Gradually programs of rehabilitation and beautification are creating a better and more beautiful world.

(Photo of a housing project with insert of tenement) (Text below photo)
"Housing projects relieve the people not only from unhealthy conditions but create bright and beautiful living space."

(Photo of public beach)
(Text on photo) "Jones' Beach, New York."
(Text below photo) "Careful planning converts the beaches into pleasing grounds of the people."

(Photo of Radio City passage to plaza)
(Text on photo) "Public passage to the Plaza in Radio City, New York."
(Text below photo) "The asphalt desert of the hearts of the City ~~are~~ is turned into a garden."

(Photo of Hudson River Parkway)
(Text on photo) "Approaching New York on the Hudson River Parkway."
(Text below photo) "Some of the approaches to the great cities that were formerly cluttered with the ugly refuse of the crowded centers are now gradually being rehabilitated by careful planning and replanting."

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PANEL VII

(Photo of Rocky mountain Park with inserted plan showing highway system hidden by skillful engineering)

(Text on photo) "Rocky mountain National park, State of Colorado"

(Text on side of photo) "Preservation of the natural beauty of the country for the benefit of the people led to the creation of systems of national and state parks that offer the public opportunities of recreation in the most beautiful sections of the land."

(Text below photo) "In the Building of Highways, Hotels, camps and all other facilities that make these parks accessible to the public great care is taken to preserve the original beauty of the country side."

(Photo of a highway in a region protected by a Roadside council with insert photo of a highway (Preferably the same highway) before the roadside council was able to eliminate signboards in the scenic regions.)

(Text on photo) "Highway in _____ protected by the Roadside Council."

(Text on photo) "Highway in _____ before the Roadside council initiated its activities."

(Text beside photo) "Civic organization in many states are carrying on a vigorous campaign to free the Highways of the nation particularly in regions of great natural beauty from ugly commercial signboards and other elements that spoil the countryside."

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Art and the People in the U.S.A.

Exhibition No. 3

ART IN EVERYDAY LIFE

Theme. The function of art in every country is conditioned by its history and by the attitude of its people. This exhibition aims to show the function of art in American life of today.

PANEL I

Historic Survey.

Two hundred years after the first settlers landed on the coast of New England, the people of the United States embarked on the greatest venture in their history--the discovery and conquest of their vast country. In two generations, they explored and settled the country from the Atlantic to the Pacific. They accepted the challenge of its vast potential resources and harnessed them by building a tremendous network of roads, railroads, and waterways, and by creating factories and industries to transform raw material into useful products. In the process of this gigantic effort, the people of the United States gained economic security] but in their struggle for mastery of the land and of its riches, they had not been able to take the time that is needed for the cultivation of the subtle and peaceful arts. This great desire of recapturing the enjoyment of the arts by people who had gained all that physical and mechanical progress have to offer gives the key to an understanding of the function of art in the United States of America.

(Illustrations: Map of expansion of American frontier,
statistics showing growing resources and growing wealth.)

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PANEL II

Efforts of the individual to enjoy the arts.

PANEL III

Efforts of public institutions to bring art to the people.

PANEL IV

Efforts of commercial agencies to give satisfaction through art.

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OUTLINE OF PLAN OF OPERATION
FOR THE PROPOSED SECOND PERIOD OF ACTIVITIES IN PERU
TO BE CARRIED OUT BY TRUMAN BAILEY
UNDER THE SPONSORSHIP OF
THE INTER-AMERICAN DEVELOPMENT COMMISSION

September 10, 1943

1. Production of a sample line and of a small stock of marketable manual-industry products.

2. Organization of a practical demonstration of the business value of these products in form of a commercial exhibition.

This demonstration is to consist of a display showing the use of manual-industry products made of Peruvian raw materials in modern life and of a sales promotion of duplicate stock. The material used for display and sale will consist of a well-integrated but limited number of products and will not attempt to represent all the innumerable techniques and raw materials that are under investigation.

3. Study and groundwork necessary for the establishment of an organization or of organizations to carry on the work on a self-sustaining commercial basis.

This work will include investigation of the desirability and the practicability of the following set-ups:

- (a) Private enterprises completely unassociated with government.
- (b) Government sponsorship of individually owned or cooperative private enterprises.
- (c) Government-owned enterprises.

4. Continuation of exploration of new fields in handicrafts traditions, techniques, and raw materials.

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OUTLINE OF ACTIVITIES OF MR. TRUMAN BAILLY
DURING HIS STAY IN THE UNITED STATES

September 9, 1943

1. Research activities to supplement studies already made in Peru.

These activities include assembling additional data on the preparation and preservation of dyestuffs, varnishes, and paint pigments; inquiries on selection and preparation of wool for various types of weaving; identification of tropical hardwoods; and studies of the technology of clays and glazes. These inquiries will be carried on partly through conferences with technological experts and manufacturers and partly through research in libraries.

2. Preparation of reports on the work done in Peru.

- (a) Technical report.
- (b) Photographic report with explanatory captions.
- (c) Oral report to officials and staff members of the Inter-American Development Commission and the Coordinator of Inter-American Affairs.

3. Preparation for a proposed additional period of activity in Peru.

- (a) Collection of data necessary for the implementation of commercial production along the lines of furniture, china and ceramics, yard goods, leather-work, and silver. These activities will include conferences with manufacturers, merchandisers, and technical experts.
- (b) Formulation of a plan of operation for the proposed period of activity in Peru.

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7 x 365 =
35
42
21
2555

B U D G E T

Salary of Truman Bailey-----	~~3,600~~ \$4,500
Per diem-----	2,200 2555
Trip, Truman Bailey-----	1,000
Travel allowance-----	1,000
Samples-----	1,000
Books, films, technical equipment-----	1,000
Field workers, clerk-----	<u>1,500</u> \$12,200

To be liquidated

Car-----	\$2,000
Purchase of merchandise-----	10,000
Installation of exhibit-----	<u>2,000</u> \$14,000
	<u>\$26,200</u>

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THE INSTITUTE OF INTER-AMERICAN AFFAIRS

Project Authorization

Name of Project: Development of Manual Industries in Peru

Proposed by: Emergency Rehabilitation Division

Auspices: The Institute of Inter-American Affairs

Description: The development of appropriate manual industries in the Republic of Peru among groups that so far have been able to contribute little to the national economy of their country, and, therefore, have been unable to participate in or benefit from its progress, constitutes an important means of economic and social rehabilitation. Such development would create additional employment and new income through a more efficient utilization of the nation's manual skill and raw materials resources. It would supply locally produced articles of utility and consumers' goods primarily for the domestic market and eventually for export.

The growing awareness in Peru, among other Latin American countries, of the need for fuller use of these available resources is indicated by various letters from the Peruvian Commission for Inter-American Development, as well as from other national commissions. This interest led to the undertaking of a manual industries development program by the Inter-American Development Commission under Project Authorization CF-1396, of August 27, 1942, entitled "Development of Manual Industries in the Other American Republics", and Grant-in-Aid OEMCra-23. Work was initiated in Peru by sending there a technician to survey and report upon the possibilities of developing those industries in that country.

