

- the Section, 1934-43, also sponsored by the Treasury Department, which awarded commissions for murals and sculpture in public buildings on the basis of anonymous competitions;
- and the WPA Federal Art Project (FAP), 1935-1943, the largest, and best-known of the projects. It surpassed the others in the variety of activities, the number of artists employed, and the number of works produced. The total budget of the WPA/FAP has been estimated to have been about \$35 million.

In 1939, the Federal Government began the process of loaning or allocating, indicating a transfer of title, to museums and other public agencies works of art produced under the various art projects of the WPA. The Federal Property and Administrative Services Act of 1949 transferred all functions of the Federal Works Agency, including WPA artwork, to the General Services Administration.

Using the Inventory

The data received from the Survey and NARA was entered into the national Fine Arts database of the Fine Arts Conservation Inventory Tools (FACIT) computer system maintained by GSA.

To accommodate data entry, the following conventions were used and should be noted:

- Artist's Name - The artist's name was entered as it was written on original forms, lists or inventories. There may be slight discrepancies in spelling.
- Date - The date that the artwork was created was entered as listed on original forms, lists or inventories whenever possible. If an approximate date was known, it was entered as a circa date, e.g. ca.1935. If the date was not known, "Unknown" was entered.
- Dimensions - Dimensions were entered whenever available.
- ID Num. - The ID Num. indicates the Fine Arts database unique identification number.

The Fine Arts Program of GSA will continue to work with non-Federal repositories to verify, update and enhance existing information, and to further develop the inventory. We ask you, the user, to assist us in this development. Comments, suggestions, and corrections to existing data are always welcome.

Ownership and Responsibility

The National Survey identified several common needs: funding, accountability, procedures and long-range planning. In addition to these needs, the main requirement for WPA artwork in non-Federal repositories is the determination of ownership and disposition. The BULLETIN of March 26, 1934, for the Public Works of Art Project, "Legal Title to Works Produced under the Public Works of Art Project," clearly states:

"All works of art produced by the project which are moveable and not executed to occupy some particular location are the property of the Federal Government"

The Works Projects Administration Operating Procedure No. G-5, January 10, 1940, Section 32, "Art Projects - Allocation and Loan of Works of Art," states that:

"For the purposes of this section the word "allocated" shall mean the transfer of title."

However, Request for Allocation, DPS Form 8, clearly states:

"It is understood that custody of the work listed will not be transferred and that the work will be exhibited for public use as indicated. Institutions desiring to be released of any work shall communicate with the Director of the Work Projects Administration - Art Program, Federal Works Agency, Washington DC."

In addition, page 4, paragraph 1 of the Procedure states:

"If an agency or institution which has received a work of art on allocation or loan desires to be released from the responsibility of custody of the work, the official representative of the agency or institution shall communicate with the Director of the WPA Art Program, Washington, DC."

We will continue to work with our legal counsel and the museum community to resolve these questions of ownership. Copies of the Bulletin and Operating Procedures are contained in the Appendices.

For further information please contact:

Alicia Weber
Chief, Fine Arts Program
GSA/PNH, Room 2308
1800 F Street, NW
Washington, DC 20405
202-501-1554

Kathryn Erickson
Fine Arts Specialist
GSA/PNH, Room 2308
1800 F Street, NW
Washington, DC 20405
202-501-4332



September 5, 2000

Dear Colleague:

The Federal Property and Administrative Services Act of 1949 transferred all functions of the Federal Works Agency, including works of art produced under the various art projects of the Works Progress Administration (WPA), to the General Services Administration. In recent months, we have become aware of an increasing number of these works of art being offered for public sale. This is to inform you of the legal status of these works of art and ask for your assistance in preserving them.

BACKGROUND

During the Depression era, the WPA recognized the plight of artists and commissioned paintings and sculpture for the embellishment of public architecture, including Federal buildings, post offices, and courthouses. In addition to providing work relief to suffering artists, these "New Deal" initiatives produced the first major body of public American art—hundreds of thousands of works. The various art projects of the WPA included the:

- Public Works of Art Project (PWAP), the first national art project, which provided work from 1933–1934;
- Treasury Relief Art Project (TRAP), 1935–1938, which had as a goal "the decoration of Federal Buildings by unemployed artists and sculptors;"
- "Section," 1934–1943, also sponsored by the Treasury Department, which awarded commissions for murals and sculpture in public buildings on the basis of anonymous competitions; and
- WPA Federal Art Project (FAP), 1935–1943, the largest and best known of the projects. It surpassed the others in the variety of activities, the number of artists employed, and the number of works produced.

IDENTIFYING FEDERAL WPA ARTWORK

Not all artwork produced during the WPA period from 1933–1943 is Federal property. For example, for prints such as etchings, lithographs, etc., where more than one copy or print of the work was produced, the artist was allowed to retain one print for his own files. Federal ownership is indicated in several ways:

- Artwork is identified on original forms, such as Requests or Receipts for Allocation (DPS Form 8 or 13) or Requests or Receipts for Loan (DPS Form 9 or 14).

- A brass plaque is affixed to the original frame of the artwork stating “Public Works of Art Project,” “Treasury Relief Art Project,” or “WPA Federal Art Project.”
- A notation is stamped on prints stating “Graphics Department, Federal Art Project.”
- A label is affixed to the artwork noting “Federal Art Project of the Works Progress Administration. This work is the property of the United States Government....”

Samples of these identification tags and labels are enclosed.

LEGAL RESPONSIBILITY

General

It is our responsibility to inform private citizens, art dealers, appraisers, the museum community, and the general public of the legal title to these WPA works of art. To this end, and in response to numerous questions regarding legal ownership, title, and responsibility, we researched original procedures and directives pertaining to legal status of these WPA works of art. The enclosed fact sheet, *Legal Title to Art Work Produced Under the WPA*, addresses these issues by stating that ownership of Federal property—

“...cannot be divested by negligence, delay, laches, mistake, or unauthorized actions by subordinate officials.”

