ADMINISTRATION

Roy Schroder
State Administrator
Work Projects Administration
Rolla A. Southworth
State Director Professional and Service Division
Eve Alsman Fuller
State Supervisor Florida Art Project
Sponsor: Florida State Planning Board
George G. Grupe, Executive Secretary
IN AMERICA'S FUTURE

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In the end, these are the only permanent records left

of the culture of men.

We henceforth consider the efforts which are today being

made to preserve works of art from the destruction of war

and neglect to their proper environments very important.

America today, however, recognizes art in a fashion which much

so once knew the history of a nation. It has a part
To play a key role in the rapid preservation of the nation, both in a reflection of national and as an instrument for maximum social enlightenment. Supreme of this role is the continuous concern in planning for the national and international future of the state.

Whether the national savings surplus are to be plowed into defense preparation results in an active defense of the nation or intent to benefit a defense grant enough to generate national confidence, it is essential to ensure the future will be dealt. In either case, we have a civilization growing over the substantial core of its past achievement, threatened by possibilities, great with problems. But as we now, civilization will never be better than those men who express their will, unless great anxiety, even an all-important in public consciousness.

As national forces were not yet understood to be, which is done with every step forward in our civilization, the period of national time of necessity requires some thoughtful planning. This planning can be expected to turn last national defense - rather should it become a part of this preservation.
Responsibility for social defense, in the light of its impor­
tance to preservation of the American way of life, cannot
be ignored today or in the future. Art, all arts, have essen­
tially proved most worth in this connection through the Remod­
bling Service Projects of the WPA Projects Administration. This
is an essential part of state planning.

The Florida Art Project, with its average personnel quota of 148
during the past year, has conducted the most progressive and
far-reaching educational and cultural program in its existence.

This has been done largely through the presentation of exhibi­
tions, lectures and demonstrations; free art instruction in
studio workshops; and design and execution of creative works of
art for allocation to public agencies throughout the state. A
total of 1620 exhibitions have been presented to about 1000
organizations and over 200,000 art enthusiasts. 500,000 art
instructions have been distributed free or at a nominal charge.
15,000 creative works have been produced and allocated to
public buildings and institutions throughout the state.

More than 1,000 creative works of art have been presented and allo­
crated to various public buildings and institutions in
the state. 353 full-color plates for the Index of American Design have been completed and accepted.

Added to the value of the Project to the public as a social entity, is the factor of self-help within the Project personnel which provided approximately a twenty-five per cent turnover in Project employment due exclusively to placement of workers in private employment. Positions obtained by staff members ranged from clerical work to administrative or professional appointments in recognized colleges and institutions. Perhaps the most important of the continuous professional gains were those in the University of Miami. These included the head chairmanship of one of our art teachers in Benedict Hall, Bolles, 8-10, and assistant work in the School of Modern Design, lecturing assignments in the field of painting, sculpture and ceramics, and several opportunities to deliver talks of work done and interesting. Perhaps the placement of a teacher of ceramics for the Denver City Art School, was especially important to the Project as the influence of good work resulting from the Project.
The program of the Florida Art Project has become an integral part of the state's cultural life, through services of community art centers and extensions in sixteen widespread Florida towns and cities.

A review of the cultural and educational program conducted by the Florida Art Project during the past year shows the art centers' activities as a fulfillment of a real need in the social structure of the community. Within each town the present establishment of centers through the active participation of city and municipal governments has shown the fact that art is at present of considerable value. Moreover, it is interesting to note that Florida has the distinction of leading any state in number of art centers.

From Pensacola to Key West, a successful story of the art centers is repeated in each community where it is located. These are educational and cultural institutions, the needs of the communities being met by them in varied ways. These art centers also do provide rehabilitation, but the art centers are planned and housed in schools and other schools.
The center in Pensacola found perhaps the most all-round community response. In the isolated position of the southwest corner of the state, this city had difficult access to the cultural advantages which the more centralized cities in the southern part of the state enjoy. Therefore, the Art Center developed a program where facilities can only the volunteer. The need of the city has provided an opportunity for comprehensive art participation.