This technician, Truman E. Bailey, prior to his employment by the Inter-American Development Commission, has had many years of experience in making craft surveys and in the development of manual industries

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in Mexico, Peru, Samoa, Japan, China, Java and Siam. He has been advisor and consultant to leading department stores of the United States in the design and development of new merchandise. He has written and illustrated articles on manual industries for such magazines as Life, Vogue, and Natural History.

After eight months of work in Peru, Mr. Bailey returned to the United States and submitted a report on the result of his investigations there, with recommendations as to further steps to be taken.

In addition to the information submitted by Mr. Bailey, commendatory reports were received from the United States Ambassador and other officials in Peru regarding his operations. Favorable public reaction was indicated by articles in the Peruvian papers. Appreciation of his work by the Peruvian Government was expressed in a Presidential Proclamation appointing Mr. Bailey "Honorary Technical Advisor" to the Direccion de Industrias.

The temporary inter-departmental committee on Manual Industries Development, representing the Department of State, the Office of the Coordinator of Inter-American Affairs, and the Inter-American Development Commission, the members of which were designated by their respective agencies to direct Mr. Bailey's activities, has recommended that his work should be continued and has suggested that the Inter-American Development Commission should explore the possibility of its continuation being financed by an interested agency. Since there are sufficient funds available under the present Grant-in-Aid to enable him to carry on his operations until the end of the present year, the committee recommended Mr. Bailey's return to Peru without delay in order to preserve the continuity of his work.

Pursuant to the committee's recommendation, the Inter-American Development Commission requested the Institute of Inter-American Affairs to take over the financing and operating of the project in Peru from December 31, 1943, at the expiration of the present Grant-in-Aid.

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It is proposed that the Institute enter into a contract with Truman E. Bailey to conduct and manage the Manual Industries Development work in Peru for the Institute along the general lines of the program indicated in the project entitled "Development of Manual Industries in the Other American Republics", of August 27, 1942; i.e., the development of adequate manual industries methods to produce useful and marketable merchandise, designed first of all to supply the domestic market, and later the export market, through the utilization of native skill and materials with modifications to adapt them to the production of useful merchandise including textiles, metal-work, pottery, furniture, etc.

The assumption of this undertaking by the Institute has been endorsed by the above mentioned inter-departmental committee established under the joint auspices of the Department of State, Coordinator of Inter-American Affairs, and the Inter-American Development Commission, which, with an additional member to be named by the Institute, will continue to act in an advisory capacity with respect to the program.

The program will be based upon an exchange of notes by the diplomatic representatives of the United States and Peru. If deemed advisable, an agreement outlining the important principles of the plans, will be entered into by the Institute and the appropriate ministry or agency of the Peruvian Government.

The cost of administering the program for one year includes salary for Mr. Bailey and salary for one field assistant to be employed by him in Peru. A considerable amount of travel in Peru will be necessary for Mr. Bailey in conducting the work and accordingly provision is made for the purchase by the Institute of an automobile for his use, and for maintenance and operating expenses of the vehicle. Funds are also set up for the purchase of materials, merchandise and technical equipment, and for payment

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of testing, exhibition and other expenses. It is contemplated that materials will be purchased either in a finished or unfinished state, to be fashioned into completed articles, which after being subjected to necessary inspection and tests, will be placed on exhibition and sold. Proceeds received from such sales will go into a revolving fund and remain available for payment of purchase price of other materials. Thus, the \$10,000 budget item for materials and merchandise will not necessarily be expended definitely, but will be reimbursed through proceeds of sales.

~~RESERVED FUND.~~ All materials and other property manufactured or purchased under this project, and remaining at the end of the one year's period of operation, or at the end of the program if terminated earlier, will revert to and become the property of the Institute. Mr. Bailey will be required to make monthly written reports to the Institute concerning the progress of the program and will also be required to account to the Institute for all funds advanced or paid to him by the Institute for carrying out the activities covered by this project.

Cost:

<u>Salaries:</u>	Manual Industries Specialist	\$ 4,600.00
	Overtime	628.32
<u>Living Allowance:</u>		2,520.00
<u>One Field Specialist:</u>		1,200.00
<u>Transportation:</u>		
	Purchase of car for Director of program	2,000.00
	Operation expenses for car	1,000.00
	Per Diem (for maximum time in travel status of 6 months at \$6.00 per diem)	1,080.00
<u>Merchandise, Equipment and Supplies:</u>		
	Materials and Merchandise	10,000.00
	Technical equipment, samples, books, film, etc.	2,000.00
	Testing	1,000.00
	Exhibition expense	2,000.00
	Contingencies and incidentals	1,471.68
	Total	\$29,500.00

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Recommended Action: Adoption of the following resolution:

RESOLVED, that The Institute of Inter-American Affairs undertake a program to assist the government of Peru in developing manual industries in that country and to carry out such activity over a one year period, commencing January 1, 1944, the expenditure of \$30,000 from the Reserve Fund is hereby authorized, such program to be in accordance with the project "Development of Manual Industries in Peru".

RESOLVED FURTHER, that the President and/or the Executive Vice President are hereby authorized to enter into a contract, in the name of the Institute, with Truman E. Bailey to carry out the program referred to in the foregoing resolution and, if deemed necessary, to authorize the said Truman E. Bailey to represent the Institute in conducting said program.

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John A. Fox

COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

OFFICIAL BUSINESS

PENALTY FOR PRIVATE USE TO AVOID
PAYMENT OF POSTAGE, \$300

*Mrs. René d' Harnoncourt
New Interior Building
Room 4146
Washington, D. C.*

**SPECIAL
SERVICE**

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Exhibition #3

Creative Achievements

THE ART OF DISPLAY

*his new Society -
Museum!*

Panel 1: Until the beginning of the 20th Century the theatres, the shops, and the homes of the people reflected the unimaginative "realistic" spirit of the times.

Photos: Over-stuffed opera
Two or three theatrical sets
Interiors of homes
(The Jay Gould house, "Ringwood",
Colgate house).
Crowded shop windows,
(old Wanamakers, Marshall Field, etc.)
Interiors of these shops also.
Old museum interior

Panel 2: The saturation point was finally reached and a revolt against over-crowding occurred. The urge for simplicity began to be felt.

Pioneers in the field were:

Photos of the work of:

- 5 Lighting and color experts:
- 1 In architecture: Frank Lloyd Wright
- 2 In art: abstract painters;
- 4 In the theatre:
- 3 Interior Designing:

Panel 3: The invention of new machinery greatly affected the design of all manufactured articles, such as automobiles, household furnishings, fabrics, and utensils, producing these things in quantity so that they were available to all the people.

Photos: ^(various) Machines; and what they produce;-
automobiles, furniture, fabrics,
kitchen utensils, telephones, etc.

Panel 4: (double) Presentation methods by commercial institutions.

