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No. 94

EXPOSITION OF OVERSEAS COUNTRIES HELD AT PARIS, 1931

MESSAGE

FROM

THE PRESIDENT OF THE UNITED STATES

TRANSMITTING

A REPORT FROM THE ACTING SECRETARY OF STATE RELATIVE TO THE PARTICIPATION OF THIS GOVERNMENT IN AN EXPOSITION OF OVERSEAS COUNTRIES WHICH WAS HELD AT PARIS, 1931

MAY 9 (calendar day, MAY 13), 1932.—Read; referred to the Committee on Foreign Relations and ordered to be printed

To the Congress of the United States:

I am forwarding, for the consideration of the Congress, a report of April 30, 1932, from the Acting Secretary of State transmitting the following documents in connection with the participation of this Government in an exposition which was held at Paris, France, in 1931, the preparation for and activities in connection with such participation having extended from 1930 to 1932:

I. Report of the commissioner general and the commissioner of the United States of America to the International Colonial and Overseas Exposition.

II. Financial statement of appropriations and expenditures in connection with the same.

III. Covering letter of April 30, 1932, from the commissioner general to the Secretary of State, accompanying the financial statement.

HERBERT HOOVER.

THE WHITE HOUSE, *May 13, 1932.*

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The PRESIDENT:

Pursuant to Public Resolution No. 95 of the Seventy-first Congress (H. J. Res. 311), approved June 24, 1930, providing for the participation of the United States in the International Colonial and Overseas Exposition, held at Paris in 1931, I have the honor to transmit herewith a report under date of April 30, 1932, by the commissioner general and the commissioner of the United States at that exposition, in which they give a general description of the activities placed under their direction, with considerations on the practical results hoped for or attained. Appended to the principal report are lists of the personnel and assistants of the commission.

I also have the honor to transmit herewith, in accordance with the provisions of the public resolution in question, a financial statement setting forth the appropriations granted by the Congress for participation in the exposition and the disbursements therefrom, together with a covering letter of April 30, 1932, from the commissioner general.

Respectfully submitted.

W. N. CASTLE,
Acting Secretary of State.

DEPARTMENT OF STATE,
Washington, April 30, 1932.

COMMISSION OF THE UNITED STATES OF AMERICA,
THE INTERNATIONAL COLONIAL AND
OVERSEAS EXPOSITION AT PARIS,
Washington, D. C., April 30, 1932.

The SECRETARY OF STATE,
Washington, D. C.

SIR: There is inclosed the financial report of the United States commission to the International Colonial and Overseas Exposition at Paris.

The budget set-up for the expenditure of the appropriation of $300,000 provided that one-third should be set aside for construction; one-third for exhibits; and one-third for administrative expenses. As far as practicable, this plan was adhered to. The exposition did not close on November 1, 1931, as originally scheduled, but was kept open by the French exposition officials until November 15, which necessitated an additional expense of $2,500 that had not been previously contemplated.

Since the close of the exposition at Paris, all exhibit material has been returned to the Philippine Islands, the Territory of Hawaii, Porto Rico, and to points in the United States including Washington, New York, Detroit, New Orleans, and other places. The buildings have been removed, the grounds restored, and all claims involving transportation, distribution, damage, and loss of exhibits have been adjusted, and two claims were adjudicated to the extent of an actual saving of $4,500. There is an unexpended balance of approximately $6,000 for return to the Treasury.

Faithfully yours,

C. BASCOM SLEMP,
Commissioner General.

International exposition of colonial and overseas countries, Paris, France

Appropriation			$300,000.00
Transfers to other departments			18,554.10
			281,445.90
Expenditures:			
Salaries and wages	$78,189.43		
Architect fees	3,307.25		
Office supplies	1,305.14		
Cleaning supplies	619.57		
Newspapers	30.99		
Fuel	15.32		
Uniforms	471.53		
Flags	58.87		
Telegrams and cablegrams	1,523.44		
Telephone service	1,637.88		
Postage	514.08		
Travel	14,736.91		
Local transportation	4,369.68		
Subsistence and per diem	12,803.12		
Freight	14,082.02		
Maps, photos, and printing	6,352.94		
Light	5,716.19		
Water	2,137.85		
Office rent	47.81		
Rent of equipment	4.00		
Exhibits	26,073.78		
Miscellaneous (entertainment, etc.)	9,365.64		
Furniture and fixtures	5,238.64		
Books	412.85		
Building materials and construction	14,511.39		
Contractors' fees	70,995.00		
Total expended to April 30		$274,521.32	
Outstanding obligations:			
Salaries	500.00		
Travel	9.50		
Freight	20.72		
Exhibit damage	245.00		
Cocke (Paris)	132.77		
		907.99	
			275,429.31
Unencumbered balance			6,016.59

Report of the United States Commission to the International Colonial and Overseas Exposition at Paris, 1931

On June 24, 1930, the President approved a bill authorizing the participation of the United States in an exposition of overseas countries to be held at Paris in 1931, for which Congress appropriated $250,000.

On August 28, 1930, the President appointed C. Bascom Slemp commissioner general, and Charles H. Burke commissioner.

On August 29, 1930, Mr. Slemp and Mr. Burke sailed for France to select an appropriate site for the United States buildings, and to confer with the French exposition officials on the part to be taken by the United States. They remained in Paris for 10 days, making preliminary arrangements.

After consultation with the Hon. Walter E. Edge, United States ambassador to France, Gen. Charles G. Dawes, United States ambassador to England, and others, it was decided to erect as the cardinal

feature of the American exhibit a replica of Mount Vernon. This is not only a house of a type which would harmonize with the general plan of a specialized exposition dealing with colonies and overseas possessions, but an historic shrine symbolizing the traditional friendship between France and the United States.

The site of Washington's home is owned by the Mount Vernon Ladies' Association. After the purpose of the exposition was outlined and the reason for the selection of Mount Vernon explained, the regent and vice regents of that association graciously consented to its reproduction.

Mr. Charles K. Bryant, of Richmond, who had reproduced Mount Vernon for the State of Virginia at the exposition in San Francisco in 1915 and was in possession of a complete set of plans and blue prints, was engaged as architect of the United States commission. The firm of Sears, Roebuck & Co., which guaranteed completion within the specified time, was awarded the contract for construction, at cost and without profit to the builders. It is estimated that on this contract, as compared with offers by other firms, the commission saved the Government at least $20,000.