Documents produced at the time of the program demonstrate the Government’s intention to retain ownership of moveable art.

Museum Community

In 1939, the Federal Government began the process of loaning or allocating (indicating a restricted transfer of title) to museums and other public agencies works of art produced under the various art projects of the WPA. The legal fact sheet also addresses these WPA works of art. The original documents entered into by the recipients provided for the return of artwork—

“...if an agency or institution which has received a work of art on allocation or loan desires to be released from the responsibility of custody of the work, the official representative of the agency or institution shall communicate with the Director of the WPA Art Program, Washington, DC.”

GSA has inventoried over 14,000 WPA works of art housed in non-Federal repositories across the country. This inventory is published in the catalog, *WPA Artwork in Non-Federal Repositories, Edition II*. All inventoried artwork has been verified with the institution and recognized with a letter of acknowledgement or a Memorandum of Agreement. In order to inform the museum community of the status of these works, the catalog and the legal fact sheet



have been distributed to the museum community, state libraries, state art organizations, and other Federal agencies.

Private Ownership

Many WPA works of art were purchased in good faith or acquired through other justifiable means; some were even saved from disposal or destruction by private citizens. However, these works of art were produced with taxpayer's funds and represent an important period in the history and culture of our country. They should be placed in public institutions where they will be available to the American people. To that end, we ask that you notify us at the following address if you have any of these works of art.

Fine Arts Program (PNH)
Public Buildings Service
General Services Administration
1800 F Street, NW
Washington, DC 20405
(202) 219-1088

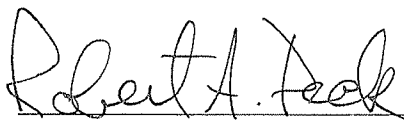
FUTURE DIRECTIONS

Our efforts to locate, catalog, publish, and preserve WPA artwork are recent. Regrettably, many works of art produced under the Federal patronage of the WPA are lost forever. We cannot correct these past mistakes, but we can prevent the recurrence of such errors. GSA's goal is to:

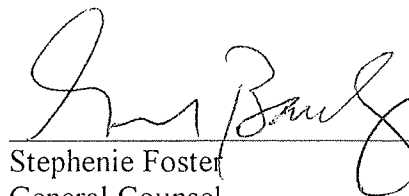
- Catalog those WPA works of art that are Federal property;
- Educate and inform people of the ownership issues regarding these works of art; and
- Encourage the return of these works of art to GSA or place them in public institutions.

We appreciate your assistance in this important effort.

Sincerely,



Robert A. Peck
Commissioner
Public Buildings Service




Stephenie Foster
General Counsel
Office of the General Counsel

Enclosures



EXAMPLES OF WPA LABELS

FILE PROOF	
TITLE	HEAVY INDUSTRY
ARTIST	AJAY
MEDIUM	LITH
GRAPHIC ARTS DIVISION N. Y. C. WPA ART PROJECT	

Label, Graphics Division, W.P.A. Art Project.

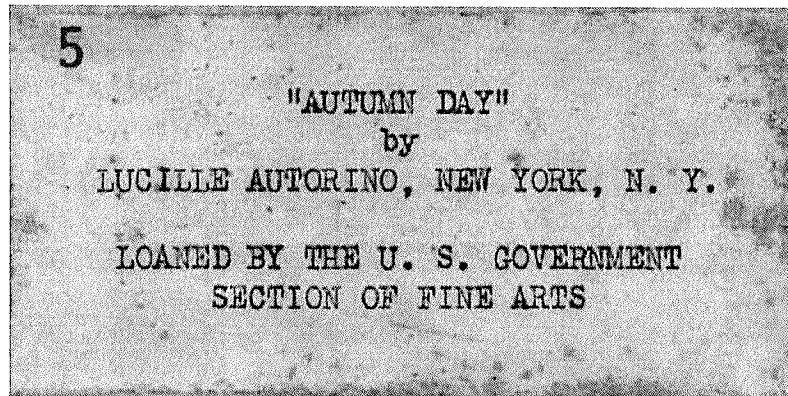
FEDERAL WORKS AGENCY-Work Projects Adminis-	
tration Arts Program-NYC WPA Art Project	
O. P. 65-1-97-2063 (WP 1)-110 King Street	
Exhibition Dept.	
Div. Graphic	Artist David Feinstein
Title Natural History	Dept. # Litho #1
Accession Number	Museum - G 1005

Label, Graphics Division, Federal Art Project

PUBLIC WORKS OF ART PROJECT	
THIRTEENTH REGION -- NEW MEXICO-ARIZONA	
Artist:	W. L. KLOSS
Title:	
Disposition:	
This is the property of the United States Government.	

Label, Public Works of Art Project.

EXAMPLES OF WPA LABELS



Label, Section of Fine Arts, Treasury Department

FAP #3	FEDERAL ART PROJECT	9950-C-M
of the Works Progress Administration		
Washington, D.C.		
ARTIST	ARNOLD BLANCH	
STATE	NEW YORK	MEDIUM LITHOGRAPH
TITLE OF WORK	"NEAR KINGSTON"	Rec'd. 1/29/38

Label, Federal Art Project, Works Progress Administration.