Photographs:

- A. The streamlining of these commodities began to suggest that they be exhibited to the public in a way suitable to their design.
 1. Shops windows (by day and night)
(Bonwit's, Saks 5th Ave.,
Macy's, Marshall Field)

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Exhibition #3

2. Interior of shops:

(Kaufman's: psychology
of curving counters, etc.)

3. Expositions:

(N.Y. World's Fair: display of
commercial materials
San Francisco " : " ")

B. Lighting and its importance in the
art of display, enhanced the possi-
bility of exhibiting objects of simple
design in a dramatic way.

Photographs:

1. Chicago World's Fair, where the
importance of lighting as an element
in design was first emphasized.
(Exteriors of buildings, showing
lighting) One or two details, interiors.

2. Illuminated exteriors

(restaurants, shops, Radio City at night)

3. Small displays off stage because of lighting.

C. Commercial enterprises advertise their services
by elaborate displays.

1. News Building: Great revolving globe.
etc.

Panel 5: (double) Presentation methods developed by public institutions.

In order to make their resources become a living part of the community,
conservative institutions like Museums feel the need of ^{developing} an entirely
different method of display and installation.

Museum Exhibitions: Museum of Modern Art.

- * Indian Show
- Mexican Show
- Industrial Art

With exhibits of historic periods, however, the most
exact realism is maintained.

Photographs: 1. Period rooms (Met. & City of N.Y.)
2. Williamsburg
3. Historic events. (City of N. Y.
dioramas.)

The adherence to realism is also important in the
display of natural history exhibits, where the skill

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Exhibition #3

of the sculptor - taxidermist and that of the artist and lighting expert are combined.

Photographs: Museum of Natural History, habitat cases.

Art Association Exhibitions: Small institutions with meager funds, are highly successful in devising inexpensive yet dramatic techniques of display.

Photographs: Utah Art Centre

Panel 6: Art in Everyday Life: The chasm between "high fashion" and "low fashion" is bridged by the machine, so that people in every walk of life are able to enjoy good design in all parts of their environment. The same commodities are offered rich and poor in equally attractive ways.

Photographs:

Chic display of inexpensive clothing
Interior of 39th St. Woolworths
Packaging: cosmetics, groceries, cigarettes, etc.
Books in display: book jackets.
Multiple window display arrangements.

The schools display teaching materials in a way which invites the imagination of the children.

Photographs:

Homes in the U. S. reflect the standards of taste set by these methods of display.

Photographs:

Interiors of rooms (with paintings).
(kitchens, housing projects)

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PANEL I

ARTE PARA EL PUEBLO

La promesa de una vida mejor para el pueblo, uno de los componentes basicos de la democracia, no seria completa si todos no tuviesen la oportunidad de compartir el patrimonio cultural de su nacion.

PROLOGO

Los retratos de los patricios son la mejor expresion del arte colonial en los Estados Unidos.

"La mayoria de estos retratos fueron pintados para perpetuar entre parientes y amigos la memoria de personas destacadas decorando las casas de las familias mas importantes, pero sin llegar nunca a ser vistos por la gente del pueblo."

Los pintores de la naciente Republica fueron los primeros artistas norteamericanos cuya obra fue creada para deleite del publico.

"Inspirados en los ideales de una democracia-que habia dado independencia a su pais, competian entre si para encargarse de la decoracion de los edificios publicos con murales que representaban a los heroes y a las gestas de la Revolucion. Mas la incipiente Republica era pobre y de estos proyectos pocos pudieron ser realizados."

El arte para el pueblo llego solo a hacerse realidad cuando los organismos publicos y privados combinaron sus esfuerzos.

"En la segunda mitad del siglo XIX los dirigentes de la nueva industria norteamericana comenzaron a adquirir cuadros para sus mansiones porque habian llegado a un estrecho contacto con los mecenas del arte europeo. La fama de estas colecciones privadas se extendio rapidamente creandole a la gente del pueblo una necesidad de compartir el goce de los tesoros artisticos de la comunidad. Esta exigencia popular indujo al Gobierno a organizar museos publicos y estimulo a los coleccionistas a donar sus obras de arte a las nuevas instituciones que ponian los tesoros artisticos de la nacion al alcance de todos los ciudadanos."

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PANEL II

EL PATRIMONIO ARTISTICO DE LA NACION AL ALCANCE DE TODOS

"Los Museos y las colecciones privadas cuyas puertas han sido abiertas al publico, hacen asequible al hombre de la calle las obras de arte del presente y del pasado."

"Concierto publico y gratuito en el Museo Metropolitano de Arte en Nueva York. Como parte de su programa de servicio publico muchos museos organizan en sus galerias conciertos y conferencias."

"Para permitir al publico ver mejor sus colecciones y las obras de la gran tradicion del arte mundial se hacen exposiciones ilustrativas del progreso artistico de cada una de ellas."

"Laleccion de Pablo Picasso, organizada en colaboracion con el Museo de Arte Moderno de Nueva York."

"La obra de artistas extranjeros es muestra en exposiciones circulares en las variadas salas del museo."

"Exposiciones aludantes de los siglos anteriores en el gran grupo organizado por el Museo Metropolitano de Nueva York."

"Exposiciones aludantes de artistas de Brasil transporta en exposiciones de arte de cada parte con de las escuelas y unidades locales."

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PANEL III

Exposicion en el Museo de Arte Moderno de tejidos hechos por los indios Navajos. Nueva York.

"El arte regional de los Estados Unidos en sus varios aspectos se presenta utilizando elementos provenientes de instituciones y colecciones privadas, dando al publico una idea clara del patrimonio cultural del pais."

"Coleccion de arte italiano prestada para ser exhibida al publico en el Instituto de Arte de Chicago."

"Para permitir al publico una mayor apreciacion y un mayor goce de la gran tradicion del arte universal se hacen exposiciones ilustrativas del progreso artistico de toda una epoca."

"La Guernica de Pablo Picasso exhibida en exposiciones circulantes, organizadas por el Museo de Arte Moderno de Nueva York."

"La obra de artistas destacados se muestra en exposiciones circulantes en los various museos del pais."

"Exposicion circulante de los juegos atleticos en el arte griego organizada por el Museo Metropolitano de Nueva York."

"Pequeñas exposiciones circulantes de facil transporte se organizan en todo el pais para uso de las escuelas y entidades locales."

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PANEL IV

"En los últimos años se advierte el mayor empleo de pinturas murales y esculturas en los edificios públicos, tanto en las ciudades pequeñas como en los grandes centros urbanos."

"El Departamento de Obras Públicas del Gobierno de los Estados Unidos mantiene una Sección de Bellas Artes encargada de organizar concursos para seleccionar a los pintores y escultores que decoraran los edificios públicos."

"En los años de la gran depresión económica el Gobierno de los Estados Unidos presta ayuda a los artistas mediante la posibilidad de trabajar en la decoración de los edificios públicos."

"Cada día más los grandes establecimientos comerciales, hoteles y otras casas emplean destacados artistas para el decorado de sus establecimientos."