In view of the fact that the exposition was scheduled to open on May 1, 1931, it was imperative that all details be handled without delay. The contract for the construction of buildings was signed on October 20, 1930, and the first shipment of fabricated material went forward eight days later.

The buildings erected were as follows: A replica of Mount Vernon, in exact dimensions of the original on the Potomac, with the colonnades, the kitchen, and the office; two buildings, one on either side of the central approach, with another of the same size situated at a little distance; and two pavilions which were used by the commission as offices.

The American section at the exposition occupied an area of 2¼ acres, separated from Lake Daumesnil by a boulevard. The grounds were laid out under the supervision of M. Jacques Gréber, noted landscape gardener, in a manner reminiscent of the original gardens at Mount Vernon. With the sundial, its low posts surrounding the large grassy circle, the gravelled walks, its artistic grouping of flowers and shrubs, and the heavily wooded background, Mount Vernon at Vincennes had a choice and beautiful location.

The house was furnished in the style of General Washington's period. The work was done under the supervision of Miss Anne Madison Washington, assisted by Miss Frances Wolfe, interior decorator of Detroit, whose meticulous attention to detail created an interior of great simplicity and beauty.

As a further safeguard before an exhibit of such importance was opened for international view, Col. Harrison Dodge, who has been curator of Mount Vernon for more than 45 years, was requested to visit Paris and pass judgment on the building and its contents. Colonel Dodge spent two weeks in Paris, examined the house in detail, and gave his unqualified approval of the result.

Furniture valued at more than $20,000 was loaned by the Furniture Manufacturers Association of Grand Rapids, Mich., without cost to the commission other than transportation and $2,500 to cover deterioration, loss, and damage.

Other loans included a colonial washstand, by Mrs. James Carroll Frazier, of Washington; an antique secretary by Lord Alfred Douglas, of London; porch furniture by the Heywood-Wakefield Co., of Boston; mattresses, springs, pillows, and bedding by S. Karpen Bros., of Grand Rapids.

All electric fixtures for the mansion and the exhibit buildings were furnished by Martin-Fisher, of Detroit, those for the banquet hall being of crystal and Sheffield silver, fashioned in Georgian design. Through Mr. Martin, fireplace equipment was secured without cost from Wm. H. Jackson & Co., of New York. In addition to lending this valuable material, worth more than $10,000, Mr. Harry D. Martin made a trip to Paris to install the equipment, without cost to the commission other than his transportation and the usual per diem allowance for expenses.

Hand-woven rag rugs made in Colonial design were lent by E. C. Beetem & Sons, of Carlisle, Pa.; rugs for the downstairs rooms by Wanamaker's, of Philadelphia, which after the close of the exposition were donated to the American hospital in Paris by Willow & Garing and by M. Bayan of Paris.

Draperies of heavy silk tapestry were donated by Cheney & Co., H. R. Mallinson & Co., Johnson & Faulkner, F. Schumacher & Co., Stroheim & Romann, J. H. Thorpe & Co., Atkinson, Fenlon Co., and Darvel Fabrics, and 20 pairs of Swiss curtains for the upstairs windows by Robert Alder; Wedgwood washbowls and pitchers by Josiah Wedgwood, of England; crystal and silver by Copeland Bros., and I. Freeman, of England; Sèvres vases, inkwells, and clocks by M. Bayan, of Paris; silver copied from original pieces owned by George Washington by Galt & Bros., antique silver by Gen. William E. Horton, Mrs. Carter Grymes, Mrs. Maud Ferguson, and Mrs. Gertrude Klemm; a complete dinner set of Wakefield china by the Lenox Co., of Trenton, N. J., which after the close of the exposition was presented to Pershing Hall in Paris; valuable oil portraits of Washington and La Fayette, copied from the original portraits by James Wilson Peale that hang at Washington and Lee University, by the Society of Colonial Wars and the Society of the Cincinnati; of George Washington, painted by the daughter of Stuart, and retouched by Stuart himself, by Mrs. James Carroll Frazier, of Washington; of Martha Washington, by Mrs. George K. Brown of Punta Gorda, Fla.; of Benjamin Franklin by Coltson & Léger in Paris, and the portrait of Louis XVI, presented by that monarch to George Washington, was displayed through the courtesy of Miss Anne Madison Washington, official hostess of the United States commission.

Many historic pictures, prints, and etchings were loaned by Brig. Gen. Wm. E. Horton and others, including the Polish Institute in Paris. Through the latter agency was obtained a collection of 21 miniatures, valued at $21,000, painted by Arthur Szyk, relating to Washington, Franklin, and others, and scenes of the Revolutionary War.

A harpsichord for the music room and a grandfather's clock for the stair landing were loaned by the Smithsonian Institution.

George Washington's coat of arms, on colored glass, was procured through the Washington Bicentennial Commission.

A model of Rippon Lodge, the home of the architect who designed Mount Vernon, was loaned by the Hon. Wade Ellis, as an example of Colonial architecture.

Mr. Hendley, of the Bureau of Public Roads, made skillful reproductions of the key of the Bastile, the dress sword of George Washington, Benjamin Franklin's walking stick, the camp kit used by George Washington during the Revolutionary War, and other relics. A surveyor's outfit of the sort used by George Washington during his early manhood was procured from the Geological Survey; and General Horton loaned two muskets, one used during the Revolutionary War and the other during the French-and-Indian War.

Photographic reproductions of historical documents and letters of Washington, Jefferson, Franklin, de Rochambeau, de Grasse, Lafayette, and other international characters, were placed in the various buildings, illustrating the relations between France and the United States in the early days of this Republic. These photographs aroused great interest, both on account of their contents and of their apparent age. The collection, with other reproductions of historic relics, was presented to Pershing Hall and to the Benjamin Franklin Post of the Veterans of Foreign Wars, in Paris.

All privately owned exhibits have been returned to the owners, while a portion of the commercially owned material has by request been sold, the proceeds being remitted direct to the firms concerned, together with the unsold material.