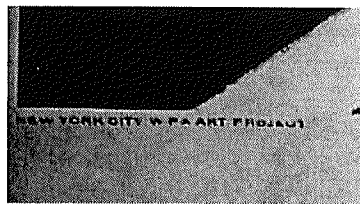
FAP #3	FEDERAL ART PROJECT	9950-C-M
of the Works Progress Administration		
Washington, D.C.		
ARTIST	Charles H. Reznicek	
STATE	Louisiana	MEDIUM Watercolor
TITLE OF WORK	SAY HILL - TULSA	
LOANED TO	Mr. Charles Thompson, Division of Cultural	
Relations, Department of State, Room 2393		
DATE 5/23/40		
This work is the property of the United States Government and is loaned subject to regulations of loan and is not to be removed.		

Label, Federal Art Project, Works Progress Administration.

EXAMPLES OF WPA STAMPS

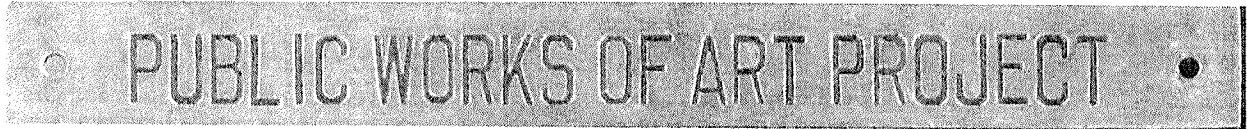


Identification Stamp



Identification Stamp

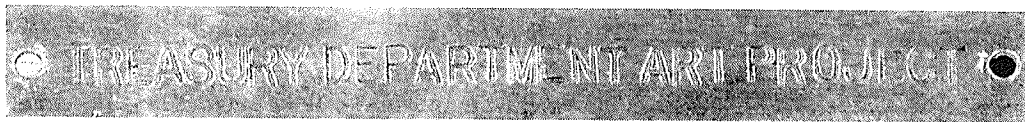
EXAMPLES OF WPA TAGS



Frame Identification, Public Works of Art Project.



Frame Identification, Federal Art Project.



Frame Identification, Treasury Department Art Project.

LEGAL TITLE TO ART WORK PRODUCED UNDER THE WORKS PROGRESS ADMINISTRATION

I. Background

The Department of the Treasury began Federal art patronage in 1933. The programs operated under different branches of the Department of the Treasury. In 1940, all Treasury Programs were transferred to the Federal Works Agency.

The Works Progress Administration began the Federal Art Project in 1935. In 1939, it was renamed the Works Projects Administration Art Program and was also transferred to the Federal Works Agency.

The General Services Administration (GSA) became the custodian of works of art produced under the Works Projects Administration (WPA) and other programs in 1949. The Federal Property and Administrative Services Act of 1949 created the GSA and all functions of the Federal Works Agency were transferred to the GSA.

II. General Concepts of Federal Property Ownership

The authority for the federal government to own, use and dispose of property is found in the Constitution at Article 4, Section 3, Clause 2. The courts have interpreted this clause to mean that only Congress has the power to procure, use or dispose of property, real or personal, for the benefit of the federal government and the public. Allegheny County, PA v. United States, 322 U.S. 174 (1944). Authority to exercise these powers can be given to the executive branch (federal agencies) by laws enacted by Congress, but such laws will be strictly construed. Id. Therefore, federal property can only be disposed by an act of Congress, either by general enabling legislation (such as GSA's authority under the Federal Property and Administrative Services Act of 1949) or by specific legislation.

Based on the above, the courts have held that the federal government cannot abandon property. United States v. Steinmetz, 763 F. Supp. 1293 (D.N.J. 1991), aff'd, 973 F.2d 212 (3rd Cir. 1992). "It is well settled that title to property of the United States cannot be divested by negligence, delay, laches, mistake, or unauthorized actions by subordinate officials." Id. Furthermore, inactivity, neglect or unauthorized intentional conduct on the part of government officials will not divest the United States of ownership

interest in property. Kern Copters, Inc. v. Allied Helicopter Serv., Inc., 277 F.2d 308 (9th Cir. 1960); United States v. City of Columbus, 180 F. Supp. 775 (S.D. Ohio 1959).

Congress may attach reasonable conditions to the disposal of property. Tennessee Valley Authority v. Lenoir City, Tenn., 72 F. Supp. 457 (E.D. Tenn. 1947). If the purchaser/recipient does not want to take the property subject to these conditions, they may decline to proceed with the transaction. However, if the transaction is completed, the purchaser/recipient must comply with the conditions. Id.

The ownership interest held by the United States in any work produced under the Works Progress Administration or its predecessors, still remains vested in the United States, unless it can be shown to have been conveyed in a manner authorized by Congress.

III. Title to WPA Art Work

Work commissioned under the WPA was either loaned or allocated to federal, state and local governmental entities and tax supported organizations, or non-profit organizations. During the operation of the WPA art program, it was clearly stated that the federal government would hold full legal title to art work on long term loan and title remains in the government today. However, legal title to art work distributed under the allocation procedure was not clearly established while the WPA art program was ongoing.

To establish the status of ownership with regard to works allocated, GSA relied on the legal precedent discussed above, and on the regulations of the WPA as established in The Operation of Specific Professional and Service Projects, Operating Procedure No. G-5, section 32, January 10, 1940 ("Operating Procedure"), and the Public Works of Art Program Bulletin issued by the Assistant Secretary of the Treasury on March 26, 1934, titled "Legal Title to Works Produced under the Public Works of Art Project" ("Bulletin").

The relevant portions of the Operating Procedure with regard to allocations are as follows:

1. Section 32, Part A, 1st paragraph: "For the purposes of this section the word 'allocated' shall mean the transfer of title."