Importance of the educational phase of this program finds ample justification in the fact that one of the active co-sponsors is the Escambia County Board of Public Instruction. Through this service, children and adults, both those seeking vocational training and those seeking a hobby pursuit, have hastened to make use of the facilities of the solidly planned program offered in the Center.

Filling another aesthetic need of all groups in the city has been the organization of the Pensacola Art Institute, co-sponsor and advisor of the Center, and the subsequent activities of this special organization. Most important of these is the organization of the Pensacola Art Institute, co-sponsor and advisor of the Center, and the subsequent activities of this special organization.
nual music-art-drama series booked and presented by the Institute as an entertainment feature for members. Members' tickets, however, are also sold at regular prices to the general public, with proceeds going to support the series. Excellent performances are given at this center, held at an isolated community. The program has included performances by Sigmund Spaeth, Maurice Hindus, Cornelia Otis Skinner, and Ruth Bryan Owen. For instance, Sigmund Spaeth, Maurice Hindus, Cornelia Otis Skinner, and Ruth Bryan Owen appeared this year on the program. The ever-increasing attendance at these seasonal functions is ample indication of the place they hold in the community.

Organization of the Milton Extension Center has been effected over a program worked out for the meeting year. This extension unit is an outgrowth of children's classes conducted in local public schools through the Pensacola Center for several years past. Organization of the Negro unit is another expansion of the Pensacola program. New Smyrna Beach Art Center is exemplary of the response of a small city to the art center idea. Developing as a small unit, it has become a major community center.
gallery in the Woman's Club, in less than three years the Center has grown into an integrated community cultural agent, housed in a modern building just completed by the city. The Cultural Center Building, erected at an approximate cost of $125,000, provides space for the Motion Picture and a museum of natural history, in addition to the art center. All organizations of an educational and civic nature are invited to use its facilities.

The Art Center space includes several well-designed and adequately equipped galleries, numerous classrooms, workshops, studios for visiting artists, and a modern photographic laboratory. These facilities, through the aid of financial assistance from the city, are free to public use, not only for vocational purposes, but also for leisure time occupation as well.

A different picture in Key West. Here we find a small, trendily beautiful local city which has become the home of many of the nation's outstanding creative artists in the fields of painting, sculpture, music, literature and drama. The Art Center provides a natural meeting place for these artists to
gathering and exchange ideas. In the same token, the Bay Rock Center provides an opportunity to meet the students and to obtain a deep understanding of local needs.

Naturally the community demands a well-balanced center program. Exhibitions are presented, many of them drawing from rich local sources. Instruction at the Center has developed largely in the direction of recreational and craft classes, activities which have readily won the approval of the community at large. Study groups have been expanded this year and are being used to further programs. Special conditions vary in the sponsoring body, but the basic framework is similar, that is planning and carrying out the Center's program.

Miami's Art Center faces a totally different scene. Here we have a metropolitan and far-flung population. Tastes and social pursuits, varying from the needs of the under-privileged of the Dade County Children's Home to the more fortunate demands of tourist residents, must all be considered in the Art Center Program.

To meet this diverse audience, the Art Center has established
points of exhibition throughout the city and suburbs. Extension exhibits are held in the Chamber of Commerce, Tourist Home Bureau, Negro Housing Project, Miami High School, Ponce de Leon High School, Coral Gables Elementary School, Dade County Teachers' Association Hall, Flagler Memorial Public Library, Coral Gables Public Library and Coral Gables Chamber of Commerce.

There is also an extension center in the Administration Building of the University of Miami. The adjacent home of the University College is the exhibition of extension work of the art center proper made to located in the local. There's also an extension center in city parks in cooperation with the City Recreation Department. In addition to the City Recreation Department, there is also an extension of the building department in air of the locality.

Importance of these services of the Art Center is reflected in the wide attendance and publicity received through the year.
Recently the Miami Publicity Bureau prepared a Kodachrome news reel illustrating the many recreational advantages of the city. Various outdoor classes conducted by the project were given prominent space and credit in preparation of the reel, thereby as an indication of the wide public interest which this type of work receives. For an announcement that the reel is being projected this year on a huge outdoor screen at the Florida Building, the New York World's Fair. Several times during the past year full pages in the rotogravure section of Miami newspapers have recurred the story of project activities.

When the City of Coral Gables gave over to the Art Project the City Building formerly occupied by the Fire and Police Station, it did so with the express purpose of having a permanent art center and building dedicated to this end. While this plan is being consummated, the necessary work of building has already been started, and the building will be complete in readiness for the state program. Those in charge, Joseph and Michael Vitas, Sons of American Artists, are skilled and experienced, all of whom are very active in labor and production work.

The works should stimulate as exhibitions which are of equal interest.
interest because most of them are selected from the work completed in the creative units.

Two exceedingly interesting groups of classes have been started this year by this Center; one in ship model building which recently has had to be divided because of too much demand. The other class group is built around a very well-organized photographic course. Many students from this course have already received public recognition in exhibitions and in winning contests with their produced work.

Meanwhile, the special committee appointed from the Chamber of Commerce, members of the City administration, and interested citizens, continues its plans for a special building in this city as ideally suited to a large permanent Art Center.

Jacksonville also engages a comprehensive art center program. The strength of this committee has been made possible recently by the Civic Art Institute, incorporated co-sponsor of the Center. Membership of this organization reaches into every stratum of Jacksonville's social and industrial life.
The Civic Art Institute very materially assists the Art Center program, especially in the matter of securing outstanding exhibitions not included in the regular schedule. Among these were: Modern Masters, from the Museum of Modern Art; Popular Photography Salon; Cartoons and drawings by James Thurber; History of Photography by Stephen Horgan, Orange, N.J.; Engravings and Illustrations by Jessie Arms Botke, New York; Drawings and Paintings by John Groth, New York; Illustrations from Curtis Publishing Company, Philadelphia, Pa., and Student Exhibition, American School of Design.

The Institute also assisted in securing this year the transfer of more than 800 volumes of selected art literature from the Jackson Villa Public Library to the Center library. Here installation of modern equipment has enhanced the value of the collection.

Also in this work is a print collection of several thousand pieces prepared by the art reference library of the Center.

The galleries are used frequently by local concerns for display of many types of industrial exhibits, impressing upon the community the usefulness of art in everyday life. One of the most effective demonstrations of this type of exhibits was held
and new home furnishings. Following this show, metropolitan museums of art, such as those in Kansas City, encouraged field plans and those new Home Centers for displaying this type exhibitions, evidence of the manner in which Project art centers are becoming more active in the art world.

Expanded operation of the Negro art gallery under the Jacksonville Center has materialized in 1930 as a result of the efforts of Jacksonville's art public. In addition, our entire Negro cultural activity is being conducted within the Negro cultural center. A new Negro art gallery has been developed through the National Council of Negro Women. The new Negro art gallery is in the process of being sponsored by the Florida Normal and Industrial School.

This year there was established at Jacksonville Beach an extension unit, sponsored by the City of Jacksonville Beach and managed by the City Hall. This programme which was started by the Jacksonville City Hall and managed by the City Hall, has been developed through the National Council of Negro Women. It is anticipated that the art gallery will be readily adjusted to developing the recreational needs of the community.
Innovations in the program of St. Petersburg Art Center present this year a strong statement of everyday usefulness of art. A new exhibition center here has been created with the presentation of exhibits of civic interest. Located in the St. Petersburg Building in the heart of the city, the Civic Exhibition Center has hosted various exhibitions, such as Garden Club Shows, Craft Exhibits, and other events which are of interest to the industrial and business life of St. Petersburg, as well as to leisure-time activities. The City Public Show and annual exhibition of the Florida State Planning Board are among the more popular features presented in several months.

In addition to the Civic Exhibition Center, the present collection housed in the St. Petersburg Building are devoted to the study and exhibition of fine art. The exhibition program is an effort to present to the public a comprehensive and informative exposition of modern and traditional art forms.
St. Petersburg, a city of clubs, the Center provides a saloon setting for the regular meetings of many of these organizations of cultural interest and purpose, the Stamp Club, Shell Club, Bird Club, Poetry League, etc. These groups, reciprocate by active assistance in the operation of the Center on the comprehensive community program. City of St. Petersburg sponsors the entire unit, with the cooperation of the Chamber of Commerce and the Center's sponsoring committee.

Gulfport’s Club, classes and exhibitions have been arranged for this progressive little community as an extension activity of the Center. This hopes for a separate extension to be effected within the near year.

In Clearwater, research services one worker extended to the Clearwater Art Museum have resulted in the organization petitioning an extension unit with full local sponsorship. They wish especially the exhibition service of the Project and assistance in the public school art teaching. Director of the Museum
is now in New York volunteering his services for the program in arranging some special exhibitions for next year. The Unit will be attached to the St. Petersburg Center.

Bradenton Art Center, co-sponsored by the League of Manatee County, has become the agency through which this very energetic art organization has been enabled to promote a fine community service. Joint co-sponsorship with the League is in the City of Bradenton. Exhibitions, classes, demonstrations and lectures are all important phases of the program. That an Art Center be the central point of the establishment of the house as a central meeting place for all interested artists is now evident.

Tampa Art Center, with the Civic Art Commission as an Advisory Board, found its greatest service in extension work in the numerous missions and homes for underprivileged groups in the community and suburbs. Electric relations must be maintained, but there are increasing indications of need for an even more complete program.
than is now carried on. Separately housed extension units have already been established in a West Tampa teaching unit and in a Negro unit. The latter was requested and is co-sponsored by the Tampa Urban League. The parent unit is located in the picturesque Latin section in El Pasaje, one of the city's landmarks.

The picture in Ocala in recent months has become increasingly important. Once a small unit housed at Camp Roosevelt, it has now been moved into the city by civic request, and operates under the co-sponsorship of the City of Ocala and the county extension department. Tuscawilla Park. Well equipped with lecture hall and workshop space provided in this modern functional structure is an indication of the expanded program which Ocalans are demanding for the coming year. Their demands are backed by adequate city sponsorship.

In Daytona Beach, co-sponsored by the city, the small but charming Ballery has become in character a popular club. It is distinguished by regular afternoon teas presented by sponsors. It is a spot where restful and relaxed participation is encouraged.
in the exhibition program is of extreme value to the community.

Daytona Beach Center conducts extension classes in public schools of the County; instruction available during regular school terms and by special request of parents and teachers is continued through the summer months. Institutions of the plan include a well-planned and continuous display of representative work presented. A valuable adjunct to the library section is a loan from the Carnegie Corporation of a collection on Fine Arts valued at $3,000. Conditions of loan make valuable material available to Stetson University, Deland; the Graham Schools, Daytona Preparatory School and Bethune-Cookman College, Daytona Beach. In Orlando the Project Artist-Extension worker witnessed in August the installation of her mural frieze in the Memorial Junior High School. Extension art work is demonstrated in the schools of Alachua County as the new fiscal period opens. So the story of Florida's art centers runs...best summed up perhaps by special analysis of one Center's record for the past year...
This Center presented 16 exhibitions which were attended by 11,210 children and 7,055 adults, making a total of 18,265 admissions in exhibitions. The new Center conducted 2,378 individual classes which were attended by 16,839 children and 5,171 adults, total class attendance, 22,010. Among the types of instruction offered in these classes were Juvenile Drawing and Painting, Adult Drawing and Painting, Oil Painting, Life Class, Commercial Design, Fashion Illustration, Kindergarten, Graphic Arts, Modeling and Sculpture, Girl Scout Art Badge, Landscape, Quick Sketch and Beginners in Charcoal.

The extension work in agencies outside of the Center reached a total of 13,139 persons, of which 9,963 were children and 3,176 were adults. Special gallery services in this Center, exclusive of exhibitions and classes, reached 3,442 persons of whom 373 were children and 2,969 adults.
The depth to which the Center's activities have penetrated into the social structure of the community is shown by the following list of civic groups served during the year:

- Hope Haven
- Boys Home Association
- Kiwanis Club
- Civitan Club
- Rotary Club
- Lions Club
- Exchange Club
- Jacksonville Fine Arts Society
- Jacksonville Stamp Collectors' Club
- American Institute of Architects, local chapter
- Childhood Education Association
- City Recreation Department
- Individual Schools
- Public Library
- Woman's Club
- Delphian Societies
- Jacksonville Junior League
- P.T.A.
- Federated Garden Circles
- Boy Scouts
- Girl Scouts
- Y.W.C.A.
- Duval County Fair
- Jacksonville Camera Club
- Opportunity House

Additional services to the public in the nature of Club Programs; P.T.A. Favors; Girl Scout Bulletins; Boy Scout Certificates; Garden Circle Markers; Club Meeting Places; Club Exhibits; Judging Contests; Special Research Work; Posters; Extension Lectures, Exhibits, Classes, Demonstrations; and Radio Programs have further extended the influence of art.
human material for the welfare of society, the implementation of art classes in federal prisons took on more present activity prompted by the wise action of the Project is a conserva­tion model. The Project is a model that began in April, 1939, with the intention to expand to six in the next fiscal year. The problem, a college graduate, age 26, as the initial director of the center, was used, along with additional leadership. His fine teaching skills and his art work, the meeting of values indicate toward the work of the group as a whole.

- In a year from now his success. His interest in the work extended to concern for the group and its effect in the present decision and demonstration action toward building those now lose from that he.

At least three of the group, all of whom art has been released from the institution, found employment in the group. One of them had a former sales position, and one to a further study of art. The educational director of the Project commented favorably upon the success of the idea and the demonstration the value of art in the work and had long been a part of its plan. Additions for the benefit.
of the whole prison brought over 100 men to
request other work for time to view.

Radio has been a useful medium of promotion of Project work,
less than half of the art centers have utilized radio for
woodcut activities and informal phases of their
work, aggregating a total of 354 broadcasts during the past
year, consuming 32 hours and 16 minutes of radio time.

Jacksonville and Pensacola Centers consistently broadcast an
average of one hour, four programs, per week throughout the
year. Ocala and St. Petersburg Centers were well represented
in radio audien;es, with Daytona Beach and Miami carrying
an intermittent schedule of programs and announcements serving
as a calendar of events.

Use of radio as a medium of information on art activities is
included in a far more comprehensive plan for the coming year.
Seasonal factors probably account for the use of
radio time by St. Petersburg, Jacksonville and
in the month of November, but several Centers - notably Miami - had
major radio programs during midsummer months. Growth has
resulted from positive response to similar broadcasts in
industrial areas and similar institutions.

It may be mentioned here that during each week project 
progress during previous months has been
reported in the local press. The news of
local success has had a stimulating effect upon
interest in similar projects in neighboring areas.

Other accomplished projects during the year include:

- Completion of a new addition to the Milton extension center.
- Establishment of a new unit in Pensacola Negro Unit.
- Completion of a new unit in Ocala Center.
- Establishment of a new unit in the Tampa Center.
- Completion of a new unit in the St. Petersburg Mural Unit.
- Completion of a new unit in the St. Petersburg municipal building.

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- Completion of a new unit in the Jacksonville Educational Building.
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- Completion of a new unit in the St. Petersburg Mural Unit.
- Completion of a new unit in the St. Petersburg municipal building.
and installation of the memorial fountain of Lily Lawrence
for Homestead Library of Homestead.

Escutcheons requested by the city of Miami for the annual celebration of Pan American Week in Miami have been executed and functionally served their purpose.