How many people visited the exposition on account of Mount Vernon can not be stated, but it can be said that the selection of Mount Vernon as the principal feature of the American section met with universal praise, both from the press and from individuals. This was due not only to the general appearance of the house, but to its tasteful furniture and decorations, as a few quotations from the Official Register bear witness:

The reproduction of Mount Vernon goes to the heart of all the French. (France.)

I have come to Paris to see Mount Vernon. Such simplicity is the best form of elegance. (France.)

The American pavilion has made the deepest impression on me of the whole exposition. (Poland.)

This pavilion is the most beautiful and the most instructive of the exposition. (France.)

This exposition of the home of Washington, for the historic souvenirs it calls up, can only seal definitely the deep and durable friendship of France with the United States. (France.)

Admiration for the homelike sweetness, charm, and simplicity of Mount Vernon. (France.)

The general impression made upon the people of France is well exemplified by the following extract of an address made by the Marquis de Chambrun at the banquet given on August 2 in Mount Vernon at Vincennes:

The American commission, whose inspiration erected here an axact reproduction of Mount Vernon, should receive our most sincere and heartfelt congratulations.

In the midst of the splendors of the Paris International Colonial Exposition, no exhibit could attract public attention in a more striking form than the simplicity and dignity of Washington's colonial dwelling.

All passers-by—the immense throng of visitors who come here daily—are charmed by the quaintness and noble character of the place.

In our minds when we see Mount Vernon, we evoke the illustrious men who in turn visited this colonial house: Jefferson, old Doctor Franklin, Hamilton, Madison—and with them another figure to whom France and America together point with pride, a young Frenchman, an ardent lover of freedom, Lafayette, the first who on this continent of Europe foresaw the greatness of the American Republic.

Here in its white robe, in the quaintness of its Georgian architecture, the house of Washington stands as a symbol of greatness in simplicity and of noble endeavor.

The feeling among the American residents of Paris is well illustrated by the following letter from Laurence Hills, editor of the European edition of the New York Herald Tribune:

PARIS, *July 7, 1931.*

Mr. C. BASCOM SLEMP,
Commissioner General International Colonial Exhibition, Paris.

DEAR MR. SLEMP: I have your note of June 5, and want to acknowledge it as well as to thank you for your pleasant call yesterday.

I also want to reiterate what I said to you then, that I feel a profound admiration for what you have accomplished in representing the United States at the colonial exhibition.

Largely through your efforts in executing and participating in this memorable exhibition, I feel sure the interests of the United States in Europe have been materially advanced, and our esteem in the eyes of France and the rest of Europe greatly enhanced.

Not only physically is our exhibit almost perfect in its conception, but morally it has been a tremendous success, from what I hear on all sides. You have guided it with a marvelous hand, and have shown both dignity and tact in a most difficult position.

Please accept my compliments, and best wishes for a pleasant trip home, which you so richly deserve.

Sincerely yours,

LAURENCE HILLS.

As originally contemplated by Congress, the main purpose of the act authorizing American participation was the desire to present to the world the progress and development of the insular possessions of the United States. In view of the cost of transportation of material and personnel from so great a distance, as well as of the prevailing economic conditions, it was felt that the appropriation of $250,000 would prove inadequate. Hence an additional appropriation of $50,000 was requested on December 9, 1930, and subsequently obtained.

Space was allocated and funds set aside for exhibits from the Philippine Islands, Hawaii, Guam, Samoa, Alaska, Porto Rico, the Virgin Islands, and the Panama Canal.

For the Philippine Islands the commission set up a fund of $10,000 and the Philippine Legislature made an appropriation of $50,000. One entire building, 36 by 108 by 16 feet, or approximately 3,600 square feet of floor space, was devoted to the Philippines. In addition to this, a conservatory was erected to house a display of 4,000 orchids indigenous to the islands. In a small building next the greenhouse was an illuminated diorama of the city of Manila, constructed by the Lee Black Studios, of New York.

The Phillipine exhibit was one of the outstanding features of the entire exposition, and presented a striking display of the foremost commercial products, together with evidences of the high standard of cultural development in the islands.

The interior walls of the building were lined with hand-carved panels in native woods; the ceiling and the floor had especially prepared coverings of lacquered bamboo; the lighting fixtures were of shells fashioned in unique design. Among the products displayed were rice, coconuts, sugar cane, coffee, cacao, nuts, tobacco, fiber, fruits, vegetables, bamboo, hemp, sisal, furniture, sylvicultural by-products, lace and embroidery work, painting, jewelry, bags and shoes of reptile skins, hats, and native costumes on life-like wax

figures depicting the three periods in insular development: (1) Before the coming of the Spaniards; (2) during the Spanish régime; and (3) the present.

In addition there were available for distribution in large quantities publications covering all phases of activity in the islands, including scientific methods of combating parasites and diseases that attack fruits, vegetables, flowers, and trees in the islands, and information of interest to tourists.

The following personnel, appointed by the Governor General of Philippine Islands, were in attendance: Mr. Arsenio Luz, commissioner general; Dr. Leopoldo Faustino, technical director; Mr. Luis Francisco, engineer; Mr. Luis J. Reyes, representative of the bureau of forestry.

On July 18 the Philippine commission, assisted by prominent members of the Philippine colony in Paris, entertained at a banquet in honor of the United States commission, the French exposition authorities, and the representatives of all countries participating in the exposition.

All privately owned material has been returned to the owners, and the remaining contents of the building were given to Marshal Lyautey for permanent display in the Colonial Museum at Paris. The orchids were presented to the Jardins des Plantes for inclusion in the tropical garden of exotic plants. The illuminated diorama was presented to the War Department at Washington for possible display at the Century of Progress in Chicago in 1933.

Upon the occasion of the formal presentation of material to the Colonial Museum, a luncheon was given by the Philippine commission at the Restaurant Bagdad in the exposition grounds, marking the farewell ceremony of Philippine participation.

The exhibits of the Territories of Hawaii, Porto Rico, and the Virgin Islands were housed in the building directly opposite that of the Philippine Islands, which was of the same size and type.

Five thousand dollars was allotted by the United States Commission to the Territory of Hawaii and the same amount to Porto Rico, each unit raising locally an additional $2,500.