2. Section 32, Part C, 3rd paragraph: "If an agency or institution which has received a work of art on allocation or loan desires to be released from the responsibility of custody of the work, the official representative of the agency or institution shall communicate with the Director of the WPA Art Program, Washington, D.C."
3. Request for Allocation Form, end of page: "It is understood that custody of the work listed above will not be transferred and that the work will be exhibited for public use as indicated. Institutions desiring to be released of any work shall communicate with the Director of the Work Projects Administration - Art Program, Federal Works Agency, Washington, D.C."
4. Receipt for Allocation of Works of Art: "It is understood and agreed that the allocation of these works is subject to the regulations of the WPA Art Program and is for the purpose which we have indicated on REQUEST FOR ALLOCATION, executed by us."

The relevant portions of the Bulletin with regard to allocations are as follows:

1. Paragraph 1: "All works of art executed with the intent that they should occupy a particular place in some public building are to be treated as a part of that building."
2. Paragraph 3: "All works of art produced by the project which are movable and not executed to occupy some particular location are the property of the Federal Government and will be in the custody for the Federal Government of the various Regional and Sub-Regional Committees and the central office in Washington."¹

In the first section of the Operating Procedure quoted above, it states that allocated means the transfer of title. On the portion of the Request for Allocation form, quoted in paragraph 3 above, it states that custody of the work would not be transferred. Statements such as these, read separately and out of context from the Operating Procedure, have caused much confusion both within the government and among institutions. However, if these statements are read in the context of the entire Operating Procedure, a pattern emerges evidencing the intent of the original program.

The first section quoted indicates that some form of title was meant to be transferred in an allocation. However, Part C of the Operating Procedure, quoted above in paragraph 2, shows that the WPA intended to maintain some level of control over the works of art by providing a means of recovery if the custodian agency or institution no

¹ The Bulletin only applies to works produced under the Department of Treasury's Public Works of Art Project (PWAP), which later became a part of the Federal Works Agency.

longer desired to be responsible for the work of art. This intent is reflected again in the Receipt for Allocated Works of Art form, quoted in paragraph 4 above.

Another example of the WPA's intent to keep some level of control over the works of art in the government can be seen in Part A, second paragraph of the Operating Procedure.² There it states that nonprofit institutions could receive works under the loan program, but only tax supported entities could receive the works by allocation.

It appears to be the intent of the Operating Procedure, and it is the position of GSA, that allocated works of art were transfers of restricted title. The receiving agency or institution received legal title to the works of art limited by the purpose stated in the allocation forms and by the regulations. For example, if a WPA work was allocated to be displayed in a public building by a state agency, and the state agency could no longer display the work, the legal rights to the work retained by the federal government would come into play. The state agency could not sell the work for profit, but must return it to the federal government. However, if the state agency would like to store the work, then display it again in the future, it can do so without triggering the reversionary rights of the federal government.

GSA applies this position to all movable works of art, including murals that are painted on canvas attached to the wall. If the art work is an integral part of the structure (murals, bas-reliefs and architectural ornamentation) and the structure is still owned by the original recipient of WPA art work, that institution is under an obligation to notify GSA if it no longer desires custody of the work. However, if the structure has been sold to a third party, the art work conveys with the structure and the federal government can no longer assert reversionary ownership rights in the work.³ GSA does request that any institution that has acquired a structure that contains WPA art work that is an integral part of the structure, and is preparing to destroy that art work, contact the GSA Fine Arts Program which may choose to preserve the work.

² This section is not quoted above, but a copy of the Operating Procedure is attached.

³ Other laws may apply to WPA works of art even though the federal government no longer retains an ownership interest. For example, the National Historic Preservation Act of 1966 (NHPA), 16 U.S.C. §470, et seq., may apply to the structure if the structure is 50 years old or older. NHPA protects the original fabric of the building. Individual states also have laws that protect historical property.

IV. Impact on Custodians of WPA Art Work

This position has no immediate impact on custodians of WPA art work. The GSA is attempting to catalog all works of art created under the WPA that are located in non-federal repositories, but has no intention of reclaiming any of these works unless requested to do so by the custodial agency or institution.

If you have questions regarding this issue, please contact:

Richard Butterworth
Office of General Counsel
General Services Administration
1800 F Street, N.W.
Washington, DC 20405
e-mail: richard.butterworth@gsa.gov

B U L L E T I N

PUBLIC WORKS OF ART PROJECT

Legal Title to Works Produced under the
Public Works of Art Project

The following memorandum covering the question of the legal title to works of art produced under the Public Works of Art Project and the distribution of these works of art is issued for the guidance of the Central Office, Regional and Sub-Regional Committees conducting the Project.

1. All works of art executed with the intent that they should occupy a particular place in some public building are to be treated as part of that building.
2. The same rule applies as to any piece of sculpture executed for the purpose of being definitely placed in any building or in a public park.
3. All works of art produced by the project which are movable and not executed to occupy some particular location are the property of the Federal Government and will be in the custody for the Federal Government of the various Regional and Sub-Regional Committees and the central office in Washington. The central office and the various Regional Committees in consultation with the central office shall have the authority to place the objects of art produced in any building or park which is in whole or in part supported by taxes; Sub-Regional Committees should forward all works of art in this category to the Regional Committee unless placed in a public building. A suitable label shall be attached in some convenient form to each work of art indicating its title, the artist producing it, and the fact that it was produced under the Public Works of Art Project.
4. In cases such as etchings, lithographs, et cetera, where more than one copy or print of the work of art is produced, the plate, stone, woodblock, etc., shall be kept in the custody of the Regional Committees, until the edition of prints is decided upon by the Regional Committee in consultation with the central committee, then the original plate, etc., shall be forwarded to the Washington Office. In cases coming under this paragraph, the artist shall be allowed to retain for his own files one print.
5. In distributing works of art coming under paragraph three the Regional Committees and the Washington Office shall have discretion in determining the most suitable place of exhibition.
6. Regional Committees and Sub-Regional Committees shall keep a complete record of all works of art produced by artists employed by them. This record should show the name of the artist who produced the work and title which will distinguish it and its destination. A duplicate copy of the report being kept by the Sub-Regional Committees shall be sent to the Regional Committee and consolidated with their own report which shall be sent to the central office in Washington and consolidated with a similar report which the Washington office shall keep as to all works of art sent to them. All of these reports should include not only the works of art produced under paragraphs one and two, but the works of art to which paragraph three of this memorandum applies. A copy of the combined inventory of all of the work

done under the project shall be sent to the Federal Civil Works Administration.