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PANEL VI

PANEL V

HASTA UNA VISTA NUEVA EN UN AMBIENTE MAS BELLO

Los grandes artistas PARTICIPACION DEL PUEBLO se de planeamiento las
se hacen pasar la vida en lugares feos y miserables. Gradualmente
La participacion en las actividades creadoras es la mejor manera
de llegar a apreciar y disfrutar del arte.

"Clases de arte para niños....."libran a los niños de condiciones
poco saludables alio que crean lugares de habitacion a la vez cómodos
"Clases de arte para obreros....."

"Clases de arte para hombres de negocios...."

"El arte como terapeutica ocupativa....." en lugares placenteros
"El arte como ocupacion curativa....."

"Mercados de Arte al aire libre....." Nueva York.

El desierto de asfalto que forma el corazón de la ciudad de Nueva York
se ha convertido en un jardín.

Nueva Nueva York por la vía que bordea el Río Hudson.

Algunas de las vías de acceso a los grandes parques anteriormente destruidas
por los desechos de los centros populosos urbanos ahora a ser
restauradas gracias a un inteligente planeamiento y arborización.

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PANEL VI

PANEL VII

HACIA UNA VIDA MEJOR EN UN AMBIENTE MAS BELLO

Las gentes estan dandose cuenta que la falta de planeamiento les ha hecho pasar la vida en lugares feos y miserables. Gradualmente los programas de restauracion y embellecimiento comienzan a crear un mundo mejor y mas hermoso.

Proyectos de alojamiento que no solo libran a las gentes de condiciones poco saludables sino que crean lugares de habitacion a la vez comodos y bellos.

La playa Jones en Nueva York.

Un cuidadoso planeamiento transforma las playas en lugares placenteros para el publico.

Viaducto hacia la plaza central en Radio City, Nueva York.

El desierto de asfalto que forma el corazon de la ciudad de Nueva York se ha convertido en un jardin.

Hacia Nueva York por la via que bordea el Rio Hudson.

Algunas de las vias de acceso a las grandes urbes anteriormente obstruidas por los desechos de los centros populosos comienzan ahora a ser restauradas gracias a un inteligente planeamiento y arborizacion.

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PANEL VII

Parque nacional de las Montañas Rocosas, Estado de Colorado

El deseo de preservar las bellezas naturales del pais para beneficio del pueblo inspiro la creacion de un sistema de parques nacionales y estatales que ofrecen al publico la oportunidad de solaz en las mas bellas regiones de la republica.

Al construir las carreteras, hoteles y campamentos que facilitan al publico el acceso y permanencia en estos parques se ha tenido especial cuidado en conservar la belleza original del paisaje circundante.

Carretera en protegida por el Consejo de Caminos.

Carretera en antes que el Consejo iniciara sus actividades.

Las organizaciones civicas de muchos estados adelantan una vigorosa campaña para despejar las carreteras que atraviezan regiones de gran belleza natural, de los anti-esteticos anuncios comerciales y demas obstaculos que afean la campiña.

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Project Authorization

Short Title Posters of the Americas
Proposed by Science and Education Division
Program Authority B-SE-07.1-9 "Interchanges" or "U. S. Program"
Auspices American Federation of Arts
Description There is a very widespread demand in the United States for posters from all the Americas, to be used as a background for Latin-American programs, general educational conferences, Women's Club Meetings, etc., Libraries, Museums, Colleges, Schools, and art associations have also expressed a wish to secure posters from the other Americas.

The supply is very meager and now consists of the exhibitions of Latin-American posters circulated by the Riverside Museum (already dated), the war posters circulated by the Museum of Modern Art and a few posters by Balmori. There are no posters available from consulates or embassies and the supply of tourist posters is low and is not interesting in any case.

The value of posters in war times has been demonstrated again and again. It is therefore proposed that a person be employed for a period of three months, whose responsibility it would be to communicate with organizations in the other Americas, for the purpose of collecting large quantities of posters the subjects of which would include social welfare, education, as well as the war effort. The posters would be assembled in a given number for one hundred sets and would be available at a flat fee, to be determined by the sponsoring organization.

Since Miss Mildred Constantine made a special trip last year to Central and South America for the purpose of locating posters, and brought back a very fine collection, it is suggested that she be employed for this work and that it be carried out at the headquarters of the American Federation of Arts, which is equipped to receive and distribute art materials. When the project has reached

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the point of having secured the posters and prepared them for distribution, the American Federation of Arts will take over the distribution.

Objective: To furnish visual, ~~educational~~, background material from the other Americas for United States organizations with Latin-American Programs.

Cost	Salary to Miss Constantine, 3 months @ \$250 a month	\$ 750 --
	Correspondence; stationary and postage	100 --
	Shipping charges ~~collect~~	150 --
	Rent and overhead American Federation of Arts	50 --
		<u>\$ 1000 --</u>

Recommended Action Action formally to approve this project is desired and the following resolution is accordingly suggested. " Authorization is given to expend in the fiscal year ending June 30, 1943, an amount not to exceed \$1000.00 to assemble posters from the other Americas for wide distribution in the U. S. A. "

Authorization: It is recommended that a person be employed for a period of three months, with responsibility to visit to communicate with organizations in the other Americas, for the purpose of collecting large quantities of posters.

Instructions The project to be cleared with the Department of State, the Legal Division to obtain legal and financial clearances and prepare the necessary documents for execution.

Since Miss Mildred Constantine made a special trip last year to Central and South America for the purpose of locating posters, and brought back a very fine collection, it is suggested that she be employed for this year and that it be pointed out at the headquarters of the American Federation of Arts, which is suggested to receive and distribute all material. When the project has reached

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Art and the People in the U.S.A.

Exhibition No. 3

ART IN EVERYDAY LIFE

Effects of the individual to enjoy the arts

Theme. The function of art in every country is conditioned by its history and by the attitude of its people. This exhibition aims to show the function of art in American life of today.

PANEL I

Historic Survey.

Two hundred years after the first settlers landed on the coast of New England, the people of the United States embarked on the greatest venture in their history--the discovery and conquest of their vast country. In two generations, they explored and settled the country from the Atlantic to the Pacific. They accepted the challenge of its vast potential resources and harnessed them by building a tremendous network of roads, railroads, and waterways, and by creating factories and industries to transform raw material into useful products. In the process of this gigantic effort, the people of the United States gained economic security but in their struggle for mastery of the land and of its riches, they had not been able to take the time that is needed for the cultivation of the subtle and peaceful arts. This great desire of recapturing the enjoyment of the arts by people who had gained all that physical and mechanical progress have to offer gives the key to an understanding of the function of art in the United States of America.

(Illustrations: Map of expansion of American frontier,
statistics showing growing resources and growing wealth.)

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PANEL II

Efforts of the individual to enjoy the arts.

PANEL III

Efforts of public institutions to bring art to the people.

PANEL IV

Efforts of commercial agencies to give satisfaction through art.