The display from Hawaii was unique and colorful, evoking the distinctive charm of that Territory. The walls were lined with murals and oil paintings of activities in the pineapple fields, of natives preparing poi and other foodstuffs, of surfboat riding, swimming, and fishing. There were native huts, leis, and hibiscus in profusion, geological samples of volcanic origin, ukuleles, tapa cloth, coconuts, samples of pineapple, both canned and candied, samples of native woods, and curios from the museum. At all times the music of the islands could be heard by the use of cleverly concealed victrolas.

On June 11, in observance of Kamehameha Day, a Hawaiian fête was arranged, with a native string quartet in costume presenting the music and dances of the Territory. In addition to prominent officials of the French Government and countries participating in the exposition, all Americans in Paris who had lived in Honolulu were invited.

Mr. Herbert F. Cullen was appointed by Gov. Lawrence M. Judd as commissioner of Hawaii, and Mr. J. Tarn McGrew, formerly of Honolulu but now residing in Paris, was requested to serve as honorary commissioner without salary. He accepted this position; and his familiarity with conditions in Hawaii, his fluent command of French, his personal charm, ability, and social experience proved invaluable.

The exhibit material has been forwarded to Honolulu for return to the owners.

The exhibit from Porto Rico featured the commercial and economic development of the island and the handicrafts of educational institutions. Adjacent to a large topographic map of San Juan and the harbor, flanked by palms and other specimens of indigenous plant life, were displayed samples of fresh grapefruit, lace, and embroidery work, cigars, cigarettes, and leaf tobacco, bay rum, and products of native woods.

The outstanding features of this exhibit were the periodic arrivals of fresh grapefruit, assuring a constant supply of this fruit which is gradually gaining in popularity in France, and the lace-making carried on by Miss Lydia Rivera, demonstrator of crafts, who wore the native costume of Porto Rico.

The personnel in attendance were Mr. William D'Egilbert, commissioner; Mrs. William D'Egilbert, assistant commissioner; Mr. José Arnaldo Meyners, representative of commerce; Miss Lydia Rivera, demonstrator of crafts.

On July 17 the Porto Rico commission entertained at a tea to which all former residents of Porto Rico who chanced to be in Paris were invited, as well as the customary official representatives.

The exhibit material has been returned to Porto Rico.

The center of the building, separating the exhibit spaces of Hawaii and Porto Rico, was allotted to the Virgin Islands. Five hundred dollars was transferred from the funds of the United States commission for assembling material in the islands, and $2,840 paid to Jenter Exhibits, Mount Vernon, N. Y., for the construction of a diorama depicting scenes typical of the Virgin Islands.

This diorama was placed in the center of the space allocated. Its four sides portrayed the bay rum industry, a street scene with a native fruit vendor, St. Thomas, and a historical scene with Bluebeard's Castle overlooking St. Thomas Harbor, the whole surmounted by a ship model of the type in use before the Virgin Islands were acquired by the United States.

On the nearest wall was hung a large canvas of a pirate crew burying treasure on the beach. This was flanked by groups of water colors painted in the Virgin Islands by Douglas Ellington, of Asheville, N. C., and loaned to the United States commission for display. Adjacent show cases contained samples of bay rum, which is the principal product of the islands, bitters, native basket work and grass-woven handbags, and samples of handicraft from the schools.

There were no representatives from the Virgin Islands in attendance and Mrs. Wm. D'Egilbert of Porto Rico acted as supervisor of the exhibit.

At the close of the exposition, the water colors belonging to Mr. Ellington were sold with his consent and the proceeds forwarded to him. The remainder of the material was forwarded to the Department of the Interior at Washington, and is being held for possible display at the Century of Progress in Chicago, 1933.

In the building corresponding to the office at Mount Vernon on the Potomac, with a total area of 27 square meters, the exhibit from Alaska was housed. For this display $1,000 was allocated from the funds of the United States commission, with an additional payment of $3,600 to the Century of Progress for the contruction of an illuminated mineral map.

To the left as one entered the main door of the Alaska Building this map showed the location of producing coal mines, copper mines, miscellaneous mineral deposits, including gold and producing silver camps. A glass case in the foreground contained geological specimens. The adjacent wall was given over to the three dioramas depicting placer gold mining, agriculture, and salmon fishing, with supplementary wax models in the foreground of a Chinook salmon, salmon steak, and salmon fillet, and labeled cans of salmon and clam products. The gold-mining diorama was flanked by a large dog sled, the dog harness, reinder hides, snowshoes, and a prospector's outfit. The agricultural diorama was similarly flanked by samples of grain and other products. In order to protect the articles and prevent congestion of crowds, a barrier of totem poles about 3 feet in height was erected, linked together with ropes so as not to obstruct the view.

On the wall opposite the main door, illuminated glass transparencies of scenic views and activities in Alaska were hung, with a similar barrier of small totem poles in the foreground.

In the center of the room was a large glass showcase containing samples of handiwork from the schools, hunting knives, objects of bead work, and carved ivory.

At the other end of the room was a glass showcase containing wax figures in fur coats especially designed by M. Lucien Lelong and M. Lanvin, noted French coutouriers, and fur-seal skins both brown and black. In front of the case was a mounted fur seal, flanked by implements employed in trapping and preparing the skin for commercial use.

At this end of the building was another door, opening toward the colonnade of Mount Vernon. Between this door and the main entrance to the Alaska Building was a glass show case containing a model of an Eskimo village with igloos, native figures, sled and dog team in miniature, loaned by the Smithsonian Institution. Adjoining this was another showcase containing a pyralin toilet set and other commercial objects made from fish scales, indicative of the by-products of the fishing industry.

Mr. H. M. Gillman, jr., of the Department of the Interior, was delegated to install this exhibit and serve as representative of Alaska. He sailed for Paris in February and returned to Washington in June.

The exhibit material has been returned to the Department of the Interior and the Smithsonian Institution, to be held for possible use at the Century of Progress.

