THE WORKS PROGRAM

--- Works Progress Administration ---

For release Sunday, February 16, 1936.

Holger Cahill reports on progress of Federal Art Project.

With 4,300 artists, a majority of them formerly on relief rolls, already at work under the $3,000,000 WPA art program, it is expected that the 5,000 employment mark will be passed by the end of February, according to a preliminary report today to Harry L. Hopkins, Works Progress Administrator, from Holger Cahill, National Director of the Federal Art Project.

Business and industry, as well as the American people generally, are realizing the cultural and commercial possibilities of the program now underway in 40 States, it was pointed out in the report.

"In the nation-wide effort of the WPA to preserve the skills of thousands of artists, work of untold value to the country as a whole is being accomplished," Mr. Cahill stated. "The program embraces a well-rounded plan of activity for artists of all degrees of skill and talent, from mural and easel painters, sculptors, and graphic artists, to commercial and industrial designers."

Mr. Cahill pointed to the interest and cooperation of hundreds of institutions throughout the country---schools, colleges, hospitals, museums, local and State authorities, and business and industrial organizations, as warranting the belief that the WPA art program will go far...
toward laying the foundation of a renaissance of popular interest in art.

"Through the activities of the WPA art projects," Mr. Cahill pointed out, "the artists and the public of America have been brought into direct and reciprocal contact. Persons whose interest in art has never before been aroused have been made alert to its cultural potenti­alities and there has been created in many communities throughout the nation a genuine desire on the part of the people to participate actively in the various phases of the program."

Mr. Cahill said that while 4,300 artists are a small part of the millions of WPA workers, "in the months during which the WPA art project has been in operation it has been demonstrated that the number of people vitally affected by the work of these artists must be reckoned in the hundreds of thousands."

At present there are 327 projects under way, some projects embracing hundreds of workers.

As of February 1, nearly 100 murals have been finished in the various parts of the country, in New York City, in Buffalo, and Albany, in Westchester and Nassau counties, New York; in Plymouth, Fordson, Ypsilanti, and Ann Arbor, Michigan; in Charlestown, Springfield, Newton, and Falmouth, Massachusetts; in Minneapolis, Gillette, Brandon, and Lymanhurst, Minnesota; in Oak Park, Chicago, and in DeKalb County, Illinois; in San Francisco and Monterrey, California.

Of importance to industry is the Design Laboratory in New York City. Here the graphic and fine arts will be brought closer together by a faculty of 25 specialists of national reputation under the sponsorship of an advisory board of 32 men prominent in the field of commercial and industrial design.
The main function of the Design Laboratory will be to train teachers of industrial design to carry the principles of contemporary American design to thousands of adults and children throughout the country.

Allied to the work of the laboratory, is the Index of American Design, a project of incalculable importance to American manufacturers, scholars, and creative artists in the field of design. This project will place at the disposal of everyone interested in the field of American decorative and applied art, for the first time, a graphic record of the development of American design from the earliest times to the present.

No phase of the art program has greater bearing on the future of art in America than its teaching program, it was pointed out. Hundreds of highly trained teachers of art, many, displaced by depression economy, are holding classes daily in boys' clubs, girls' service leagues, schools, churches, and settlement houses. In New York City and vicinity, apart from the work of the Design Laboratory, more than 50,000 children and adults are being reached through the teaching force of the Federal Art Project. Teaching activities in New York City are carried on in about 300 centers such as settlement houses, orphanages, hospitals, children's clubs, and community centers.

Among many other centers carrying on such essential educational and recreative work are Nashville, Tenn.; Raleigh, N.C.; Oklahoma City, Okla.; Ocala, Orlando, Gainesville, and Dade City, Fla.; Columbus, Ohio; Grand Rapids, Michigan; Elizabeth and Newark, New Jersey.

Numerically the easel painting section of the art project is the largest. While the essential aim of the work here is to conserve
the skill of artists who, without Federal aid, might lose everything gained by years of study and work, no less important, Mr. Cahill believes, is the acquisition for the public of a body of art works valuable in itself, serving to stimulate wider appreciation and understanding of art.

The number of canvasses already produced under this project runs into many hundreds, yet requests for them by public institutions is so great that the New York office, from which hundreds of paintings have already been issued, reports it is unable fully to supply the demand in its region.

The special needs of the institutions, public buildings, schools, hospitals, etc., that have been referred to the easel painters' section are carefully considered by the supervisors of this work. Easel paintings for hospitals and other public institutions are being made in all large centers throughout the country. Pictures and sculptures, work of artists receiving Federal aid, are to be displayed in tuberculosis hospitals recently completed by the State of New York, at Oneonta, Mt. Morris, and the Herman M. Biggs Memorial Hospital at Ithaca, and in 25 other institutions treating the same disease.

Dr. Robert L. Plunkett, General Superintendent of the Tuberculosis Hospitals for New York State, points out that paintings and sculptures, chosen with reference to the type of patient confined to a hospital room, will aid considerably in restoring the patient to health.

In New England, the Southern States, and in the West, many artists on easel projects are painting portraits of distinguished personages famous in the history of their localities. In California, for
example, a series of these is being done for the Bancroft Library of the University of California.

The work of the poster section consists, in general, of announcing, illustrating and promoting the many civic enterprises of such municipal departments as fire, police, health, and education. Posters are also being supplied for safety and various other educational campaigns, for industrial reemployment bureaus, State conservation departments and the various WPA projects. Detroit, Chicago, Minneapolis, Cleveland, New York, Boston, St. Paul, and Philadelphia are particularly active in this work.

Community participation in the establishment of a group of demonstration galleries and art centers initiated by the WPA art program in the Southern States is one of the most interesting phases of the program, it was pointed out. These gallery units are devoted to the conservation of local art resources and the development of community art workshops for the contemporary arts.

The widespread response of local communities, civic organizations, art associations, and other interests to the establishment of WPA sponsored galleries has resulted in the opening of such units at Nashville, Knoxville, and Chattanooga, Tennessee; Raleigh, Asheville, and Winston-Salem, North Carolina; Greenville, Columbia, and Florence, South Carolina; Tulsa, and Oklahoma City, Oklahoma; Jacksonville, St. Petersburg, Miami, and St. Augustine, Florida; and Big Stone Gap, Virginia.

Unlike the Demonstration Galleries and Art Centers of the South, the Federal Art Galleries which have been or are being started under the
WPA art project have, among other specific purposes, the intention of showing the work of artists done in the respective regions to the various cooperating sponsors, to the public and to groups of underprivileged persons who have not had the opportunity of coming in contact with works of art. The first of these galleries was established in New York City, December 27, 1935.

It is expected, when a sufficient number of galleries have been established throughout the country, to circulate exhibitions of selected material from one region among the others and in this fashion, not merely serve to stimulate the artist and public, but to bring art into the highways and by-ways of America.

Such galleries and art centers present evidence of the will of local communities to share in and contribute to the art movement which today is sweeping the country, the report stated.

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Note: A copy of the report is attached.
WORKS PROGRESS ADMINISTRATION
1734 New York Avenue, N.W.
Washington, D. C.

REPORT ON ART PROJECTS

FEDERAL ART PROJECT

HOLGER CAHILL
DIRECTOR

February 15, 1936
The Federal Art Project of the Works Progress Administration is in the nature of a conservation movement of nationwide proportions. Our primary objective in the arts program, as in the fields of writing, theatre and music, is to conserve the talents and the skills of thousands of artists who, given the opportunity, are capable of making contributions of the utmost value to the enrichment of American life.

The Art Project of the Works Progress Administration employs persons of training and experience in the art field who, through the tragic experiences of the past few years, have found themselves on the relief rolls. Its program involves the rehabilitation of artists who have lost some of their skill through long unemployment, the encouragement and further training of young artists who have shown definite ability but who have not yet achieved public recognition, and the development of a wider market for American art by familiarizing the public with it.

In the Works Progress Administration, a Professional and Service Project Division handles general white-collar projects to assist needy educational, professional and clerical workers. The Federal Art Project is only one phase of this work.

Artists require consideration and help in the same degree as other professional groups. They are trained to do a socially useful job, whether it be the creation of paintings or sculptures, or the designing of posters for educational campaigns. In this difficult emergency through
which we are now passing they have displayed a fortitude as great as that of any other class of citizens. One might say a fortitude far above the average, for they were the first group to be seriously affected by the depression, and among the last to go on relief. They have been seeking an outlet -- a market -- for their work during the past few years with little success. The public interest in American art, stimulated to a high point in the years just before the depression, still remains, but the economic phase of it came to an abrupt end in the early nineteen thirties. Thousands of artists found themselves without support during the early years of the depression. The public interest in their work still remained, but the demand for it expressed in terms of purchase sank almost to zero. By 1933 everyone interested in American art realized that, if some form of organized public support for the American artist were not discovered, the American tradition in the fine arts would enter a "dark age" from which it might not recover for generations.

To tide needy artists over the dark age of depression, the organized community, represented by Federal, state and municipal governments, set up a number of projects. One of the earliest of these was set up by Mr. Hopkins as state relief administrator in New York. Later, in 1934, in cooperation with the United States Treasury Department, he set up the Public Works of Art Project, which was administered by Edward Bruce. When this project came to an end various state projects were continued under the ERA. Last fall Mr. Hopkins set up the Art Project of the Works Progress Administration.

The Art Project of the Works Progress Administration is directed by a staff in Washington, and by a staff of field advisers and state and
district art directors. These directors are museum directors, art educators, and artists. They are aided by advisory committees, national and local. These committees consist of artists, museum directors, heads of art schools and of art departments in the public schools, and other persons professionally concerned with art. They aid the directors of the Art Project in maintaining high standards of performance, stimulating local interest in the art projects, and establishing constructive cooperation between the art projects and other activities of value to the community.

The national and state directors of the Federal Art Project believe that public demand -- expressed in terms of economic support -- is a necessary element in the development of American Art. They believe that the artist must have a public if he is to function freely and fully, and make the contribution he is capable of making to contemporary American civilization. They are convinced that the Art Project can contribute a great deal toward building up such a public. Behind this conviction is a knowledge of the American tradition in the arts, and a belief in its value and vitality.

The primary objectives of the program are to conserve the talent and skill of artists who, through no fault of their own, found themselves on the relief rolls and without means to continue their work; to encourage young artists of definite ability; to integrate the fine with the practical arts and, more especially, the arts in general with the daily life of the community.

The report which follows is a preliminary survey of the program now in progress under the Federal Art Project. The main intent of the
report is to describe, very briefly, the nature and scope of the activities instituted by the Project rather than to present in detail the specific accomplishments to date.

Part II. REPORT

On February 15th there were 4,300 artists employed on the Federal Art Project of the Works Progress Administration, and projects providing for the employment of 6,077 artists had been approved. It is expected that employment on the project will pass the five thousand mark before the end of February.

Four thousand artists are a small part of the millions of Federal relief workers, but in the months during which the Federal Art Project has been in operation it has been demonstrated that the number of people vitally affected by the work of these artists must be reckoned in the hundreds of thousands.

Through the activities of the Government art projects the artists and the public of America have been brought into direct and reciprocal contact. Persons whose interest in art has never before been aroused have been made alert to its cultural potentialities and there has been created in many communities throughout the nation a genuine desire on the part of the people to participate actively in the various phases of the program.

Hundreds of institutions, schools, colleges, hospitals, public buildings, etc., have received paintings, murals, sculptures, drawings, and prints. Schools, public museums, National Park Service museums, Federal, state and municipal educational organizations, and the constructions
project of the Works Progress Administration have been benefited by charts, models, and other exhibits furnished them by the Federal Art Project as aids in the task of visual education. In the South, several experimental demonstration galleries, which may eventually become regional museums, have been established and are now in operation. In community centers all over the country tens of thousands of children and adults are being provided with a valuable means of occupying their leisure through lectures, exhibitions, and the acquirement of new and culturally profitable activities in the practice of the arts at classes in drawing and modeling, and the graphic and the applied arts. These new avocations, providing constructive ways of using leisure time, are not merely individually valuable but socially useful as well. They have also been welcomed in many communities as a contribution to child welfare and as a deterrent to juvenile delinquency.

In cooperation with museums, project artists are preparing valuable illustrative material for loan to educational institutions, preparing exhibition material for museum display and collecting art objects for the formation of lending and reference libraries for school children, artists, and laymen. A report from the Denver, Colorado section states that in the last two and one-half years, with all the various Government art project activities, the Art Museum of Denver has gained at least five years' growth in organizing its material for presentation to the public.

The number of projects approved and in operation by the 15th of February was 327. In view of the fact that all workers in a given county, and under the same cooperating sponsorship, may be and usually are included in a single project, the actual number of projects in operation is
less significant than the extent of employment they embrace and the scope of their influence.

In the great art centers, for example, hundreds of individual artists are included on a single easel painting project; in New York City as many as 383 artists are included on one mural project for public buildings. It is only in the artistically less populous communities that separate projects are drawn up for individual artists. Local projects, therefore, are adapted to the talents available.

From the creative projects outstanding examples of American painting, sculpture, and graphic art are being secured for public institutions. Through the employment of commercial artists aid is being given various campaigns of social value, such as health, safety, and crime prevention. The efforts of artists and research workers in various fields of historical research, especially on the Index of American Design project (see below), should serve to clarify the background of art in America and to make much valuable traditional material available to creative artists and to the public.

MURALS

The most picturesque and dramatic of all the projects are, of course, those devoted to murals, since they are most widely seen by the general public and most widely commented upon. Murals, in practically every part of the country, have already been completed for public institutions such as hospitals, schools, colleges, armories, airports, scientific and historical institutions, municipal buildings, and court houses.

In New York City alone more than 125 murals have been assigned or given preliminary approval by advisory boards and a number have already
been completed. Of these last the City Hospital, Greenpoint Hospital, Textile High School, Seward Park and Samuel Gompers High Schools, and the House of Detention for Women are among the recipients. Aside from New York City, artists are at work in Westchester County, Nassau County, the noted Ulster County art centers, Buffalo, Albany, and West Point where an historical mural for the dining hall of the Military Academy is being done and work in stained glass is being undertaken.

In the State of Michigan artists are at work on designs for murals to be placed in the Central High School of Plymouth and the Wordsworth School at Fordson, the cafeteria of the Lincoln Consolidated Laboratory School in Ypsilanti, and for twenty-three mural panels in the College of Architecture of the University of Michigan at Ann Arbor.

In Massachusetts, murals are being brought to completion at Charlestown, in Springfield at the Museum of Natural History, in the high schools at Newton and Falmouth, and the Saugus Court House. The state director of the Art Project in Wisconsin reports more requests for murals than can at present be met.

Mural projects have been completed and others are at present under way in Minnesota where murals have been installed in the Minneapolis Armory, the Town Hall at Brandon, and the Gillette State and Lymanhurst Hospitals.

Among others completed in Illinois are the murals in the Bureau of Water Supply in the Chicago City Hall, the Elgin State Hospital, the Manteno State Hospital, five schools in Oak Park, the Medical Unit of the University of Illinois and the DeKalb State Teachers College.

California has eight murals in public institutions in Alameda
County, one in the Academy of Sciences in Golden Gate Park, and one in the Union High School of Monterey.

These examples of finished murals by no means comprise the entire list which would total almost 100 to date.

Numbers, however, do not in themselves tell the entire story. The effect and quality of these murals may in part be gauged by a report from the Director of Region No. 1, who stated that the Art Director of the Albany High school system on a visit to the WPA Federal Art Gallery in New York City was so impressed by the work shown there that upon his return he immediately instituted proceedings to procure mural assignments for three schools in his city.

Under the set-up of the Federal Art Project it is not the place of the central office in Washington to pass judgment on individual mural assignments, although careful supervision is assured all along the line. Rather, it is the part of the director of the local art projects, the artists, to whom the work is assigned, and the authorities of the institutions for whom the murals are intended fully to realize the great responsibility they bear toward their communities in the matter of maintaining high quality of mural projects. In the execution of a mural, the artist is necessarily brought into an intimate and healthy relation with his public or its representatives. Adjustments, often difficult or unpleasant for the artist, are inevitable. Yet by the very reason of this relationship he promotes a development in taste which will assure him a more discriminating audience in the future.

THE DESIGN LABORATORY

Under the directorship of one of the outstanding designers of
the country, the Federal Art Project has put into operation in New York City the Design Laboratory. This includes a design school in which are embraced the graphic and the fine arts. The Design Laboratory is the only one of its kind in America, and its faculty, comprising 25 specialists of national reputation gives the work of the laboratory authority in its field. The collaboration of such a group, the sponsorship of an advisory board of 32 prominent men in the field, and the initiation of such a project is indication of the most striking sort of the unconditional approval of those concerned in the state of America's decorative and applied arts. The Design Laboratory is already giving instruction to hundreds of capable persons who otherwise would be unable to develop their special abilities.

Created to supply a hitherto unfulfilled and pressing need in America, the school emphasizes coordination in the study of esthetics, industrial products, machine fabrication and merchandizing. It will seek to train designers and teachers by correlating through instruction the general principles of design and fine arts with shop practice. Shops are equipped with hand and machine tools so that students may learn the potentialities and limitations of both. The Design Laboratory is actually a master teacher's project inspiring hundreds of teachers on the art project who carry the message of contemporary design to thousands of adults and children.

DEMONSTRATION ART GALLERIES AND ART CENTERS

Community participation in the establishment of a group of demonstration galleries and art centers, which have been initiated by the Federal Art Project in the Southern states, is one of the most interesting
phases of the program. These gallery units are devoted to the conserving of local art resources and the development of community workshops for the contemporary arts. They present evidence of the will of local communities to share in and contribute to the art movement which today, depression or not, is sweeping the country.

The widespread response of local communities, civic organizations, art associations and other interests to the establishment of WPA sponsored galleries has resulted in the opening of such units in Tennessee (at Nashville, Knoxville and Chattanooga), in North Carolina (at Raleigh, Asheville and Winston-Salem), in South Carolina (at Greenville, Columbia and Florence), in Oklahoma (at Oklahoma City and Tulsa), in Florida (at Jacksonville, St. Petersburg, Miami and St. Augustine), and Big Stone Gap, Virginia. They constitute in each case an art nucleus, around which the special art interests and activities of each community are centering and are conducted by a mere handful of artists whose influence, however, far exceeds their number. It is hoped that these experimental units will serve not only as repositories for records, documents, and works of art pertaining to the life of the South, but that they will eventuate in permanent civic enterprises.

For example, the three units in operation in North Carolina, in which the local communities are actively cooperative, are the first public galleries ever to be placed in operation in that state. In addition to the thousands of visitors to the galleries monthly, approximately a thousand children and adults are enrolled in the free art classes. The Parent Teacher's Association and the City of Jacksonville, Florida, are cooperating in starting a Children's Museum. The Carolina Art
Association readily agreed to act as the Cooperating Sponsor of the Columbia, South Carolina, gallery to demonstrate to the Columbia City Council the desirability of their granting permanent quarters for the association in a new city building. Big Stone Gap, Virginia, is furnishing the space and equipment to start a museum project to be built around collections, contributed by private individuals, of indigenous arts and crafts pertaining to southwest Virginia.

Committees in a number of localities have been formed and are raising, by private subscription, endowment and building funds to carry on the work initiated by the project. In some instances, as in Winston-Salem, North Carolina, they have made contributions to the projects, totaling more than the amount furnished by the WPA for the employment of the artists. By the use of artist personnel to operate these units, the artist's function in the community is more clearly defined, and through personal contact with thousands of people he will be able to work toward the creation of a new community art spirit in revealing to the child and the adult the social and personal value of art.

FEDERAL ART GALLERIES

Unlike the demonstration galleries and art centers of the South, the Federal art galleries which have been or are being founded under the Federal Art Project of the WPA have, among other specific purposes, the intention of showing the work of artists done in the respective regions to the various cooperating sponsors, to the public and to groups of under privileged persons who have not had the opportunity of studying art. The first of these galleries was established in New York City and inaugurated on December 27, 1935. This gallery is large enough to permit the showing of murals, and the opening exhibition contained several examples of approved sketches and completed sections,
as well as some extraordinary children's sculpture done under the Art Teaching program.

It is expected, when a sufficient number of galleries have been established throughout the country, to circulate exhibitions of selected material from one region among the others and in this fashion not merely serve to stimulate artist and public but to bring art into the more remote sections of America. In regions where, for one reason or another, it will be impossible to establish galleries it is hoped to send out motorized itinerant museums.

THE INDEX OF AMERICAN DESIGN

The giant undertaking of the Federal Art Project, already under way in several States, is the Index of American Design. One hundred and three persons are already employed on this program in New York City and projects of this type have been set up in Maryland, California, and New Mexico.

European nations, long realizing the importance of studies of this kind, have published richly illustrated books of native decorative and applied art, thus placing at the disposal of their scholars and creative workers the full picture of their national arts of design. The Index of American Design will be an analogous graphic source-record of the rise and development of American design up to the 20th Century, composed of pictures, accurate, documented drawings in black and white and in color, and photographs.

The material comprising the Index of American Design will be supplied by the various local units working through art and historical societies and volunteer advisory committees. This compilation may be expected to form the basis for a native source-book of an organic development of American design derived from that in the past which is valuable and which should stimulate original contributions in the future.
The Index of American Design will make accessible an accurate, usable record of American design through libraries and museums not only to designers and manufacturers but also to art students, artists, and scholars. No such compilation as this has ever been undertaken in this country, and if the Federal Art Project had not instituted this work at this time, it is altogether probable that before any private agency attempted the task much valuable material would have been forever lost.

**ART TEACHING**

No phase of the work of the Federal Art Project has greater bearing on the future of art in America than its teaching program. Hundreds of highly trained teachers of art, many displaced by depression economy, are holding classes daily in boys' clubs, girls' service leagues, schools, churches, and settlement houses. They are giving instructions in drawing, painting, sculpture, craft work, wood carving, pottery, dress design, etc. In New York City and vicinity apart from the work of the Design Laboratory more than 50,000 children and adults are being reached through the teaching force of the Federal Art Project. Teaching activities there are carried on in about 300 centers such as settlement houses, orphanages, hospitals, children's clubs, and community centers.

In the District of Columbia over fifteen hundred people a week are receiving art instruction from the local teaching force of the Federal Art Project. Two thirds of these students are children, a majority of whom are drawn from the underprivileged groups. Among many other centers carrying on such essential educational and recreative work are Nashville, Tennessee; Raleigh, North Carolina; Oklahoma City, Oklahoma; Ocala, Orlando, Gainesville, and Dade City in Florida; Columbus, Ohio; Grand Rapids, Michigan; Elizabeth and Newark, New Jersey.
EASEL PAINTING

Numerically, this section of the work of the Federal Art Project the country over is the largest. Essentially, of course, the aim of this phase of the Project here is to conserve the skill of artists, who, without Federal aid, might lose everything gained by years of study and work. But no less important is the acquisition for the public of a body of art work valuable in itself and one which will serve to stimulate a wider appreciation and understanding of art.

The special needs of the institutions, public buildings, schools, hospitals, et cetera, that have been referred to the easel painters' section are carefully considered by the supervisors of this work. Easel paintings for hospitals and other public institutions are being made in all large centers throughout the country. Pictures and sculptures, work of artists receiving Federal aid, are to be placed in tuberculosis hospitals recently completed by the State of New York, at Oneonta, Mt. Morris and the Hermann M. Biggs Memorial Hospital at Ithaca, and in twenty-five older institutions treating the same disease. Dr. Robert L. Plunkett, General Superintendent of the Tuberculosis Hospitals for New York State, points out that a person's state of mind has much to do with his chance of getting well, and he feels that paintings and sculptures, chosen particularly with reference to the type of patient confined to a hospital room, will aid considerably in restoring the patient to health.

In New England, the Southern States, and in the West, many easel projects are painting portraits of distinguished personages, famous in the history of their localities. In California, for instance, a series of these is being done for the Bancroft Library of the University of California.

In the Mid-West, under the easel project, back-drops for the Theatre
Project were made to be used for performances given free to the public, and similar scenic work in connection with free theatre performances is being done in many cities. Schools in many states, interested in securing paintings for special purposes, are raising funds to carry material costs and other cooperating sponsoring committees have secured works of art for their institutions on the same basis.

The number of canvases already produced under this project runs into many hundreds, yet requests for them by public institutions is so great that the New York office, from which hundreds of paintings have already been distributed to schools, hospitals, etcetera, reports it is unable fully to meet the demand in its region.

SCULPTURE

Great diversity marks the work of this section. Projects range from the heroic to the miniature, from portrait busts to monuments, from panels carved in mahogany to bronze and plaster and terra cotta plaques. In such centers as Chicago, Boston, Philadelphia and New York numerous small pieces of sculpture, animals, figures and groups are in progress in sketch form or in finished plaster, which offer possibilities for enlargement into the monumental. A colossal figure of St. Francis will be undertaken for the Golden Gate Bridge in San Francisco as soon as material costs for the final casting can be supplied by cooperating sponsors. Among the projects now under way in this division are sculptural details for Government housing projects, large fountain groups for botanical gardens and sculptural ornaments for hospitals. At Bellevue Hospital, New York, a large group of sculptors and assistants are employed on work for the new building just completed. Sculptors are also at work on a project for the New York State Reformatory at Elmira.
On the Pennsylvania Art Project several heroic-sized figures are under way. When completed they will be placed in public buildings. In Milwaukee sculptured garden figures, figures for pools, and carved panels for pavilions for Milwaukee County parks are being fashioned. Artists in Columbus, Ohio, are making a 40-foot relief map for the Department of Agriculture in Washington depicting rural road conditions. These represent only a few of the communities all over the country where municipal and civic beautification campaigns are profiting by the sculpture done under the Federal Art Project.

GRAPHIC ARTS

The work of the Graphic Arts Section is generally done in the artist's studio, although the advantages of cooperative activity are becoming more generally recognized as in projects of the kind set up in New York, Chicago, Philadelphia, and elsewhere. In New York, for instance, a workshop has been set up where the printing of the graphic project will be done on presses now being installed. Much of this equipment is being furnished by public spirited individuals and groups at no expense to the project. Prints produced by the project are being framed and hung in public buildings and institutions. Lithographs, etchings, et cetera, are being gathered into portfolios to be placed in public libraries, schools, and colleges.

POSTERS

The work of this section consists, in general, of announcing, illustrating and promoting the many civic enterprises of such municipal departments as the Fire, Police, Health, and Education. Posters are also being supplied for safety campaigns and various other educational cam-
campaigns; for Industrial Re-Employment Bureaus, State Conservation Departments, and the various WPA projects. Detroit, Chicago, Minneapolis, Cleveland, New York, Boston, St. Paul, and Philadelphia are particularly active in this work.

In a number of states the artists have been engaged in working up illustrated campaigns to promote better citizenship, public health, and municipal cleanliness; campaigns against vandalism and disregard of public structures and parks; noise, crime, and accident prevention. In a single month, in the New York district alone, more than 17,000 posters were produced by a personnel of fifty-three in the poster section.

PHOTOGRAPHY

Central Photographic Projects have been set up in the larger art centers for the taking of photographs requested by the various art projects in the district as necessary to their records. More than 900 prints and 1,100 enlargements have been made to record Art Project activities and the works of various other WPA projects. Typical examples of early American design and objects of cultural importance have also been photographed. Several photographers in New York are recording the various human activities, buildings, locales, et cetera, to comprise a permanent record of contemporary American urban life. Educational motion pictures are also to be produced. "The Technic of Fresco Painting" is already under way.

CONCLUSION

One of the most interesting developments of the Art Project is the group cooperation which in some project units is, in effect, a kind of guild organization. For example, in Cleveland the Art Project is centralized, affording constant supervision whereby the student learns from
the professional and the professional is exposed to the constructive influence of that responsibility. In New York and Chicago, the poster and graphic arts projects are handled in a similar way. It should not be feared that the individuality of the artist will be lost in this group effort, for within the broader social scope of the projects the artist has opportunity for personal expression both in style and interpretation. In view of the isolation characteristic of the artist in the recent past, this new tendency toward mutual help and solidarity is to be regarded as highly significant. It is a form of preparation for the emergence of a new relationship between artist and the public. The artist, through his work on the Federal Art Project, is helping to build a new and socially sounder basis for art through the development of understanding and appreciation among the general public.

Artists, like all other professional and skilled workers, want a job to do. And if the result of their activity is a better America, a more complete and well-rounded life for the community, they as well as the Federal Government have the satisfaction of supporting, in one of the richest fields of culture, an enterprise worthy of the best the creative workers of America can give.