- 1) Outline of the first group exhibits of the series submitted for the approval of the Committee
 - a) content and presentation
 - b) setup for technical execution
 - c) methods of distribution
- 2) Proposed proposals to accompany the Exhibitions
- 3) Discussion of the function of the Committee

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Exhibitions to be organized by the Art Section of U.S.A.

1. Art and The People in the Future a series of exhibitions for circulation in the Other American Republics.

2. It is the purpose of this series to demonstrate pictorially that under a democratic order all the people can participate in the cultural as well as in the economic achievements of a nation and thereby enjoy a better and richer life. These exhibitions are also to stress the affinities in the historic and cultural development between the United States and the other American Republics and to emphasize the human aspects of life in the United States. Agenda must serve as often been neglected in the presentation of our technical and industrial progress.

- Exhibition 1) Towards a New World
- Exhibition 2) Art for the People
- Exhibition 3) Presentation and Installation

- 1) Outline of the first seven exhibits of the series submitted for the approval of the Committee

- a) content and presentation
- b) setup for technical execution
- c) methods of distribution

2. Exhibitions for the American Republics.

- 2) Proposed pamphlets to accompany the Exhibitions
- 3) Discussion of the function of the Committee

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Exhibitions to be organized
by the Art Section of CIAA.

I. Art and The People in the U.S.A.
a series of exhibitions for circulation
in the Other American Republics.

- A. It is the purpose of this series to demonstrate pictorially that under a democratic order all the people can participate in the cultural as well as in the economic achievements of a nation and thereby enjoy a better and richer life. These exhibitions are also to stress the affinities in the historic and cultural development between the United States and the other American Republics and to emphasize the human aspects of life in the United States that have so often been neglected in the presentation of our technical and industrial progress.

- Exhibition 1) Towards a New World ✓
- Exhibition 2) Art for the People ✓
- Exhibition 3) Presentation and Installation
- Exhibition 4) Man and the Land ✓
- Exhibition 5) Portrait of the U.S.A. by Its Children Artists

B. Exhibitions requested by Institutions in the other American Republics.

- 1. The Technique of Silkscreen prints ✓
- 2. Graphic Arts

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Art and the People in the U.S.A.

Exhibition #1.

Toward a New World

The development of the Arts in the U.S.A. from the time of the first settlers to the birth of modern industrialism illustrates the struggle of the nation to create a culture of her own based on the use of her European heritage and the resources of the New World.

PANEL I

Explorers and Settlers. Illustrating the contrast between the highly finished products of the first European Painters who made pictorial reports of the new world and the utilitarian handiwork of the settlers.

PANEL II

Crown Colonies. Illustrating the efforts of the settlers to build the colonies in the image of their native countries.

PANEL III

The New Republic. Illustrating the efforts to build the young republic in the image of the democracies of Greece and Rome.

PANEL IV

Heirs to an Old World, builders of a New World. The struggle for national expression in Painting and Architecture.

PANEL V

The Artist of the new Frontier.

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Art and the People in the U.S.A.

Exhibition # 2.

ART FOR ALL

Theme. The promise of a fuller life for all, that is a basic tenet of Democracy, extends not only to equality of economic and social privileges, but also to equality in the sharing of culture contributions.

PANEL I

Historic Survey.

(a) During the colonial period, the fine arts in North America were considered mainly as a means to perpetuate the memory of prominent individuals among their own family and friends. The patrician portrait was the typical expression of this tendency. (Examples)

(b) In the period of Independence, the idea of art for the people was first born in the minds of young painters, who hoped to decorate the public buildings of the New Republic with great murals on subjects of public interest. (Examples--murals in Capitol) But the young Republic was poor. In its struggle for economic and political survival, it was not yet ready to be a Mæcenas for art for the people.

(c) The growing wealth of individuals in the middle of the XIX century, led to the creation of extensive private collections. (Examples) The growing realization of these collectors that ownership of such collections amounted to a public trust, and the ever-increasing public demand to participate in the enjoyment of the art treasures of the Nation, resulted finally in the foundation of public museums and galleries. Since then, both governmental and private agencies have developed the basic idea that the universal enjoyment of art in all its many manifestations is one of the basic rights of Democracy.

PANEL II

The treasures of the Nation for all to enjoy.--A panel showing the most important works of art in outstanding museums and galleries that are open to the public.

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PANEL III

Bringing the Nation's treasures to the people.--Traveling exhibits sent out by large museums to small communities.

PANEL IV

Art in public buildings.--Decorations in court houses, schools, post offices, and other public buildings, with explanatory text on the function of the Treasury Art Project under W.P.A.

PANEL V

Encouragement of public participation in the arts.--Showing free art classes for the school children, workmen, business men, and other; also open-air markets, photographs of Art Week, and of art used in occupational therapy. To these photographs should be added a panel indicating in chart form the number of art competitions held in the United States every year.

PANEL VI

Creating beautiful surroundings for people at work and at play.--City planning and housing, parkways, national parks, public resources, and playgrounds.

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Art and the People

Exhibition #3

Installation and Presentation

In response to a widespread demand public institutions and private enterprise in the U.S.A. have developed methods of display that are setting new standards of public taste and are encouraging the peoples efforts to better their environment.

- 1) Presentation methods developed by public institutions.
- 2) Presentation methods developed by Commercial Institutions.
- 3) Art in everyday life.

Forests devastated by the axe, forests devastated by fire, bare waterlands, bad lands, uneven distribution of population, dust storms, wild life disappearance.

PART III

The Reclamation of the Land

- a.) Reforestation
- b.) Irrigation planning
- c.) Water storage for irrigation and power
- d.) Crop rotation
- e.) Man and the land
- f.) The fruits of the land for war and peace

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Art and the People in the U. S. A.

Exhibition #4

MAN AND THE LAND

The recording of a vital movement in history by enthusiastic believers in its aim results often in the creation of a work of art even if the main purpose of the record was only to provide a documentation of events. The reconquest of the land by the American people for the American people was such a movement and the photographic record made of this movement by the staff of the Farm Security Administration is such a work of art.

PANEL I

The Virgin Country as Found by Our Pioneers

Large lands of timber in East and West, grasslands of the prairies, grasslands of the great plains, fertile river valleys, waterlands with protecting forests and beaver-dams, etc.

PANEL II

The Ravages of Exploitation

Forests devastated by the axe, forests devastated by fire, bare waterlands, bad lands, uneven distribution of population, dust storms, wild life disappearance.

PANEL III

The Reconquest of the Land

- a.) Reforestation
- b.) Erosion planting
- c.) Water storage for irrigation and power
- d.) Crop rotation
- e.) Man and the land
- f.) The fruits of the land for war and peace

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Art and the People in the U.S.A.

Exhibition # 5

PORTRAIT OF THE U. S. A.
BY ITS CHILDREN ARTISTS

Panel I
Landscape of the U. S. A.