Directly opposite the Alaska Building, adjacent to the Philippine Building, was the kitchen of the mansion, which also housed the Indian exhibit. On entering this building from the colonnade were seen the large fireplace fitted with its Dutch oven, cranes, pots, skillets, and kitchen implements typical of General Washington's period. These historic kitchen utensils, augmented by a few valuable pieces of pewter, were loaned by Mrs. Lucile McWane Watson, of Lynchburg, Va.; by the Citizen's Guild, of Fredericksburg; Mrs. Carter Grymes, of Osso; Mrs. Florence Triplett, Mrs. James Duncan, and Mrs. Selden Washington, of Alexandria; and Mrs. George K. Brown, of Punta Gorda, Fla.

A Dutch cupboard, table, and chairs were supplied through the Furniture Manufacturers' Association of Grand Rapids, Mich., and a set of Spode Tower china by W. T. Copeland & Sons, of England, through their New York agents, Rich & Fisher.

The remainder of the building was devoted to the Indian exhibit. Two illuminated dioramas were constructed by the Century of Progress. one depicting the Cliff Dwellers, the other the Indians of the plains Between the dioramas were statues of Indian braves, squaws, and papooses, loaned by the sculptor, Adrien Voisin, of Newport, R. I. These figures were attired in typical costume and regalia from the collection of Amelia Elizabeth White, of Santa Fe, N. Mex. Also displayed from the White collection were Navajo blankets, ceremonial pictures, war implements, saddles, bridles, blankets, pieces of carved ivory, turquoise, and hammered silver rings, bracelets, and necklaces, costumes of various tribes, and appurtenances of the tribal dances.

In addition to the White collection, was a model of a typical Indian village loaned by the Smithsonian Institution, and exhibits from the Buffalo Historical Society, and the Bureau of Indian Affairs, as well as a collection of paintings loaned by William Standing, of Wolf Point, Mont., and officials of the Great Northern Railroad in St. Paul, Minn.

The exhibit material has been returned to the donors.

Finally, in a building of 36 by 108 feet, were housed the displays of the Panama Canal and of various activities connected with the development of new countries, such as reclamation, road building, utilization of agricultural waste products, irrigation, the development of national parks, and sanitation.

The Panama Canal exhibit was centered around a large relief map of the canal, flanked by bronze busts of General Gorgas, loaned by Mrs. Louise Kidder Sparrow, sculptor of Washington, and of General Goethals, loaned by the Superintendent of the United States Military Academy.

In its background were a large number of photographs showing various phases in the construction and operation of the canal. The cost to the commission for this display involved an expenditure of $400 for reconditioning the relief map, and a nominal sum for coloring and framing the photographs.

The relief map and photographs were returned to the Panama Canal at Washington, and the busts to their donors. There were no representatives in attendance for this exhibit.

Next the Panama Canal exhibit was that on sanitation, prepared by Maj. G. C. Dunham, of the United States Medical Field Service School, Carlisle, Pa. Major Dunham was detailed by the War Department to serve with the commission without cost other than the necessary expenses involved.

Approximately $2,500 was spent in preparing this exhibit, relating to intestinal diseases, plague, malaria and yellow fever, tularæmia, Rocky Mountain spotted fever, and child health. On the wall hung some 50 pictures and charts. In front of them stood models of disease carriers—a jackrabbit, a rat, a ground squirrel, and mosquitoes of the species *Anopheles quadrimaculatus* and *Aedes egypti*, a model showing a method of rat-proofing ships, and various sample bottles of larvicide.

The material has been returned to Washington and presented to the United States Public Health Service for possible use at the Century of Progress at Chicago in 1933.

Beyond the sanitation exhibit was that of the National Park Service, for which an allotment of $1,000 was made. The display consisted of seven large paintings by Eugene Kingman, depicting the

scenery of the national parks. In collaboration with railway and steamship lines serving the western national parks, 100,000 copies of an illustrated brochure were printed in French and English, and distributed to schools and visitors. The total cost of printing, which was approximately $10,000, was borne by the collaborating companies.

The paintings have been returned to the National Park Service in Washington for possible use at the Century of Progress.

Opposite the national park exhibit was that of the Reclamation Service, for which was allotted $2,000. In the foreground stood a large model of a plot of desert land before cultivation, and in the background were large pictures of the Gibson and Hoover Dams, and six large colored transparencies as follows:

1. Upper Natchez Valley after irrigation.
2. Irrigating a field of oats (Colorado).
3. Irrigating an apple orchard.
4. Snow-capped Mount Rainier, a source of water supply (Washington).
5. Black Canyon Diversion Dam (Idaho).
6. The desert before irrigation (Arizona).

There were also five large colored photographs showing results of 25 years irrigation on desert land, and a frame of small colored transparencies showing various stages in the reclamation of the desert. On either side were shown canned and boxed samples of products obtained as the result of irrigation.

The entire display was presented to the director of "L'École Coloniale" in Paris.

Beside this exhibit was that of the Bureau of Public Roads, for which an allotment of $3,000 was made, under the direction of the very able and efficient head of that bureau, Thomas MacDonald.

The central feature of the exhibit was a large wall map showing the Federal highway system, the numbered system of United States highways, and the National Parks in color. On either side hung a shield, one containing a brief description of the Federal Highway system and the other describing the numbered highway system of the United States.

In the foreground were models of the six principal types of road surface in use in the United States: Brick, concrete, bituminous concrete, penetration bituminous macadam, mixed-in-place bituminous surface, crushed stone and gravel, with bromide enlargements in the background illustrating methods of construction of the six types.

A pictorial map indicating the early trails was flanked by statistical charts of highways in the United States; by bromide enlargements showing traffic and highway conditions in the four major regions, East, West, North, and South; by a map illustrating the distribution of traffic on our main transcontinental highways; and by other maps and charts displaying highway development in Alaska and our insular possessions.

A most interesting model compared the covered wagon of the prairie and highway conditions in 1849, with an automobile and truck on an improved western road in 1930.

The exhibit was presented to the L'Institut d'Agronomie Coloniale, near Paris.

In the center of the room was the exhibit illustrating the utilization of agricultural waste products, for which $2,000 was allotted. It was

prepared under the joint supervision of Dr. W. A. Neel of the Bureau of Chemistry and Soils, Department of Agriculture, and Dr. W. E. Emley, Bureau of Standards, Department of Commerce.