St. John's River, a new mural for Florida Building, New York World's Fair, has been established and executed, as has been the additional setting of the bust of Stephen C. Foster and seven distinctive ceramic decorations describing tobacco industry, executed by the Project.

A series of exhibition panels outlining exhibitions of community art centers in Florida have been requested and shown in communities.

A collection of student work from the art department of the University of Miami has been proposed, at the request of University officials, for a statewide circuit during the summer. First showing is scheduled for September engagement.
Florida Educational Association requested, during the year, that a series of small exhibits be arranged, suitable for loan to the schools. The exhibits of this type have been prepared and are shown by preparation until at least one exhibit to the schools with the approval of the full membership.

The huge exhibition prepared for the Florida State Planning Board for the annual Southeastern Planning Conference in Hollywood, Florida, has been successfully under the Planning Board’s sponsorship in key cities throughout the state. The exhibition covered administrative aspects from planning official activities. National Resource Planning Board requested a full set of photographs showing exhibits in conjunction with each locality.

In connection with the map service and displays as successfully used by the Project in preparation of the exhibition program may be continued by State Service Units located at 311 West Duval Street, Jacksonville. The State and many towns of the state already having in charge exhibits in schools throughout the state, have also arranged and prepared for similar exhibitions of outstanding work.
The ingenuity and knowledge of this department's personnel is brought constantly into play in producing new exhibition techniques and new means of publicising exhibitions to broad advantage.

The design laboratory services of this unit are equipped to produce posters, illustrations, book covers, photoengravings, trained research and laboratory apparatus. Ten covers for Florida Guides series have been completed, as were the black and white illustrations for the Florida Guide. Illustrations for the Writers' Project Book have been completed. Illustrations for this Project's Radio Book have been completed.

Allocations of easel paintings have been made to the Orlando Regional Library, Southeast Branch Public Library; Indian River County Library; Mississippi Public Library; Florida Building, New York World's Fair; offices of Florida State Planning Board; Department of Education in Tallahassee; Milwaukee Public Library; South Bend Public Library; Power & Light Company; Young Men's Christian Association; and the YMCA of the South with others.
Index of American Design

Unit, compiling Florida material for a nationwide pictorial survey of design in American decorative, useful and folk arts from inception to about 1890, has work groups in Coral Gables, co-sponsored thru the Center there; and in Pensacola, co-sponsored by Pensacola Historical Society. Several plates are made of objects of stone, wrought iron, ornamental wood, textiles and numerous other objects of southern home craft.

Through services of Scupture Unit, many public agencies in the State have been able to impress perpetually beautiful works Florida artists have been sent to sculpture unit for the purpose of making permanent beautiful works. The Sculpture Unit also cooperates with activities of Miami and Coral Gables Centres in supervised class instruction.

Service Unit in Miami provided design and work on stage scenery for public schools in Dade County, and has serviced many agencies with applied arts assignments. The Ceramics and Stained Glass Units serve a dual purpose of production and experimentation. Added to six large ceramic panels installed in entrance foyer, Florida Building, New York World’s Fair, two panels on the tobacco industry were installed in the tobacco exhibit. Street markers, other minor works, embellish school and public buildings. Photography is an informal unit serviced by Centers thru photographic section of State Exhibition and Service Unit in Jacksonville, providing record and illustration material for diverse uses throughout the Project. 

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While a full program of work and accomplishments has marked the year ending August 31, 1940, our files outline a number of requests from communities which indicate much to be accomplished during the coming year.

During the coming year, the Art Project will cooperate with agencies in each city and county in the state for the production of this work in such fields as education, recreation, public health, and community improvement. Among the outstanding agencies whose requests are on file and whose co-sponsorship for the production of this work is pledged are the Washington County Department of Education; Florida Writers Project; Jacksonville Chamber of Commerce; Orlando Vocational School; Lake County Chamber of Commerce; Walt Disney World; Orlando State P.T.A.; Tallahassee; City of Miami; Florida State Planning Board; Coral Gables Public Service Department; Panama City; City of Coral Gables; Lake County Schools; City of Jacksonville Beach; Florida State Department of Agriculture; University of Miami; Penny Farms; City of Pensacola; Florida State Board of Health; Miami City Negro Housing Project, and DeFuniak Springs.

These requests for services cover almost every field of activity in which the Art Project is engaged. They vary from the production of murals and murals in public buildings to the creation of community centers and the promotion of cultural activities.
from requests for art centers to the production of paintings, book illustrations, murals, fountains, and exterior ceramic murals to stage scenery for public schools or stained glass windows for municipal buildings. Other requests included the photographic, design and research services of the Project.

During the past year, the Project has enjoyed the legal sponsorship of the Florida State Planning Board, with George G. Gross, Executive Secretary, as the Board's representative. The Project has fulfilled its obligations to the sponsor as set forth in the Project proposal. Co-sponsors' pledges have been fulfilled, many of them expanded, quotas have been kept, and legal obligations of the Project met.

The Project is further assisted by a state-wide advisory committee composed of the following well-known educators and leaders: Beatrice Beyer Williams, Head of Art Department, Florida State College for Women; Harold Stead, Miami Architect; Winifred Long, St. Petersburg, State Chairman Art, P.T.A.; Honorable Alexander Orr, Jr., Mayor of Miami; Denman Fink, Head of Art Department, University of Miami; Dr. M. Bernd-Cohen, Head of Art Department, Southern College, Lakeland.
Representing our report of achievements for the year, we present some of the concepts of establishing educational and cultural leaders throughout the state. The following quotations, which are assembled from letters to our files, gives a brief analysis of our eleven books of the Florida Art Project as to whether the national interest of the state.

Joseph S. Bovee, Executive Secretary, Florida State Art Council, regretting the need for serial planning to be made, states the following example:

"Florida planning to Florida in arts and educational programs, and the State Board for Education has the establishment of art centers in communities throughout the state all have far-reaching implications in our national development. Art works help to offer opportunity for self-expression and the creative work - our Florida presents a state which is visible to work."
The Jacksonville Public Library has willingly joined in the establishment of the art library by the Jacksonville Art Center by making available as a deposit collection a well-tooled number of volumes on art and related subjects for the use of art students and art persons. It is our belief by making these books available under the auspices of the Art Center that the art lovers and the patrons of books on art are brought into closer contact through a specialized service that a general library could not provide.

A. B. Curry, City Manager, City of Coral Gables, describes the manner in which the creative art produced by the project cultivates the cultural tastes of the community, with the following statement:

"The allocations to municipalities of contemporary art through the Florida Art Project is of far-reaching importance to everyday community life because it forcefully presents modern art to the public for their consideration and judgment, awakening new interest and raising the cultural standards of the community."
From the city of Ocala, Mayor M.C. Izlar offers the following public statement to the community on the Art Center project:

"I wish to assure you that the people of Ocala, and this community, are very much pleased and interested in the Art Project, which is carried on here under the direction of Mr. Hart, and which has recently been moved into our new Auditorium Building. The people of Ocala, and this community, feel that this Project is a distinct benefit to this community and hope that its operation will be continued and we feel should be maintained in this manner.

Dr. Max B. Brown-Cohen, Head of the Department of Art, Florida Southern College, expresses this opinion of the Project's services to other clubs and organizations:

"It is only necessary to make Florida Art and Woman's Clubs aware of the art resources and services offered by the Florida Art Project to create a cooperative spirit that will cooperate a unity of purpose. Your enthusiasm and far-sighted planning are the prime ingredients sought by each leader in whom I have spoken are needed to develop a greater..."
The functional value of the Art Division of the Work Projects Administration. I shall be happy to sit in say any I am able.

Denman Fink, Head of Department of Art, University of Miami, comments as follows on the exhibition services of the Project:

"I am more than glad to take this opportunity to express my personal gratitude to you and your Florida Art Project for the many fine and varied exhibitions which through your alert direction have been made accessible to our students here in the University of Miami. The many personal contacts of some of the various artists responsible for these exhibits a quality that will make a deep impression on the students who are trying to be open-minded and sincere in their reactions to the vital subject matter about them."

It is a well-known fact that the winter visitor is one of Florida's greatest assets. Key West Community Art Corporation places a definite value on the cultural influence of the Art Center in this connection, President Miss Bell comments:

"More such as yet. What shall we do? Three questions on..."
ever in the minds of the tourists. It is a problem that faces not only the tourist, but one constantly before those whose job it is to cater to them. These cities have found a yearly increase in attendance by the tourists. Not only have visitors seen the exhibits, but many now join wholeheartedly in the social and cultural activities sponsored by the art center. Art is definitely proven tourist attraction."

Robert D. Fee, co-founder of the accompanying committee of New Smyrna Beach Center and also as a city official, evaluates the art center as a small community in the following manner:

"New Smyrna Beach values its Art Project on the basis of its educational advantages to all ages and sex for instruction, and resulting benefits to the citizens and visitors from their close association with the arts. The privilege extended us to participate in this program will prove immeasurable to the cultural development of this community."

G. Harvey Schultz, Past President, Manatee Art League, Bradenton, describes the mutual benefits between art centers and cities:

"..."
I firmly believe that the Florida Art Project is a great asset to the town of Bradenton and surrounding community. In these strenuous and troublesome times, it has given the people there an opportunity for progressive thought and work on the artistic development of 30 years, as well as much. It has been most enthusiastically endorsed by the local communities and all state organizations, who have given it a most successful development in all that has been accomplished. The Project is very valuable to us and to all citizens here that it will be continued."

Gertrude Corrigan, President of the Tampa Art Institute, offers the following comments on the Art Project's progress:

"I have been impressed with the Florida Art Project since its inception and have been pleased with the progress it has made. The Art Project has brought together artists from different parts of the state and has helped to promote artistic growth in all areas of Florida. It has been a great asset to the community of Bradenton and has provided an opportunity for artists to work together and share their talents. I look forward to its continued success and hope that it will continue to grow and thrive."
New York, where John E. Brown, manager of Florida state building, has made use of the creative art produced by the Project to enhance the beautiful Florida Building, issued the following comment:

"Creative art produced by Florida art project has proved a valuable medium in promoting the natural and industrial attractions of Florida. Such art has been one of the new ideas used in the Beautiful Building of the World's Fair. For example, the creative panels at the entrance to the Florida Building of the World's Fair contain in the Project's kiln at Miami, among the actual objects of the state have been selected and developed creative centers with the Project's assistance and materials born from many of the fine artists of the state have visited the Florida Building as a part of their program."

The aesthetic appreciation of fine arts, through the President, President E. Brown, expresses an opinion on the teaching program which the Project embraces.
Instruction accomplished improved schoolroom environment through pupil participation in the solution of educational problems by raising student interest and involving teachers on solving certain problems of pedagogical nature. All school pupils participate to some extent in the solution of these problems. 

High School: art instruction in conjunction with other school subjects. That based on systematicoffered students' work based on their study of materials and tools used in the works of art and art crafts. It involves an art study program for all students, and the application of artistic skills to real life.

Mr. Thomas C. Draper, Vice-Chairman of the Art Center, has contributed much towards the development of the city. This center is one of the finest of the art centers in the nation.
evidence of what better things the future holds for people who learn what happiness beauty can bring into their lives. It isn’t the Art Center of today that matters so much. It is the Art Center of tomorrow that will certainly grow out of today’s venture to which we must look expectantly. The thousands of visitors who have shared loveliness during the past season will help think into existence a permanent Museum of Art.”

With this thoughtful expression from Mr. Dreier, in whose opinion we place great confidence, this, the Fourth Annual Report of the Florid a Art Project, Work Projects Administration, is respectfully submitted.

Eve Alsman
Fuller State Supervisor
August 31, 1940
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