Panel II
Farm, Town & City

Panel III
Industry & Commerce

Panel IV
Technical Progress

Panel V
The Family

Panel VI
The Neighbors

Panel VII
War

2) Prepared pamphlets to accompany the Exhibition

3) Formulation of the function of the Committee

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Exhibitions to be organized
by the Art Section of CIAA
I. Art and the People in the U.S.A.
a series of exhibitions for circulation
in the United American Republics.

A. It is the purpose of this series to demonstrate pictorially
that under a democratic order all the people can participate
in the cultural as well as in the economic achievements of a
nation and thereby enjoy a better and richer life. These
exhibitions are also to stress the affinities in the historical
and cultural development between the United States and the
other American Republics and to emphasize the common aspects
of life in the United States that have so often been neglected
in the presentation of our technical and industrial progress.

Agenda

- Exhibition 1) Towards a New World
- Exhibition 2) Art for the People
- Exhibition 3) Presentation and Installation
- 1) Outline of the first seven exhibits of the series
submitted for the approval of the Committee
 - a) content and presentation
 - b) setup for technical execution
 - c) methods of distribution
- 2) Proposed pamphlets to accompany the Exhibitions
- 3) Discussion of the function of the Committee

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Exhibitions to be organized
by the Art Section of CIAA

I. Art and the People in the U.S.A.

a series of exhibitions for circulation
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- A. It is the purpose of this series to demonstrate pictorially that under a democratic order all the people can participate in the cultural as well as in the economic achievements of a nation and thereby enjoy a better and richer life. These exhibitions are also to stress the affinities in the historic and cultural development between the United States and the other American Republics and to emphasize the human aspects of life in the United States that have so often been neglected in the presentation of our technical and industrial progress.

- Exhibition 1) Towards a New World
- Exhibition 2) Art for the People
- Exhibition 3) Presentation and Installation
- Exhibition 4) Man and the Land
- Exhibition 5) Portrait of the U.S.A. by Its Children Artists

B. Exhibitions requested by Institutions in the other American Republics.

- ① The Technique of Silkscreen prints x
- ② Graphic Arts

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ART and the people in the U.S.A.

CHAPTER I

Art and the People in Toward a New World

The development of the Arts in the U.S.A. from the time of the first settlers to the birth of modern industrialism illustrates the struggle of the nation to create a culture of her own based on the use of her European heritage and the resources of the New World. Arts as a symbol of concepts and social privileges, has also to equality in the sharing of culture contributions.

PANEL I

Explorers and Settlers. Illustrating the contrast between the highly finished products of the first European Painters who made pictorial reports of the new world and the utilitarian handiwork of the settlers.

PANEL II

Crown Colonies. Illustrating the efforts of the settlers to build the colonies in the image of their native countries.

PANEL III

The New Republic. Illustrating the efforts to build the young republic in the image of the democracies of Greece and Rome.

PANEL IV

Heirs to an Old World, builders of A New World. The struggle for national expression in Painting and Architecture.

PANEL V

The Artist of the new Frontier. The development of the basic idea that the universal enjoyment of art is all the very manifestations in one of the basic rights of Democracy.

PANEL VI

The Function of the Nation for all to enjoy. A panel showing the most important work of art is entertaining, museum and galleries that are open to the public.

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Art and the People in the U.S.A.

Exhibition # 2

ART FOR ALL

Theme. The promise of a fuller life for all, that is a basic tenet of Democracy, extends not only to an equality of economic and social privileges, but also to equality in the sharing of culture contributions.

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Historic Survey.

(a) During the colonial period, the fine arts in North America were considered mainly as a means to perpetuate the memory of prominent individuals among their own family and friends. The patrician portrait was the typical expression of this tendency. (Examples)

(b) In the period of Independence, the idea of art for the people was first born in the minds of young painters, who hoped to decorate the public buildings of the New Republic with great murals on subjects of public interest. (Examples--murals in Capitol) But the young Republic was poor. In its struggle for economic and political survival, it was not yet ready to be a Maecenas for art for the people.

(c) The growing wealth of individuals in the middle of the XIX century, led to the creation of extensive private collections. (Examples) The growing realization of these collectors that ownership of such collections amounted to a public trust, and the ever-increasing public demand to participate in the enjoyment of the art treasures of the Nation, resulted finally in the foundation of public museums and galleries. Since then, both governmental and private agencies have developed the basic idea that the universal enjoyment of art in all its many manifestations is one of the basic rights of Democracy.

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The treasures of the Nation for all to enjoy.-- A panel showing the most important works of art in outstanding museums and galleries that are open to the public.

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PANEL III

Bringing the Nations treasures to the people,-- Traveling exhibits sent out by large museums to small communities.

PANEL IV

Art in public buildings,--Decorations in court houses, schools, post offices, and other public buildings, with explanatory text on the function of the Treasury Art Project under W.P.A.

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Encouragement of public participation in the arts,--Showing free art classes for the school children, workmen, business men, and others; also open-air markets, photographs of Art Week, and of art used in occupational therapy. To these photographs should be added a panel indicating in chart form the number of art competitions held in the United States every year.

PANEL VI

Creating beautiful surroundings for people at work and at play,-- City planning and housing, parkways, national parks, public resources, and playgrounds.

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Art and the People

Exhibition #3

Installation and Presentation

In response to a widespread demand public institutions and private enterprise in the U.S.A. have developed methods of display that are setting new standards of public taste and are encouraging the peoples efforts to better their environment.

- 1) Presentation methods developed by public institutions.
- 2) Presentation methods developed by Commercial Institutions.
- 3) Art in everyday life.

PART III

The reforestation of the land

- a.) Reforestation
- b.) Mountain planting
- c.) Water storage for irrigation and power
- d.) Crop rotation
- e.) The use of the land
- f.) The waste of the land for the use of power

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Art and the People in the U.S.A.

Exhibition #4

MAN AND THE LAND

The recording of a vital movement in history by enthusiastic believers in its aim results often in the creation of a work of art even if the main purpose of the record was only to provide a documentation of events. The reconquest of the land by the American people for the American people was such a movement and the photographic record made of this movement by the staff of the Farm Security Administration is such a work of art.

PANEL I

The Virgin Country as Found by Our Pioneers

Large lands of timber in East and West, grasslands of the prairies, grasslands of the great plains, fertile river valleys, waterlands with protecting forests and beaver-dams, etc.

PANEL II

The Ravages of Exploitation

Forests devastated by the axe, forests devastated by fire, bare waterlands, bad lands, uneven distribution of population, dust storms, wild life disappearance.

PANEL III

The reconquest of the Land

- a.) Reforestation
- b.) Erosion planting
- c.) Water storage for irrigation and power
- d.) Crop rotation
- e.) Man and the land
- f.) The fruits of the land for war and peace

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Art and the People in the U.S.A.

Exhibition # 5

PORTRAIT OF THE U. S. A.
 BY ITS CHILDREN ARTISTS

Panel I

Landscape of the U. S. A.