7. In cases such as work being done by the artists in the C.C.C. camps and public works projects arrangements will be made at the request of the artists for the artists to send their work direct to the Washington office and not through the Regional or Sub-Regional Committees.

March 26, 1934.

L. W. ROBERT, Jr.
Assistant Secretary of the Treasury

WORKS PROGRESS ADMINISTRATION

WORK PROJECTS ADMINISTRATION

PROCEDURAL PUBLICATIONS

OPERATING PROCEDURES, HANDBOOKS
OF PROCEDURES, MANUAL OF RULES
AND REGULATIONS, ETC.

OPERATING PROCEDURE G-4 - 5

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION
Washington, D.C.

THE OPERATION OF SPECIFIC PROFESSIONAL AND SERVICE PROJECTS

Part I General

Section 1. Purpose and Scope of Procedure This Operating Procedure sets forth regulations relating to the operation of specific types of professional and service projects. The material contained herein should be regarded as a series of operating principles derived from the experience of the Work Projects Administration in the conduct of a program of professional and service projects. These principles, expressed as regulations, are designed to effect the operation of projects in accordance with sound technical and administrative practices, and basic policies of the Work Projects Administration, such as those relating to competition with private industry, displacement of personnel or public agencies, performance of normal functions of public agencies, public benefit of work, etc.

Eligible activities which may be prosecuted under the respective types of projects are found in Operating Procedure No. G-1. The present Operating Procedure carries forward from that point, covering specific limitations as to types of activities which may be conducted, general policies and objectives, supervision and project personnel requirements, including the use of advisory committees, operation of project activities, including the location of project units and provisions relating to physical facilities, relations between the project and outside agencies and between the project and other parts of the Work Projects Administration in the initiation and conduct of

(January 10, 1940)

specific units of work, and other matters concerning techniques of operation, and disposition of the final product of the project. Detailed instructions and suggestions concerning techniques of project operation are found in WPA Technical Circulars, references to which appear in the appropriate sections.

It is expected that projects will be conducted efficiently in accordance with high professional and administrative standards of operation, and, in such a manner as to meet most adequately the needs of the community and the stated objectives of the projects. Project operations shall be within the limitations of the project approval and of WPA rules and regulations including those set forth in this Operating Procedure.

The following sections cover most of the professional and service projects operated by the Works Projects Administration; omission of a type of activity is not to be interpreted as prohibiting such activity, unless it is specifically barred.

(January 10, 1940)

Section 32. Art Policies - Allocation and Loan of Works of Art.

A. General Policy Works of art produced under the WPA Art Program may be allocated to public agencies, supported in whole or in part by tax funds, or may be loaned to non-profit public institutions incorporated and operated exclusively for educational, scientific, and charitable purposes. No work of art may be contracted for or may be allocated or loaned which will replace the usual service or activities provided for in the budget of such agencies or institutions. For the purposes of this section the word "allocated" shall mean the transfer of title.

Care should be exercised in the execution of the proper request form for allocation or loan of works of art to indicate whether the department or institution for which the work is undertaken is tax-supported or nonprofit, and whether the works of art produced under the project are to be allocated or loaned. Art work may be undertaken for and allocated to departments of federal, state, county, and municipal governments. Art work may also be loaned to nonprofit institutions acting as cooperating sponsors provided that works produced under the project remain the property of the official sponsor or co-sponsor. This also applies to craft articles produced by artists, craftsmen, and designers who are regularly employed in fine arts activities and to certain craft articles developed in crafts production projects (see section 33 of this Operating Procedure).

Works of art shall not be undertaken which are intended for use in buildings which come under the jurisdiction of the Public Buildings Administration, Federal Works Agency, unless the Public Buildings Administration appears as co-sponsor. Requests for such proposed work will be considered only where funds are not available for its execution through the Section of Fine Arts of the Public Buildings Administration. REQUEST FOR ALLOCATION, DPS Form 8, for such work shall be forwarded to the Director of the WPA Art Program for clearance with the Section of Fine Arts of the Public Buildings Administration. The types of buildings which are under the Public Buildings Administration are Federal Court Houses, post offices, marine hospitals, immigration stations, mints and other buildings constructed by this agency.

Work may be undertaken by the WPA Art Program for Federal departments such as the War Department, Navy Department, National Park Service, U.S. Forest Service, Veterans' Administration and others. Buildings under these departments include Army barracks, officers' quarters, armories, Army hospitals, Veterans' homes and hospitals, Civilian Conservation Corps camps and National Park Museums, etc.

(January 10, 1940)

Co-sponsors shall operate through the official sponsor in securing allocations of works of art and in the making of contributions. Where the official sponsor does not have the facilities to handle such transactions directly, the Work Projects Administration may be authorized by the official sponsor to allocate works of art to co-sponsors and to receive contributions from co-sponsors. In all cases, contributions shall be credited to the official sponsor.

Following is a suggested form of letter, to be submitted in duplicate, for the delegation of such authority:

The (Name of Official Sponsor) as the official sponsor of the (State) Art Project of the Work Projects Administration, Federal Works Agency, hereby authorizes the Work Projects Administration, to make allocations of works of art, executed by the (State) Art Project, in our behalf and to accept contributions in cash or in kind from public tax-supported agencies eligible as co-sponsors which shall be credited as sponsors' contributions on our behalf. All such contributions shall be made payable to the Treasurer of the United States, and shall be deposited with a Disbursing Officer of the United States Treasury in a Special Deposit Account to be used for the general purposes of the WPA Art Program.