A model, depicting a field of growing cotton and a near-by factory, was supplemented by a showcase containing samples of all by-products derived from cotton, bagasse, citrus fruits, and sweet potatoes, with explanatory legends and statistics.

This exhibit was presented also to the L'École Coloniale in Paris.

A display of decided interest housed in this building was the Acadian rug weaving exhibit, sent to Paris by the State of Louisiana under the supervision of Mr. Andre Lafargue of New Orleans, illustrative of a craft brought originally from France and still surviving among the descendants of the French colonists in Louisiana.

A loom and spinning wheel of the eighteenth century, made by hand and used by early settlers in the Bayou Peche, was operated by Miss Helen Bell, Miss Yvonne Pavy, and Miss Viola Lallande. Dressed in Acadian costumes, they wove rugs with the same implements and using the same designs that were introduced when Louisiana was a colony of France.

At the inauguration of this exhibit, Marshal Lyautey; Governor General Olivier; M. Vatin-Perignon, secretary general of the exposition; M. Roger Homo, chief of cabient of Marshal Lyautey; and other notable officials of the exposition were present. They showed great interest and manifested their appreciation of the subtle compliment of a display proving that the influence of France still persists in that section of the United States.

An exhibit of illuminated dioramas was arranged by the Century of Progress, portraying Fort Dearborn and Chicago as it was 100 years ago, the city as it appears now, and views of the fair as it will appear in 1933.

The modern architectural display was limited to models of the Chrysler Building, the Empire State Building, the St. Moritz Hotel, of New York, and the proposed George Washington Memorial Building in Washington.

A showcase containing commemorative medals of historic interest was loaned by the director of the mint of France; material from the museum at Blerancourt by Miss Anne Morgan; a talking machine by the Western Electric Co.; and various records by the Columbia Talking Machine Co., for use when music was desired in that building.

All borrowed material has been returned to the donors.

The map division of the Library of Congress made up a set of maps and charts illustrative of Franco-American relations. At the close of the exposition they were presented to the L'École Coloniale, of Paris.

At the Cité des Informations, where each country was requested to maintain quarters for the dissemination of trade pamphlets, documents, and publicity material, the United States commission was given two booths. In the space allotted representatives were on hand at all times to render assistance to inquirers. Here, also, were housed exhibits, among them being those of Guam and Samoa.

For the preparation of an exhibit from Guam $500 was allotted from the funds of the commission and $2,720 for an illuminated diorama, which was the central feature of the display.

On the left side were the naval station and views of naval activities. The central mural showed Agana natives roofing a house, the cathedral, a landscape with a modern airport, the native means of transportation with carabao, and a fishing scene. On the right were the Government educational activities, with views of the harbor of Sumay, roads, and schools.

Supplementing the diorama were showcases containing native products of coconuts, copra, and various commercial by-products, together with samples of needlework and handicraft from the schools; and on the wall in the background were transparencies, maps, and charts with pertinent information.

For the exhibit from Samoa $500 was allotted from the funds of the commission and $2,920 for an illuminated diorama, showing on one side a mural of native life and scenes of a breadfruit tree, an oval hut, a native in ceremonial costume, Rainmaker Mountain, a double canoe, native fishing, and a church. On the other side was a mural showing governmental activities with a nurse, a girls' school, Government barracks, native police, cargo harbor with cruiser, village bathing pool, and Government airplanes.

Supplementing this were samples of tapa cloth, which was formerly used for clothing and is still used upon ceremonial occasions, lava stones, white coral, floor mats, native door matting, native art material, school handiwork, coconuts, a Government first-aid kit, maps, and charts.

All of the Guam and Samoan material has been returned to the Navy Department in Washington for possible use at the Century of Progress.

The American Library in Paris installed a display of historical books, travel books, fiction, and periodicals, maintaining their exhibit as a branch library and reading room. All American educational institutions with representatives in Paris cooperated in this project by lending documents, pamphlets, and reference books.

The Pan-American Airways loaned a large illuminated map of North, South, and Central America, showing commercial and air mail routes now in use. This map was displayed on one of the end walls as a background for a show case containing a silver model of the *Question Mark*, the airplane used by the French aviators, Costes and Bellonte, on their nonstop flight from Paris to the United States. The model was loaned by M. Pierre Cartier, prior to its presentation to the Smithsonian Institution at Washington.

The remaining wall space was utilized in displaying maps and trade charts of the insular possessions and territories, Indian pictures, and a group of water-color views of the interior of Mount Vernon, painted by a French artist.

It is felt that gratifying results were obtained, particularly when consideration is given to the fact that only six months were allowed for the erection of the buildings, the selection and preparation of exhibits, their transportation to Paris from points as far distant as 12,000 miles, and their installation in time for the opening of the exposition on May 6.

This could not have been accomplished but for the support of all departments in the Government and the friendliest interest of the territorial governors, as well as the unprecedented cooperation and generosity of many private citizens and organizations. Without their

aid it would have been impossible for the commission to prepare and maintain the exhibit displayed at the exposition.

Through the cooperation of Mr. Inman Payne, vice president of the Cosmopolitan Shipping Line, transportation of construction material and exhibits was arranged from New York to Havre at the rate of $2 per ton, and the French State Railways allowed a reduction of 50 per cent for transportation of material from Havre to Paris. This represented a saving of about $10,000 in freight alone. In addition Mr. Payne generously placed his entire organization in Paris at the disposal of the commission to facilitate speedy delivery and customs clearance of material, thus saving additional expense and eliminating delays that would seriously have hampered the work of construction and installation.

The Assistant Secretary of War, Hon. Frederick H. Payne, arranged free transportation aboard Army transports for the exhibit material of the Territory of Hawaii, of Porto Rico, and the Virgin Islands, which also saved the commission a considerable item of expense.

Two automobiles of the limousine type for the official use of the commissioner general and the commissioner were lent by the Reo Motor Co., a town car for the use of Miss Washington by the Ford Motor Co. of Paris, and a Chevrolet for general use of the commission by the Paris agency of General Motors.

Four typewriters, two with French symbols and two with English, a steel file cabinet, and adjustable desk chairs were lent by the Remington Typewriter Co.; onyx and agate desk equipment for the two offices and the exhibit buildings, by the Sheaffer Co., modern electric equipment, including water coolers, fans, heaters, a refrigerator, dishwashing machine, percolator with sugar bowl and cream pitcher in Colonial design, waffle iron, toaster, vaccum cleaner, and crumb-remover by the International General Electric Co.

The George Washington Coffee Co. kept a supply of their coffee on hand at all times for use at official functions.

The Johnson Wax Co. supplied an electric waxing and polishing machine, mops, and wax for use in the maintenance of the buildings.

Mr. Henry Ford loaned a spinning wheel and loom from his museum of early Americana.

All of this material has been returned to its owners. The commission, with the consent of the State Department, donated all of its office furniture and equipment to the American consulate and to Pershing Hall in Paris.

The commission provided 1,000 bronze medals in commemoration of the exposition, with a view of Mount Vernon on one side and the profiles of Washington and Lafayette on the other. These were distributed as souvenirs to officials of all participating countries and to all active workers on the French staff.

The exposition as a whole, from the opening date May 6, 1931, until its close on November 15, 1931, was attended by 33,000,000 people.

The French Government spent approximately $20,000,000, in addition to the sums expended by her colonies. The only permanent building erected was the Colonial Museum, which will serve as a memorial to the development and importance of the French overseas possessions and will house a permanent exhibition of colonial history, art, and industry.

The most impressive buildings of the exposition were the Cite des Informations, which occupied an area of 16,000 square meters, and the Metropolitan Building and Annex, with an area of 48,000 square meters. Both of these buildings were constructed in modernistic style, with courts, gardens, and terraces.

Other edifices erected by the French Government were the army, navy, tobacco monopoly, porcelain industry, iron and steel industry, agricultural implements, and fine arts buildings.

The French colonies participating were Morocco, with an appropriation of $280,000; Algeria, with $240,000; Tunisia, with $240,000; Equatorial Africa, with $120,000; African territories under mandate, with $130,000; Guinea; West Africa, with $520,000; Somaliland; Madagascar, with $400,000; Reunion; near eastern States under mandate; French India, with $40,000; Indo-China, with $1,120,000; New Caledonia; Oceania; Guadeloupe; Martinique, with $50,000; St. Pierre and Miquelon.

The exhibit of Indo-China consisted of a replica of the famous temple of Angkor-Vat. This building, with its strange architecture, exotic sculpture, and great variety of curios, was the most spectacular and most popular of the entire exposition.

The foreign countries participating, in addition to the United States, were Belgium, Denmark, Holland, Italy, Portugal, Great Britain, Canada, Union of South Africa, Greece, Argentina, and Haiti. Only the first five of this list erected buildings, the remainder exhibiting in the space assigned at the Cité des Informations.

Of these countries, the exhibit of Holland took preeminence, with a building of unusual design representing a Javanese temple, flanked by native ceremonial pagodas, and exhibits of outstanding interest and beauty.

A week after the formal inauguration of their display, which was attended by the Queen of Holland and her retinue, the building and its contents were totally destroyed by fire. Fifty-one days later a new building duplicating the former was formally opened to the public. With the exception of museum pieces which could not be replaced, all of the exhibits were duplicated.

The Italian building, too, attracted a great deal of interest with its Renaissance façade, columns of Carrara marble, statuary, and fountains, and in the rear the replica of the Septimius Severus Basilica recently discovered in Libya.

The illumination of the exposition grounds was spectacular. Around Lake Daumesnil, and constructed upon tiny islands at either end, were modernistic towers which were in reality fountains of ever-changing hue. Upon special occasions the two fountains at either end of the lake, known as the "Grand Signal" and the "Theater of Water," were turned on to form the background for water fêtes, at which the ballet and specialty dancers performed on pontoons floating about the lake.

The main entrance to the exposition grounds, or the "Gate of Honor," was particularly impressive; and when illuminated the fountains and gardens presented a striking effect. Each gate and avenue was different in color or design, tinted lights played upon the buildings, the trees and flowers were outlined in decorative patterns, and the bridges were arched with colored globes, so that at night, even though most of the buildings were closed, the exposition attracted large crowds.

For the six months' period of the exposition, fêtes and theatrical performances were held at the theater of the Cité des Informations, in the Colonial Museum, or in one of the colonial theaters, presenting the native dances and tribal ceremonies of the overseas countries, interspersed with stars of the grand opera, the opera comique, and other famous playhouses of Paris.

The commissioner general, the commissioner, and the entire staff considered it an essential part of their functions to create and to maintain an atmosphere of good will toward the French Government, as well as toward representatives of other participating countries and all visitors to the exposition. In order to emphasize the friendly interest of the United States in the various peoples of the world, every function arranged by commissions from other countries or colonies was attended by the commissioner general, the commissioner, or the secretary of the commission, or by all of them.

Several functions were given by the American commission of which the first was the customary one in honor of the French exposition officials and representatives of other participating countries on the occasion of the formal opening of the United States section. This took place on May 26. An international radio broadcast was arranged and speeches were made from the banquet hall of Mount Vernon by Commissioner General Slemp; by Marshal Lyautey, commissioner general of France; by M. Paul Reynaud, minister of colonies of France, and by General Pershing.

On the evening of June 9 a formal banquet was held at the Inter-Allied Club in Paris in honor of the French exposition officials and the representatives of participating countries.

On the Fourth of July a reception was held at Mount Vernon, followed by a concert which was broadcast to the United States, the featured artists being Mary Lewis, Sidney Raynor, the Morgan trio, and Victor Prahl.

From July 26 to August 2, designated as "United States Week," during which General Pershing acted as personal representative of the President, there was a daily program of concerts by the Republican Guard Band of France. The band played for its opening number the March of the Legionnaires, composed and dedicated to the exposition by the late John Philip Sousa. Other events of the week were a soiree in the Colonial Museum, a parade of the color guards of the Veterans of Foreign Wars, which was reviewed by Marshal Lyautey, Ambassador Edge, General Pershing, Commissioner Burke, and others, and a final banquet in the mansion. Descendants of Admiral de Grasse, General de Rochambeau, and General de Lafayette were present, with Miss Anne Madison Washington, great-grandniece of General Washington, Ambassador and Mrs. Edge, the United States Commissioner and Mrs. Burke, and Brig. Gen. Wm. E. Horton. An international broadcast was arranged for this occasion, with musical selections by Walter Rummel and the Morgan trio, and short addresses by the three French guests of honor, Miss Washington, and Commissioner Burke. Leland Stowe, of the Paris edition of the New York Herald, acted as radio announcer.

This event was unusual, in that a kinswoman of George Washington was present, together with relatives of the three Frenchmen so closely associated with him during the war of independence.

During the visit of the American mayors, a reception was held at Mount Vernon and an international broadcast arranged, each mayor being allotted two minutes to speak from the banquet hall.

During the month of July Miss Washington, official hostess, presided at a tea in honor of Madame Lyautey and Mrs. Walter Edge, to which were invited leading officials of the exposition and of the American colony in Paris.

The final function was a farewell banquet on November 9, given by all the participating countries to Marshal Lyautey, the French commissioner general, and to all the officials of the exposition. On this occasion the United States commissioner general, on behalf of the participating countries, presented to Marshal Lyautey a handsome silver globe, embossed in gold, on a crystal base, inscribed with the names of the commissioners general of each country.

The intangible benefits of the exposition can not be summed up; but it is believed that the United States gave opportunity to its Territories and insular possessions to present themselves in a favorable light before the world, and every effort was made to show friendly interest and cooperation with the French Government, the French people, and all participating countries.

It is difficult to specify the tangible benefits derived from participation in this exposition. Time alone can prove its value from a commercial and economic standpoint. Note should be made, however, of certain exhibits or articles of equipment for which there might be a wider demand in foreign markets.

The rocking chairs loaned the commission by the Heywood-Wakefield Co. of Boston, for use on the porch at Mount Vernon, aroused constant comment and inquiry. At the close of the exposition they were disposed of by request of that company, and could have been sold without difficulty had there been many times the number.

In the two offices of the commission and in one of the exhibit buildings were electric water coolers, loaned by the International General Electric Co., with paper cups in a sanitary container, such as may be found in any public building in the United States. These were in constant use and there were many inquiries and offers of purchase, particularly for use in warm countries throughout the world.

The tapa cloth and artificial leis from Samoa and Hawaii, the baskets and lace work from the Virgin Islands and Porto Rico, the shell light fixtures and flower containers from the Philippine Islands—small quantities of these were disposed of, and large quantities could easily have been sold.

The commission of course derived no profit from such business as was done in the section, and no effort was made to further the sale of any article. All sales were made at the request of the commercial organizations who furnished the material for display, a full accounting being rendered at once to the concerns in question.

Mention of this is made merely to call attention to the fact that many articles indigenous to our Territories or insular possessions, which were loaned for their artistic or educational interest, have a definite commercial value when seen for the first time at an international exposition.

A well-chosen and well-arranged display of unfamiliar life and customs, of objects ingenious or artistic in design, and of striking scenery, attracts the spectator and stimulates his desire to travel. It is felt that the exhibits from Alaska, Hawaii, Samoa, Guam, the Philippines, the Virgin Islands, and Porto Rico were such as to arouse interest, and that, thanks to their participation in this exposition, they may benefit by more frequent visits from tourists.

This belief is strengthened by reports from the railway and steamship companies which cooperated in the preparation and publication of the national park pamphlet, to the effect that they feel fully repaid for their contribution. The pamphlet has enjoyed remarkable popularity, and wide interest has been manifested in the parks, whose scenic wonders have been rendered more accessible by the low rates offered.

There was a very strong sentiment that Mount Vernon should be kept permanently in France. Under the contract the buildings reverted to Sears, Roebuck & Co., on condition that they be taken down and the grounds be restored to their former condition. The regulations of the exposition, however, stipulated that this work should not be done until after the 15th of December. In the meantime the commission assisted in concluding negotiations with Dr. Alexander Bruno for the sale of the house to the French-Saranac Society. It was removed to the French Alps, for use as a library and reading room commemorating Washington and Lafayette.

There is attached a list of the personnel of the commission.

The financial statement is submitted as a separate report.

C. Bascom Slemp,
Commissioner General.
Charles H. Burke,
Commissioner.

April 30, 1932.

Personnel Appointed in Connection With The United States Commission to the International Colonial and Overseas Exposition at Paris

I. PERMANENT STAFF

C. Bascom Slemp, commissioner general.
Charles H. Burke, commissioner.
Loyall F. Sewall, secretary.
Miss Anne Madison Washington, official hostess.
Miss Edith McD. Levy, assistant secretary, charged with administrative details.
Miss Mary Moss Wellborn, assistant secretary, charged with publicity and radio programs.
Miss Catherine McIntire, personal secretary to the commissioner general.
Miss Nancy Pearson, liaison officer for contacts with French officials.
Miss Clara Brent Bowen, interpreter and translator.
Mr. Francois Monod, French adviser and special assistant.
Mr. W. B. Yeager, special assistant to the commissioner general.

II. TEMPORARY ASSISTANTS

Mrs. Lulie Swanson.
Mrs. J. Charles Linthicum.
Mrs. Louise Rudy.
Brig. Gen. William E. Horton.
Wynant Johnston.
Thomas Claffey.
Andre Devot.
Miss Tucksie Amis.
Miss Rahel Davies.
Miss Catherine Harrison.
Miss Margaret Cramton.
Miss Dorothy Nicholson.
Miss Sidney Sullivan.
Miss Susan Frazier.
Miss Evelyn Gordon.
Mrs. Robert Ash.

III. ASSISTANTS SERVING WITHOUT COMPENSATION

Richard Southgate, assistant secretary, assistant chief, division of international conferences, Department of State.
Howard Fyfe, Government dispatch agent, New York City.
Jack Cocke, special disbursing officer, American embassy, Paris.
Mrs. Guy D. Goff, assistant hostess.
Mrs. Gertude Klemm, assistant hostess.
William B. Brown, special assistant to the commissioner general.

The general superintendent of the grounds, Mr. William Kennedy, was paid jointly by the commission and by Sears, Roebuck & Co.

The unselfishness of those working for the commission, the enthusiasm with which they worked for the success of American participation, the willingness to accept per diem as a basis of compensation, attracted favorable attention everywhere.

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