Panel II

Farm, Town & City

Panel III

Industry & Commerce

Panel IV

Technical Progress

Panel V

The Family

Panel VI to the Inter-American Development

The Neighbors

Panel VII

War

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Identification No. D-AC-1396
Change Order No. 1

Approved Copy

April 10, 1943

MEMORANDUM

TO: Project Committee

FROM: Commercial and Financial Department

SUBJECT: Revision of Project CF-1396 entitled "Development of Manual Industries in the other American Republics."

The proposed revision is in two parts: A) provides for an extension of the project till December 31, 1943 and a reduction of the number of technicians to be hired; B) provides for an increase in the amount of the project by \$1300, the funds to come from Budget Authority D-AC-07.1-1.

Part A:

Grant-in-Aid OEMCra-23 to the Inter-American Development Commission which is based on the above project expires on or about June 1, 1943. The project received the approval of the Policy Committee on August 27, 1942, and provided that three men be sent as manual industrial technicians to Mexico, Guatemala and Peru. It also provided that the work on the project be in charge of a Manual Industries Development Committee. Subsequently, Mr. Rene d'Harnoncourt, as representative of the Office of the Coordinator of Inter-American Affairs, Mr. James Wright, of the Department of State and Mr. Morton D. Carrel, of the Inter-American Development Commission were designated as committee members by their respective agencies.

One technician who could meet the necessary requirements for this special work was procured by the Committee and sent to Peru on October 16, 1942. Unfortunately, efforts to find the two other men proved unavailing until the present time. The Committee has found and now intends to hire a second man to commence work with the countries designated below as of June 1, 1943, for the period terminating December 31, 1943.

Preliminary reports from Peru, through the American Embassy, show that the work done with manual industry has been very favorably received and that Peru is very desirous that the technician continue his work there. In addition, the Committee has been informed by the Department of State and other sources that it would be desirable to extend this work to other countries where manual industries needed development, such as Ecuador and Colombia, with the previous approval of the Department of State. Mr. J. Rafael Oreamuno, Vice Chairman of the Inter-American Development Commission, has also received requests that this work be extended to other countries in Central and South America and endorses the extension of this program. Since no other technician is available, it is proposed that the technician now working in Peru be retained until December 31, 1943, and his services used

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in other countries, together with the other aforementioned technicians.

It is proposed that this project be extended to December 31, 1943. That the additional cost for salary, transportation and other expenses for the two technicians from June 1, 1943, to December 31, 1943, be included in the budget by the elimination of the items providing for the expenses of the third technician.

Part B: The original project contemplated an inspection trip by a member of the Manual Industries Development Committee, the funds for which were to be obtained from other sources. Mr. Rene d'Harnoncourt, the representative of this Office on the Committee, is prepared to make a two months' tour of inspection to visit Colombia, Ecuador, Peru, Bolivia, and Guatemala where manual industrial development is needed and report on his trip to this office..

The Commercial and Financial Department will pay for the expenses of this trip, to be completed before June 30, 1943, which are estimated as follows:

Travel from Washington to and within	
Colombia, Ecuador, Peru, Bolivia,	
Guatemala and return	\$816.00
Per diem: 62 days @ \$7.00 per diem	434.00
Contingencies	50.00
	<u>\$1,300.00</u>

The approval by the Project Committee of the following amendments is requested:

- That identification number of the project be changed from CF-1396 to D-AC-1396.
- That the budget statement in the said project authorization including the item marked "Note" be deleted and the following budget substituted in lieu thereof:

Cost: Salaries:

One employee @ \$4,500 per annum, October 16,	
1942, to December 31, 1943	\$5,437.50
One employee @ \$4,500 per annum, June 1,	
1943, to December 31, 1943	<u>2,625.00</u>
Total salaries	\$8,062.50
Purchase of materials for display and	
educational purposes	5,000.00

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Travel from Washington, D. C. to and within Colombia, Bolivia, Peru, Panama, Guatemala and Mexico, and return		\$5,718.50
One employee - 441 days @ \$7.00	\$3,087.00	
One employee - 184 days @ \$7.00	1,288.00	
Total per diem		4,375.00
Miscellaneous		844.00
Total		\$24,000.00

Note: The cost of the trip of the committee member will approximate \$1300, to be paid for from funds of the Commercial and Financial Department. As a result, the total cost of the project will be \$25,300.

c) That the approved resolution be deleted and the following substituted in lieu thereof:

"Authorization is hereby given to effect a Grant-in-Aid of \$24,000 to the Inter-American Development Commission for salaries, per diem and travelling expenses of two men to be engaged until December 31, 1943; the purchase of materials for display and educational purposes; and extension of operations to countries other than Mexico, Guatemala and Peru, or instead of them, with previous approval by the Department of State. That the Commercial and Financial Department allocate the sum of \$1300 to pay for the transportation, per diem and other expenses of a tour of inspection of the representative of this office on the Manual Industries Development Committee to and within Colombia, Ecuador, Peru, Bolivia and Guatemala."

d) That Grant-in-Aid OEMcra-23 be amended to incorporate the foregoing changes pertaining only to the grant to the Inter-American Development Commission.

Instructions: The Legal Division to prepare the necessary documents.
The Budget and Finance Office to allot the additional \$1,300.

Approved by Project Committee April 23, 1943

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Identification No. CF-1396

Approved Copy

PROJECT AUTHORIZATION

Short Title: Development of Manual Industries in the other American Republics

Proposed By: Commercial and Financial Department

Program Authority: The maintenance of the economy of the other American republics is part of the basic program of the Commercial and Financial Department. Provided for by Project #1 in Budget for fiscal year 1943.

Auspices: Inter-American Development Commission

Description: The systematic development of the manual industries in many of the other American republics offers us now an opportunity to aid them in the utilization of their own potential resources. Such development calls for no equipment or materials from the United States.

The enterprise will serve to cushion the effect of the expansion of raw material production for purely wartime purposes. The growing awareness in the American republics of the need for such development has been shown in the many requests for financial and technical aid received by the Coordinator of Inter-American Affairs, Inter-American Development Commission, our diplomatic missions, and other governmental and private institutions in the United States of America. It is important to note that many of these requests stress the cultural as well as the economic aspects of such an enterprise, indicating that the manual arts are everywhere a subject of national pride.

Due to current United States demands for imported manual products to replace merchandise hitherto procured from Europe and the Far East, most of our recent activities in the field have been aimed at an immediate increase of imports to the United States. These activities hold little promise of continued success because war conditions limit the available shipping space. Furthermore, the manual production of the other American republics is still inadequate to supply the demand of a large modern market.

The job to be done now is the development of adequate production methods and of useful and marketable merchandise, designed first of all to supply the domestic markets in the various countries and, later on, the export market of the United States. The variety of traditional products that

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could, with slight modifications, be made useful merchandise is almost unlimited, and includes textiles, metal-work, pottery, glass, furniture, jewelry, toys, etc. Some of these projects will actually fill the need for products no longer obtainable from the United States and abroad.

This project will not overburden our shipping transportation facilities. All that is needed now in the other American republics is expert advice in technical production matters, organization, merchandising, and styling. In its ultimate aims, this is a long-range project, but it will almost immediately bring concrete results through exhibitions of samples and the establishment of small retail outlets in the capitals of the various countries that will keep the progress of the project constantly before the eyes of the people.