Loans of works of art to co-operating sponsors and contributions to an Art project from co-operating sponsors may be made only through the official sponsor or with the approval of the official sponsor through a co-sponsor. Transactions on account of loans to or contributions from co-operating sponsors may not be handled directly by an Art project; responsibility for such transactions with co-operating sponsors shall remain with the official sponsor or, with the approval of the official sponsor, responsibility shall remain with a co-sponsor.

Care shall be exercised to ensure that allocations or loans of works of art do not compete with private markets. In making allocations or loans to institutions whose functions include the purchase of works of art or whose budget provides for such purchases, evidence shall be submitted to show that such allocations or loans from the Federal government are in addition to and not in lieu of purchases from the outside.

B. Requests for Allocation or Loan of Works of Art Allocations of works of art may be made to departments of Federal, state, county and municipal governments and other institutions supported in whole or in part by tax funds. When requests are received from eligible agencies by the State Art project and specific works of art agreed upon, REQUEST FOR ALLOCATION, DPS Form 8, shall be executed.

(January 10, 1940)

Loans of works of art may be made to nonprofit public institutions incorporated and operated exclusively for educational, scientific and charitable purposes. Murals, architectural sculpture and other works of art which become a permanent part of a structure are not eligible for loan to nonprofit institutions. Requests for loan shall be made through the official sponsor, or with the approval of the official sponsor, through a co-sponsor. When requests are received from eligible agencies by the State Art project and the specific works of art agreed upon, REQUEST FOR LOAN, DPS Form 9, shall be executed.

When requests from eligible institutions are received for works of art, the proper request form prepared in quadruplicate shall be executed. The full name and address of the institution, listing of works, delivery instructions, etc., shall be filled in completely. Where evidence is required as to the eligibility of an institution to receive works, copies of such evidence shall be attached to all copies of the request forms. There shall also be attached information concerning the sponsors' pledges of contributions in cash or kind. The request form shall be signed in duplicate by the official representative of the institution. The State Art Supervisor and the State Director of Professional and Service Projects shall indicate their approval by signing in the designated space. The two signed copies shall be forwarded to the Director, WPA Art Program, Washington, D.C., who will countersign and return to the State Art Supervisor for further attention.

Posters, record photographs, diagrams, charts and similar items are available for allocation only to tax-supported institutions and organizations. REQUESTS FOR ALLOCATION, DPS Form 8, need not be executed for items in this class, but the procedure covering receipt for works of art as described in subsection E of this section shall be followed.

C. Record of Works of Art A RECORD CARD, DPS Form 10, shall be prepared by the State Art project on the completion of each painting, piece of sculpture and mural; for each copy of etchings, lithographs, etc.; and for any other work of art produced, but need not be made for "record photographs," posters or similar items and Index of American Design Plates. (See WPA Technical Series, Art Circular No. 3, Index of American Design manual.)

Section I of RECORD CARD, DPS Form 10, shall be filled out as soon as a work of art has been completed. Section II shall be filled out when a work of art is allocated or loaned to some agency or institution. Section III shall be filled out when a work of art is sent to Washington for national display or circulating exhibitions.

(January 10, 1940)

*Loans of works of art may be made to public institutions or private institutions operated by nonprofit associations to which the public has access free of charge and which are incorporated and operated exclusively for educational, scientific and charitable purposes. Murals, architectural sculpture, and other works of art which become a permanent part of a structure are not eligible for loan to nonprofit institutions. Requests for loan shall be made through the official sponsor, or, with the approval of the official sponsor, through a co-sponsor. When requests are received from eligible agencies by the State art project and the specific works of art agreed upon, REQUEST FOR LOAN, DPS Form 9, shall be executed.

When requests from eligible institutions are received for works of art, the proper request form prepared in quadruplicate shall be executed. The full name and address of the institution, listing of works, delivery instructions, etc., shall be filled in completely. Where evidence is required as to the eligibility of an institution to receive works, copies of such evidence shall be attached to all copies of the request forms. There shall also be attached information concerning the sponsors' pledges of contributions in cash or kind. The request form shall be signed in duplicate by the official representative of the institution. The State Art Supervisor and the State Director of Community Service Programs shall indicate their approval by signing in the designated space. Request forms shall be forwarded to the Director, WPA Art Program, Washington, D.C., for countersignature when such requests involve (1) murals, architectural and monumental sculpture, and other works of art that become a permanent part of a structure; and (2) interstate allocations and loans. All other requests for allocation or loan shall be considered approved when signed by the State Director of Community Service Programs.

Posters, record photographs, diagrams, charts and similar items are available for allocation only to public institutions and organizations. REQUESTS FOR ALLOCATION, DPS Form 8, need not be executed for items in this class, but the procedure covering receipt for works of art as described in subsection E of this section shall be followed.

C. Record of Works of Art A RECORD CARD, DPS Form 10, shall be prepared by the State Art project on the completion of each painting, piece of sculpture and mural; for each copy of etchings, lithographs, etc.; and for any other work of art produced, but need not be made for "record photographs," posters, and similar items and Index of American Design Plates. (See WPA Technical Series, Art Circular No. 3, Index of American Design manual.)

Section I of RECORD CARD, DPS Form 10, shall be filled out as soon as a work of art has been completed. Section II shall be filled out when a work of art is allocated or loaned to some agency or institution. Section III shall be filled out when a work of art is sent to Washington for national display or circulating exhibitions.*

(Revised June 10, 1941)

If any agency or institution which has received a work of art on allocation or loan desires to be released from the responsibility of custody of the work, the official representative of the agency or institution shall communicate with the Director of the WPA Art Program, Washington, D.C. If arrangements for return of the work of art to the state are completed, the record card will be returned to the State Supervisor of the Art project.

In forwarding to the Washington office etchings, lithographs, woodcuts, or other graphics, it will not be necessary to prepare a separate DPS Form 10, for each print of such items. A single record card shall be prepared for each design in the shipment, and showing the following information.

1. Number of prints in the edition;
2. Number of prints in the shipment;
3. Serial or other identification numbers of prints shipped.

As section II of the record card will not be used in the case of works of art shipped to the Washington office, the above information may be entered in section II by obliterating present captions and substituting new ones.

In order to avoid unnecessary photography by the Washington office of works of art sent to Washington, it is requested that the space provided following "photographs" in section III of the record card be checked, if the work has been photographed and prints are available.

It will be noted that the Washington file of DPS Forms 10 will not comprise an index of all works of art produced under the WPA Art Program; rather, it will be a file of those works forwarded to Washington or works allocated or loaned by the states with Washington approval.

In the shipment to Washington of preliminary sketches and models for approval of the Director of the WPA Art Program, it will not be necessary to forward a shipping card on the works shipped. Such shipments will be covered by SHIPPING RECEIPT, DPS Form 11, in duplicate. A signed copy of the shipping receipt will be returned to the State Art Supervisor and will serve as a record of the transaction.

The record card procedure outlined above will not apply to works of art which are loaned for temporary exhibition purposes. A record of works of art loaned for this purpose will be maintained by the use of SHIPPING RECEIPT, DPS Form 11, which shall be executed with a list of the works contained in each shipment, and forwarded to the consignee for signature and returned to the cosignor.

(January 10, 1940)

D. Identification of Works of Art IDENTIFICATION CARD, DPS Form 12, shall be prepared and firmly affixed to the back of each picture or base of each sculpture, diorama, model or similar work. In the case of oil paintings, the card should not be glued to the back of the canvas, but shall be glued or tacked to the stretcher.

A brass tage [sic] reading (Name of State) "WPA Art Program" shall be screwed to the lower center of the frame or otherwise suitably attached to each work of art. In the case of unframed pictures, a sufficient number of these metal tags should be given the institution with complete instructions for affixing to the work after framing. A standard design shall be used for all metal tags, a sample of which will be issued by the Washington office.

E. Receipt for Works of Art A RECEIPT FOR ALLOCATION, DPS Form 13, and a RECEIPT FOR LOAN, DPS Form 14, shall be prepared in quadruplicate for each item or group of items allocated or loaned to any agency or institution. Upon the delivery of the works of art, the official representative of the institution shall sign two copies and retain the third copy for his own record. One signed copy shall remain in the state files, clipped to the duplicate of the proper request form. The original of the receipt, together with the original of the request form and record card shall be sent immediately to the Director of the WPA Art Program, Washington, D. C., to be placed in the central record file of allocations and loans of works of art maintained in Washington, D. C. In connection with the loan of works of art, a copy of the request for loan and receipt for loan shall be forwarded to the sponsor or co-sponsor.

Samples of the forms required are attached. The forms shall be reproduced by the states.

F. Sponsors Contributions Sponsors receiving allocations or long term loans of works of art are expected to make contributions to the Art project to cover approximately the various nonlabor costs of project operation, and/or special services required by the project. A schedule of suggested contributions will be provided by the Director of the WPA Art Program, Washington, D. C.

In the case of such cash contributions, whenever possible, the transmittal letter covering such cash contribution shall permit the use of the contribution for the general purposes of the Art project; and when a cash contribution is made by a co-sponsor, the transmittal letter shall state that the contribution is made in behalf of the official sponsor, and that rights to accounting and refund are waived. This will permit the deposit of all cash contributions in a pooled special deposit account. Checks shall always be made payable to the Treasurer of the United States.

(January 10, 1940)

Contributions from nontax-supported agencies acting as cooperating sponsors shall always be made through the official sponsor or, with the approval of the official sponsor, through an eligible co-sponsor (for instructions on accounting for sponsor's contributions, see Operating Procedure No. F-53).

(January 10, 1940)

WORK PROJECTS ADMINISTRATION
WPA ART PROGRAM

REQUEST FOR ALLOCATION

Date _____

City _____ County _____ State _____

The following work is requested for allocation to _____
a tax-supported institution at _____

<u>Artist</u>	<u>State</u>	<u>Title of Work</u>	<u>Medium</u>	<u>Contribution</u>
John James Audubon	Illinois	The Blue Bird	Watercolor	Illustrated the first American book on birds, "The Birds of America"
George Catlin	Illinois	Red Jacket	Watercolor	First American artist to paint Native Americans in their own land
Frederick Law Olmsted	Illinois	Central Park	Architecture	Designed the first American park, Central Park in New York City
William H. Holmes	Illinois	The Great Hall	Architecture	Designed the first American building to be made of steel
John Henry Peto	Illinois	The Great Hall	Architecture	Designed the first American building to be made of steel
Frederick Law Olmsted	Illinois	Central Park	Architecture	Designed the first American park, Central Park in New York City
George Catlin	Illinois	Red Jacket	Watercolor	First American artist to paint Native Americans in their own land
John James Audubon	Illinois	The Blue Bird	Watercolor	Illustrated the first American book on birds, "The Birds of America"

Pictures are to be delivered framed () unframed ().

If the pictures are delivered unframed, it is agreed that the institution will frame suitably and affix "WPA Art Program" metal tag.

To be called for () to be delivered charges collect ()
prepaid ()

Works will be exhibited in (Specify exact locations - room or rooms - and building

Date of delivery _____ Signed _____

Title _____

Allocation approved by _____ State Art Supervisor

State Director, Professional
and Service Projects

Approved _____ Director, WPA Art Program,
Washington, D. C.

It is understood that custody of the work listed above will not be transferred and that the work will be exhibited for public use as indicated. Institutions desiring to be released of any work shall communicate with the Director of the Work Projects Administration - Art Program, Federal Works Agency, Washington, D. C.

A608
DPS Form 9

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION
WPA ART PROGRAM

REQUEST FOR LOAN

Date _____

Request made to _____
(Sponsor or Co-Sponsor) (State)

The following work is requested for loan to _____
a non-profit institution at _____

<u>Artist</u>	<u>State</u>	<u>Title of Work</u>	<u>Medium</u>	<u>Contribution</u>
---------------	--------------	----------------------	---------------	---------------------

Pictures are to be delivered framed () unframed ().

If the pictures are delivered unframed, it is agreed that the institution will frame suitably and affix "WPA Art Program" metal tag.

To be called for () to be delivered charges collect ()
prepaid ()

Works will be exhibited in (Specify exact location - room or rooms - and building) _____

Date of Delivery _____ Signed _____

Title _____

Loan approved by _____ State Art Supervisor

_____ State Director, Professional and Service Projects

Approved _____ Director, WPA Art Program, Washington, D. C.

Approved _____
(Sponsor or Co-Sponsor) (Title)

The work listed on this REQUEST FOR LOAN remains the property of the sponsor or co-sponsor named and is loaned subject to the conditions indicated on this request form.

SECTION I - to be filled in for all completed works

SECTION II - To be filled in for works allocated or loaned

City _____ State _____

Section III - To be filled in for works sent to Washington

Place of return _____ Date returned _____

EXHIBITION RECORD

1. The first part of the document is a header section containing the following information:

a. The name of the organization: "The National Aeronautics and Space Administration"

b. The title of the document: "Report of the Committee on the Status of the Space Program"

c. The date of the report: "January 1966"

d. The author: "The Committee on the Status of the Space Program"

2. The second part of the document is a table of contents. The table lists the following sections and their corresponding page numbers:

Section	Page
Introduction	1
Summary of the Space Program	2
Current Status of the Space Program	3
Future Plans for the Space Program	4
Conclusions	5

3. The third part of the document is the main body of the report. It contains the following sections:

a. Introduction: This section provides an overview of the space program and its goals.

b. Summary of the Space Program: This section provides a detailed summary of the space program, including its history, current status, and future plans.

c. Current Status of the Space Program: This section provides a detailed description of the current status of the space program, including the progress of various projects and the challenges faced by the program.

d. Future Plans for the Space Program: This section provides a detailed description of the future plans for the space program, including the goals and objectives of the program and the resources required to achieve them.

e. Conclusions: This section provides a summary of the findings of the report and offers recommendations for the future of the space program.

20

A608
DPS Form 11

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION
WPA ART PROGRAM

SHIPPING RECEIPT

Date _____

Shipped To _____

For Return () For Exhibition # _____ Title _____
For Loan () held at _____ Dates _____
For Allocation () Shipping Expense to be Charged to _____

ARTIST STATE TITLE MEDIUM

Received by _____
Title _____
Date _____

IMPORTANT: PLEASE SIGN ORIGINAL AND RETURN AT ONCE AS ACKNOWLEDGEMENT OF RECEIPT.
YOU MAY RETAIN DUPLICATE TO SERVE AS YOUR RECORD.

Space below reserved for Washington Office

Listed by _____ Entered on record cards by _____
Notified Mail Room to call for Parcel Post () Packed by _____
to make Bill of Lading and call Express () Date Shipped _____
BILL OF LADING: Original copy to addressee () 2 copies to Mail Room () 1 for File

A608

(To be put on a 3" x 5" card)

DPS Form 12	FEDERAL WORKS AGENCY WORK PROJECTS ADMINISTRATION WPA ART PROGRAM IDENTIFICATION CARD
ARTIST _____	
STATE _____	MEDIUM _____
TITLE OF WORK _____	
ALLOCATED LOANED TO _____	
_____ DATE _____	
The Above-named agency assumes the custody of this work subject to regulations of the WPA Art Program and agrees not to remove this identification.	

A608
DPS Form 13

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION
WPA ART PROGRAM
RECEIPT FOR ALLOCATION OF WORKS OF ART

Date:

We herewith acknowledge receipt of the following works of art allocated to us by the Works Projects Administration - Art Program, Federal Works Agency. It is understood and agreed that the allocation of these works is subject to the regulations of the WPA Art Program and is for the purpose which we have indicated on REQUEST FOR ALLOCATION, executed by us.

<u>Artist</u>	<u>State</u>	<u>Title of Work</u>	<u>Medium</u>
---------------	--------------	----------------------	---------------

Name of Institution _____ Signed by _____

Address _____ Title _____

A608
DPS Form 14

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION

WPA ART PROGRAM

RECEIPT FOR LOAN OF WORKS OF ART

Art Work Received from _____ Date: _____

(Sponsor or Co-sponsor)
executed under the Work Projects Administration - Art Program, Federal
Works Agency.

We herewith acknowledge receipt of the following works of art loaned to
us. It is understood and agreed that the loan of these works for public
exhibition purposes is subject to the regulations of the WPA Art Program
and is for the purpose which we have indicated on REQUEST FOR LOAN executed
by us.

<u>Artist</u>	<u>State</u>	<u>Title of Work</u>	<u>Medium</u>
---------------	--------------	----------------------	---------------

Name of Institution _____	Signed by _____
Address _____	Title _____