The psychological effect of our constructive aid in an enterprise that means both national economic benefit and national prestige to the various countries cannot be overrated. It would reach deep into each country and affect broad groups of the population that cannot easily be reached by other means.

The most timely opportunities to initiate this type of work are at present to be found in Mexico, Guatemala, and Peru. Since the conditions vary greatly from country to country, and since such enterprises can be successful only if they are considered as strictly national enterprises in each country, it is proposed to initiate the program by sending one qualified person to each of the three countries specified to establish the present extent of production, including the economic and social factors that must be considered in its development, to establish contacts with local governmental and private agencies that will cooperate in the work, to develop a concrete plan of operation, and actually to produce sample lines of marketable goods. The approximate time needed for this phase of the work should not exceed eight months.

To direct the activities of these field workers, and to formulate future plans based on their findings and activities, an informal committee is to be established under the joint auspices of the Coordinator of Inter-American Affairs, the Department of State, and the Inter-American Development Commission. It is contemplated that one member of the committee will make an inspection trip of approximately two months duration during the course of this project. This committee may later on be transformed into an official board for inter-American manual industries, representing all countries actively cooperating in the program.

The project has been informally discussed with Mr. Duggan, Mr. Wright, and Mr. Thompson of the State Department, who have expressed deep interest and tentative approval.

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Objective: To maintain the domestic economies of the other American republics during the war period by utilizing available skills and materials and to develop basic industries which will be productive in the post-war world.

Cost: On an 8 months' basis

Salaries for three men at \$4,500 per year.....	\$ 9,000
Purchase of merchandise for display and educational purposes.....	5,000
Travel to and from Mexico, Guatemala and Peru.....	1,550
Travel in Mexico, Guatemala, and Peru.....	3,000
Per diem - 3 men for 240 days at \$7 per day...	5,040
Miscellaneous.....	410
TOTAL	\$24,000

Note: Since the cost of the trip of the committee members will approximate \$2,500 including salary, the total cost of the project will be \$26,500. However the committee members' salary and expenses will be provided from other funds.

Recommended Action: Formal approval of the project is desired and the following resolution is accordingly suggested:

"Authorization is hereby given to effect a grant-in-aid of \$24,000 to the Inter-American Development Commission for the salaries per diem, and travelling expenses of three men who will be engaged for a period of eight months in the development of manual industries in Mexico, Guatemala, and Peru, and the expenses of purchasing samples of the handwork of manual industries for educational display purposes."

Authorization:

Resolution adopted as above, August 27, 1942

Instructions:

To be cleared with the Department of State. The Legal Division shall effect the necessary grant-in-aid. The Fiscal Office to encumber the funds.

Transportation:

Aeroplane priorities shall not be requested.

Date:

August 17, 1942

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Identification No. SE-1279

Approved Copy

PROJECT AUTHORIZATION

Short Title: Completion of the Program of Sculptures of South American Presidents, by Jo Davidson

Proposed by: Science and Education Division

Program Authority: The program authority of this division includes responsibility for the developing of interest in United States Art on the part of the people in the other American republics. This proposed project authorization will further this objective by acquainting the other Americas with the work of a modern United States sculptor.

Auspices: Office of the Coordinator of Inter-American Affairs.

Description: This project will provide:

The organization of a formal exhibition of the Jo Davidson busts at the National Gallery of Art in Washington, D. C.; the issuing of an illustrated catalogue to be printed in Spanish and Portuguese for distribution in the United States and South America; the casting of one extra bust for presentation to the widow of the recently deceased president of Chile, and the transportation of these busts to their respective destinations in South America.

These eleven busts were commissioned by this Office under Contract No. NDCar-46 and completed by Mr. Davidson in the latter part of 1941. To signalize their completion properly and to pay suitable homage to the chiefs of the ten republics of South America, a dignified showing would be arranged at the National Gallery. Following this exhibition, these busts would be transported to their respective destinations and presented by United States Government spokesman to be designated by the State Department.

Mr. Davidson, who was introduced to the presidents of these ten republics by President Roosevelt, is eminently qualified as a distinguished sculptor and has demonstrated his effectiveness in conveying the United States' good will toward our South American neighbors. Mr. Davidson visited France at the instance of the Creel Committee and sculptured heads of the heroes of World War I, among them Foch and Clemenceau. He did Woodrow Wilson at the Peace Conference. He has completed three heads of President Roosevelt and is now completing one of Vice-President Wallace.

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Objective: To suitably honor the South American Republics by paying homage to their presidents, first, by a dignified exhibition of these busts in the National Gallery of Art and, second, by transporting these busts to their respective destinations to be available for presentation to these heads of State.

Cost: Not to exceed \$3,450, distributed as follows:

	<u>Before June 30, 1942</u>	<u>After June 30, 1942</u>
5,000 copies of illustrated catalogue; ~~2,000 in English~~ , 2,500 in Spanish and 500 in Portuguese	\$1,700.00	
Construction of pedestals	200.00	
Photographs for catalogue	150.00	
Transportation, packing, insurance, etc. -- New York to Washington Washington to respective destinations in South America	100.00	700.00
Casting of one additional bust in bronze	350.00	
Miscellaneous and contingent expenses	250.00	
	<u>\$2,750.00</u>	<u>700.00</u>
Total		\$3,450.00

Recommended Action: Action formally to approve the project is desired, and the following resolution is accordingly suggested:

"Authorization is given to expend in this and the coming fiscal year an amount not to exceed \$3,450.00 to prepare, ship and assist in the exhibition of bronze busts of the South American presidents by Jo Davidson."

Authorization:

Resolution adopted as above June 4, 1942

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PEDESTAL DIMENSIONS SUGGESTED BY MR. DAVIDSON

<u>Name</u>	<u>Country</u>	<u>Height</u>	<u>Base</u>
General Alfredo <u>Baldomir</u>	Uruguay	46"	10x9
Pedro Aguirre <u>Cerda</u>	Chile	46"	9x8
Lopez <u>Contreras</u>	Venezuela	47"	9x8
Dr. Carlos <u>Arroyo del Rio</u>	Ecuador	50"	10x9
General Isaias <u>Modina</u>	Venezuela	50"	10x9
General Higinio <u>Morinigo</u>	Paraguay	46"	10x10
Roberto M. <u>Ortiz</u>	Argentina	48"	10x9
General Enrique <u>Ponaranda</u>	Bolivia	48"	10x9
Manuel <u>Prado Ugarteche</u>	Peru	45"	10x9
(Franklin D. Roosevelt)	United States	51"	9x9
Dr. Eduardo <u>Santos</u>	Colombia	46"	10x9
Dr. Getulio <u>Vargas</u>	Brazil	44"	10x10

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Instructions:

This project to be cleared with the Department of State, the Legal Department to obtain financial and legal clearances and prepare the necessary documents for execution.

Date: