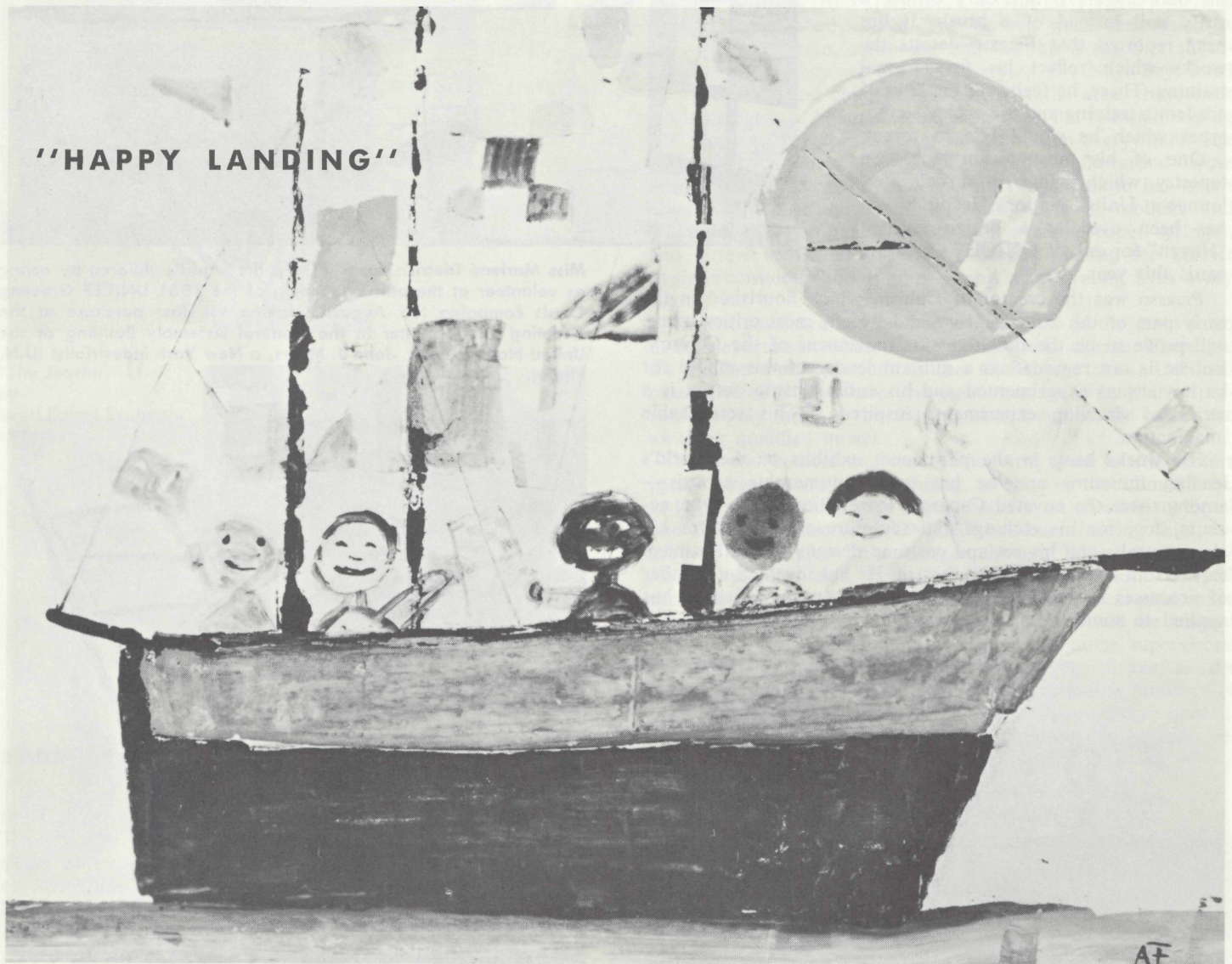


UNICEF

BULLETIN OF THE UNITED NATIONS CHILDREN'S FUND



GREETINGS THAT HELP THE WORLD'S CHILDREN

When UNICEF's greeting cards were introduced eleven years ago, few realized the potential these cards represented as a means to educate the world to the pressing needs of its less fortunate children, and as a source of badly needed funds to meet those needs.

From a modest 130,000 cards sold in 1950, UNICEF greeting cards sold in 1960 more than 17 million in 114 countries, netting more than \$1,000,000 in profits — enough to equip a major dairy plant with a capacity to produce enough safe milk (250,000 litres a day) to feed about half a million children. The growth in the sales of these greeting cards has been steady — at times phenomenal (see table inside). For

this year, the sales target of 20 million cards may turn out to be a conservative estimate.

Into the traditional concept of greeting cards, UNICEF introduced a new attraction. The designs used for UNICEF cards are contributed by world-famous artists concerned with the well-being of children. The roster of these artists reads today like an impressive *Who's Who in the World of Contemporary Art*. Led by such giants of contemporary art as Picasso, Matisse, Dufy, Miro, and Chagall, the roster boasts a cross-section of art — West, East, New World, and Old World, including such indigenous forms as Japanese wood-block prints and Eskimo sealskin prints (see inside).

PABLO PICASSO

Perhaps the key to the greatness of Pablo Picasso lies not only in his talent but also in the fact that his art is completely spontaneous and reflects his deep, inner feelings. He always has painted (and still does) at any time of day or night regardless of where he may find himself. Expression is immediate and he will whittle a figure out of the nearest stick of wood, paint with his bare fingers if necessary or use a rusty nail instead of a brush. It has been reported that Picasso detests the works which reflect his first formal training. These, he feels, are the fruit of academic training and are empty stereotypes which he would like to forget.

One of his most recent works, a tapestry which hangs in a delegates' lounge at United Nations Headquarters, has been used as a design entitled "Haven" for one of UNICEF's greeting cards this year.

Picasso was the creator of Cubism which flourished in the early part of the 20th Century and which, most critics agree, will prove to be the dominant art movement of the Century. But he is not regarded as a militant leader of this school for he has always experimented and his entire artistic output is a series of dazzling experiments inspired by his remarkable imagination.

His works hang in the permanent exhibits of the world's leading museums and he has won innumerable awards—among them the coveted Carnegie Prize. Picasso has won acclaim, too, for his etchings and sculpture as well as for his giant murals; and his set and costume designs for ballets have earned him distinction in the theatre. He has invented a number of processes in the field of lithographic printing which he has applied to some of his own work.



Miss Marlene Dietrich came to help the world's children by acting as volunteer at the official opening of the 1961 UNICEF Greeting Cards campaign (15 August). Making the first purchase at the Greeting Card counter in the General Assembly Building at the United Nations is Mr. John J. Myers, a New York industrialist (U.N. Photo).



Picasso's . . . "Haven"

[Cover Picture: Children enjoy a gay boat ride in "Happy Landing" one of a five-card series being offered as UNICEF Greeting Cards this year. Designed and contributed by famed illustrator, Andre Francois, the series is called "A Child's World".]

TRAINING FOR BETTER HEALTH IN TURKEY

About one out of every five Turkish babies born fail to see their first birthday. In some of the towns of Anatolia infant mortality rate is lower, but in the villages and rural areas it is alarmingly high.

A world-wide maternal and child health movement has been started to prevent these unnecessary deaths. Throughout the Turkish countryside this movement has in recent years achieved encouraging expansion. One representative example is the center serving the Gaziantep area.

Some 20 miles from Gaziantep in southeast Turkey there is a little whitewashed village. The women wash their linen at the village fountain, scrubbing and beating it together rhythmically. When they see the jeep carrying Dr. Nagi Bey, head of the mother and child health center of the area, they cheer it with great joy. A woman comes up from the fountain wiping her hands on her apron, as do washerwomen everywhere. She is the district nurse. She inhabits a little whitewashed house and lives the life of the villagers, but two rooms in her house are set aside for the examination and care of mothers and children. Her equipment consists of a stethoscope, syringes, and a few medicines. Yet she is slowly making the district hygiene-conscious and is thus saving many young lives every year.

Urgent cases are admitted to the hospital of the main town in the department, where Dr. Nagi Bey is in charge. There are six similar rural districts in the Gaziantep area. Unfortunately, here, as elsewhere, the great shortage is in trained personnel. Only three of the districts have a center; the others are awaiting qualified nurses.

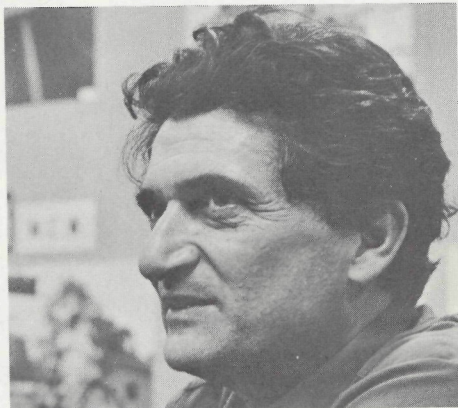
The rural centers and the mother and child health centers in the larger towns are beginning, in spite of their limitations, to lay a solid country-wide foundation for an effective maternal and child health service. UNICEF has been helping this program for ten years with training equipment, drugs, diet supplements, teaching aids, midwifery kits and vehicles. In 1957 the government embarked on a 20-year development plan under which 10,000 rural auxiliary nurse-midwives will be trained to work in rural villages under professional nurse supervisors.

This country-wide foundation will become firmer as the training programs progress and turn out increasing numbers of personnel equipped to provide the knowledge and care needed. Thus the high mortality rate among children can be reduced.

Under mother's fond gaze, a midwife checks the progress of an infant in the village of Kinik, Turkey (UNICEF Photo).



"The Journey"
by
Bedri Rahmi Eyuboglu
of Turkey



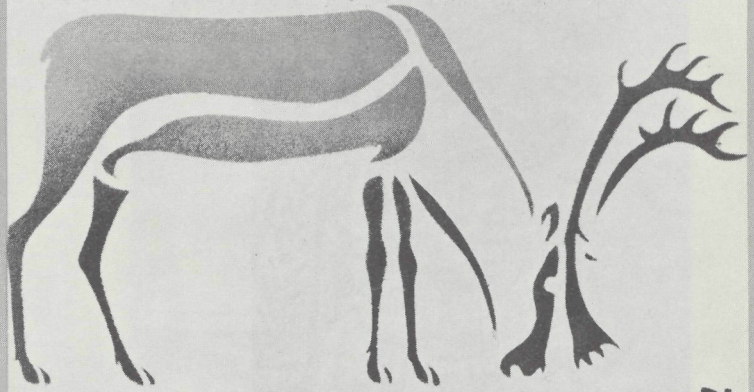
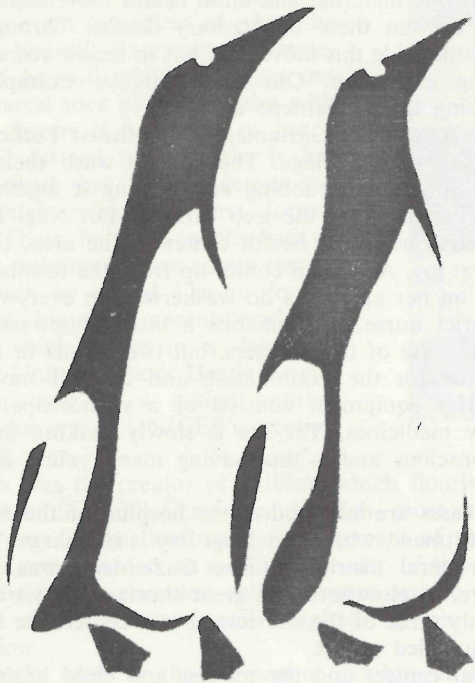
BEDRI RAHMI EYUBOGLU

The artist, Bedri Rahmi Eyuboglu, has grown up with the Turkish Republic and his art is a product of modern Turkey. Born in Trebizonde in 1913, he showed exceptional aptitude for the arts and letters even during his earliest school years. At the age of 15, he entered the Institute of Fine Arts of Istanbul to study with Nazmi Ziya and Calli Ibrahim, two masters of classical Turkish painting. Later he studied in Paris and while there he was much influenced by the work of Raoul Dufy.

The colourful design Eyuboglu generously contributed to UNICEF, is representative of contemporary Turkish folk art at its best — an art form for which he has gained fame. Titled "The Journey" it shows a woman, wearing a veil with two children on horseback.

Bedri Rahmi Eyuboglu was awarded a medal of honour at the Sao Paolo Biennial in 1957 and his paintings have been exhibited in major museums in Europe and the Middle East as well as in leading galleries in the United States.

Eyuboglu has said "In all ages, men of different climes and creeds have best come to understand each other through works of art. In the ordeal of our times, art has assumed a new importance in bringing men of different creeds together in a world split by the atom."



"Caribou" by Pootagook

"Sea Pigeons" by Ikaluk



Mungituk

ARCTIC LIFE

At the northern tip of the Western Hemisphere, in the frozen inlets and howling winds of the Arctic Circle lies Cape Dorset. There is only a small cluster of frame houses, snow huts and igloos to form the little village on this barren southern coast of Baffin Island. It is the trading station for some 350 Eskimos who live along the island's frozen coast, and it is one of the oldest settlements in North America — Eskimos were living there nearly 3,000 years ago.

It was here, in Cape Dorset, that five Eskimo artists — Ikaluk, Kananginak, Mungituk, Niviaksiak and Pootagook — designed the greeting cards titled "ARCTIC LIFE" which are being offered this year by UNICEF. Although it is dwarfed by the smallest of cities, Cape Dorset is a giant in the world of art. Here some of the finest Eskimo stone and ivory carvings are produced, each one carefully carved and no two exactly alike. The newly developed Eskimo graphic art form originated here and is produced in no other part of the world. For the UNICEF designs, the artists first cut them into seal-skin stencils and then prints were made for reproduction purposes.

Untouched by modern commerce, industry or defense installations, the Cape Dorset Eskimos have a

fierce pride in themselves and keep their art uncontaminated by more sophisticated civilizations. For the Eskimos, barren snowfields teem with spirits and their art is alive with the mythological as well as the real. In his art, the Eskimo can capture the look of the injured bear, the tension of the hunter standing over a seal hole, or the rhythm in a flight of birds.

The five UNICEF designs are scenes familiar to their Eskimo artists; children and dogs playing before an igloo; a caribou; arctic gulls in flight; an Eskimo with a dog team and sled; and, sea pigeons (known as penguins in the Antarctic). All of the designs are produced in their favorite colors, charcoal greys, black and blue with touches of red on clear white.

It is interesting to know that only two ink colours can be made locally in Dorset — black and red. Red is made with iron rust which is mixed with water and seal oil. The residue from seal oil lamps is mixed with oil to produce black ink. All other colors are commercial inks.

Through the good offices of the Department of Northern Affairs and National Resources in Ottawa, the five designs were contributed to UNICEF by their Eskimo artists.



"Arctic Gulls" by Kananginak



"December Igloo" by Mungituk



Niviaksiak

"Dog Team" by Niviaksiak



Kananginak



ANDRE FRANCOIS

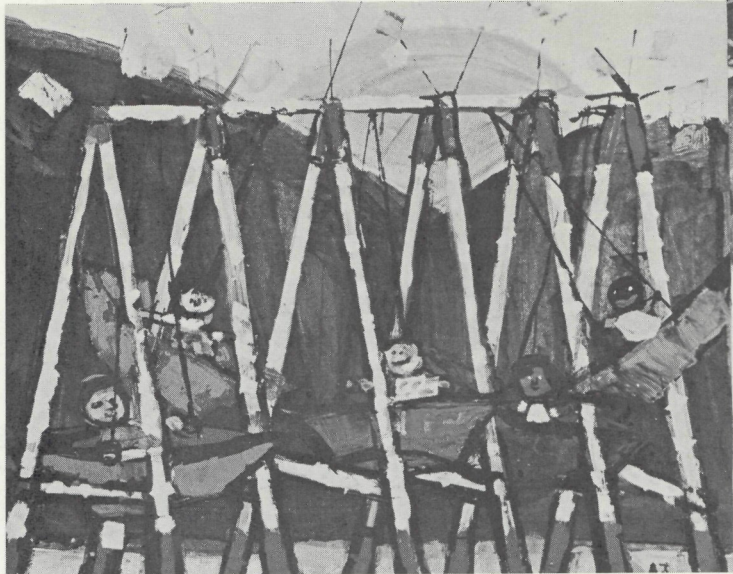
The fanciful imagination and sense of humour of Andre Francois are well illustrated in the five designs he conceived and contributed to UNICEF for use as greeting cards this year. Titled "A Child's World", they show children on a boat trip; at a party; on swings; at a circus; and riding on the back of a violin-playing whale.

"A Child's World" is presented in this series as seen through the imaginative eyes of children. In fact, Francois has said "I have tried to feel like a child and interpret the carefree experiences of the world's happy children, for, through UNICEF's work, children everywhere have a greater opportunity for a happy life". (Happy Landing, the fifth design in this series appears on the cover.)

Through his art, Andre Francois wages perpetual battle against conformity and routine. The French writer Claude Roy, has said once that "Andre Francois has one point in common with Emmanuel Kant and Napoleon Bonaparte in that the essence of the art of these three prominent characters resides primarily in 'surprise'. Battles and facetiousness can be carried out in the same manner by striking the opponent in the place and at the time when he least expects it." Francois has won acclaim for art which is both ferocious and witty.

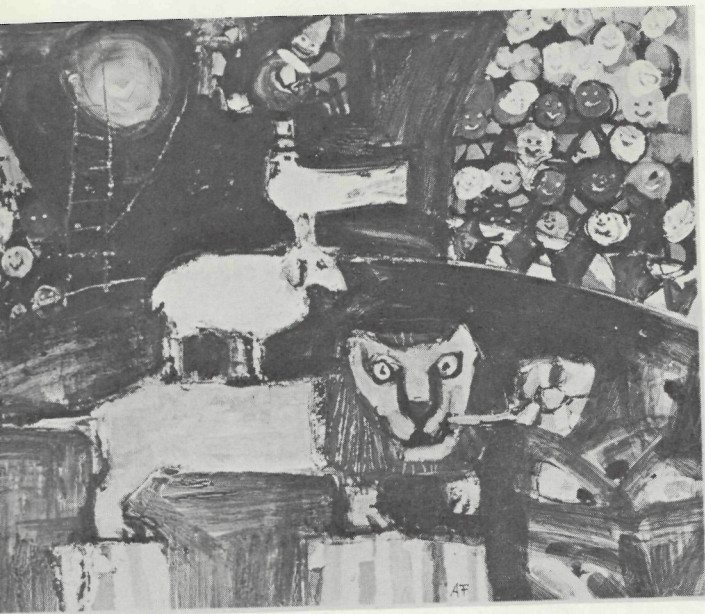
Born in Rumania 46 years ago, Andre Francois has lived all of his adult life in France. He studied painting at Ecole des Beaux Arts and then worked in the Cassandre Studio. Recognition first came to him through his cartoons which appeared in newspapers in England and as covers of the magazine Punch. He has not been limited to cartoon work, however, as he has designed advertising for some of the most important commercial firms in England, France, Italy and the United States. His illustrations of a Christmas fable for Holiday magazine several years ago won him a gold medal from the Art Directors' Club of New York. He also has designed stage settings for ballets and his book "The Crocodile" was acclaimed the best children's book of 1956 by American critics.

"Swings", one of Francois' five designs.

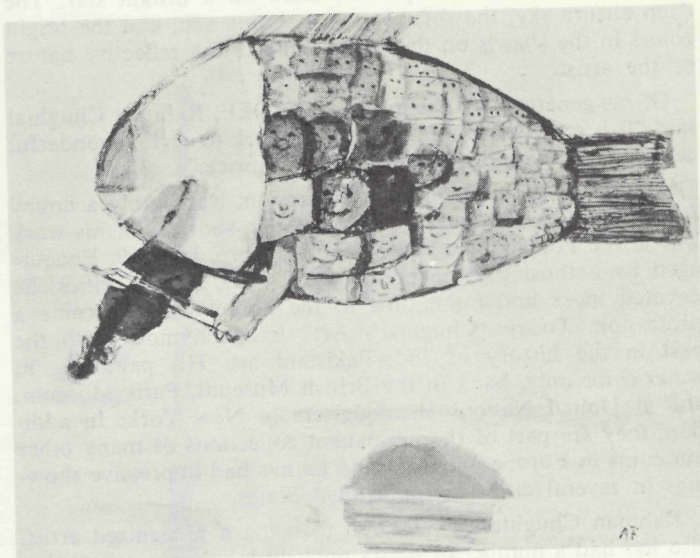


"The Party"

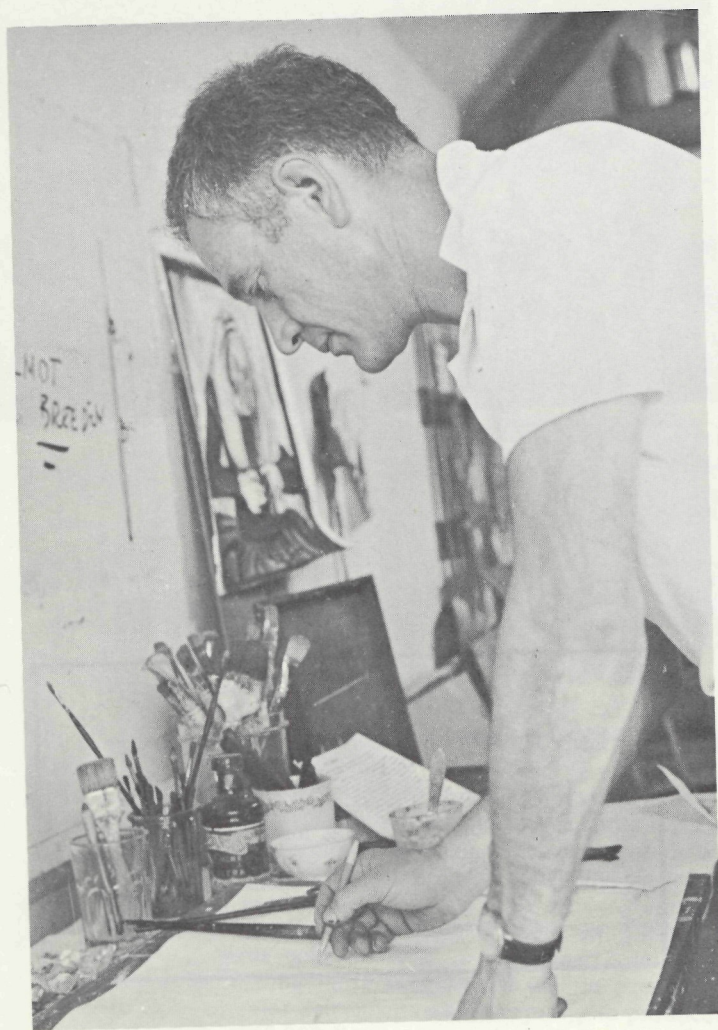




In "Circus", one of Andre Francois' designs, the antics of animals and the rapt faces of children are portrayed.



"Fantasy"



Andre Francois of France contributed the five designs entitled "A Child's World"

GROWTH OF UNICEF GREETING CARDS 1950-1960

The following table shows the remarkable growth in the sale of UNICEF Greeting Cards during the last eleven years.

Year	Number of Countries	Number of Cards	Net Profit (Dollars)
1950	11	130,000	4,200
1951	16	460,300	16,274
1952	18	1,564,180	76,335
1953	25	2,195,290	99,703
1954	52	3,130,000	153,638
1955	60	4,707,926	226,913
1956	65	6,322,000	259,346
1957	64	7,597,000	336,965
1958	64	10,898,000	660,812
1959	85	14,165,000	769,891
1960	114	17,408,250	1,019,097
		68,577,946	3,623,174

ANDRE FRANCOIS

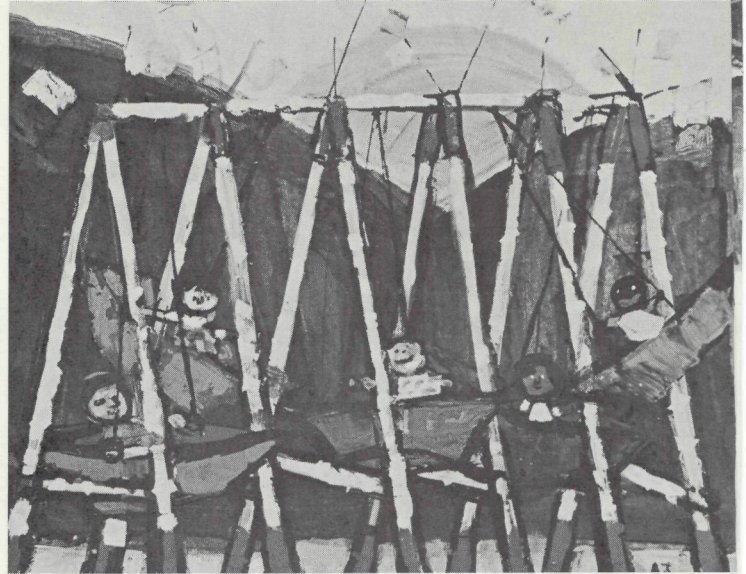
The fanciful imagination and sense of humour of Andre Francois are well illustrated in the five designs he conceived and contributed to UNICEF for use as greeting cards this year. Titled "A Child's World", they show children on a boat trip; at a party; on swings; at a circus; and riding on the back of a violin-playing whale.

"A Child's World" is presented in this series as seen through the imaginative eyes of children. In fact, Francois has said "I have tried to feel like a child and interpret the carefree experiences of the world's happy children, for, through UNICEF's work, children everywhere have a greater opportunity for a happy life". (Happy Landing, the fifth design in this series appears on the cover.)

Through his art, Andre Francois wages perpetual battle against conformity and routine. The French writer Claude Roy, has said once that "Andre Francois has one point in common with Emmanuel Kant and Napoleon Bonaparte in that the essence of the art of these three prominent characters resides primarily in 'surprise'. Battles and facetiousness can be carried out in the same manner by striking the opponent in the place and at the time when he least expects it." Francois has won acclaim for art which is both ferocious and witty.

Born in Rumania 46 years ago, Andre Francois has lived all of his adult life in France. He studied painting at Ecole des Beaux Arts and then worked in the Cassandre Studio. Recognition first came to him through his cartoons which appeared in newspapers in England and as covers of the magazine Punch. He has not been limited to cartoon work, however, as he has designed advertising for some of the most important commercial firms in England, France, Italy and the United States. His illustrations of a Christmas fable for Holiday magazine several years ago won him a gold medal from the Art Directors' Club of New York. He also has designed stage settings for ballets and his book "The Crocodile" was acclaimed the best children's book of 1956 by American critics.

"Swings", one of Francois' five designs.



"The Party"



M. A. RAHMAN CHUGHTAI

Descendant of a long line of courtiers and architects of the Punjab, one of whom designed the Taj Mahal, M. A. Rahman Chughtai is known today as the leading artist of Pakistan. Recently, his Government bestowed on him the title of Hilal-i-Imtiaz (the Order of the Crescent of Merit) in acknowledgment of his service to his country in art and culture.

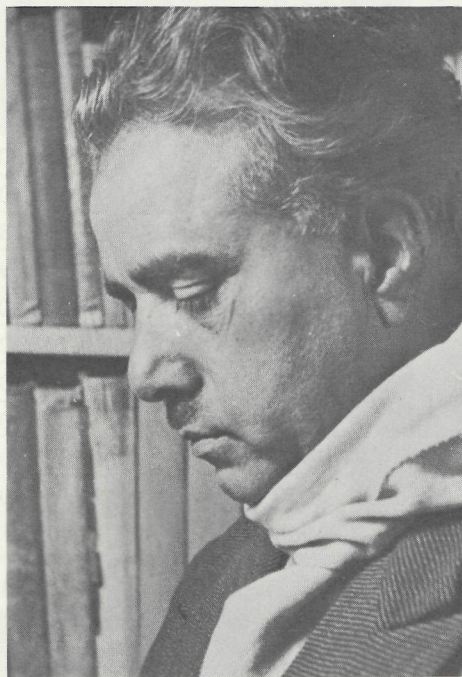
The beautiful design he contributed to UNICEF for use as a greeting card this year, is a reflection of the great sensitivity of the artist. The UNICEF card "The Star" shows a gaily bedecked camel whose eyes are fixed on a distant star. The deep azure sky, the soft rays of a setting sun, and the bright colors in the shawls on the camel indicate the reflective nature of the artist.

Of his generous contribution to UNICEF, Rahman Chughtai said "It is more gratifying to give this work to such a wonderful cause than it would be to sell it at any price."

At first, art as a medium of expression, was purely a hobby for Rahman Chughtai and the first public showing of his work was at the Punjab Fine Art Society, Lahore, in 1919. Encouraged by enthusiastic reception of his work by art critics, he devoted more and more time to the hobby which became a profession. Today "Chughtai's Art" is synonymous with the best in the history of Indo-Pakistani art. His paintings, in water-color only, hang in the British Museum, Paris Museum, and at United Nations Headquarters in New York. In addition, they are part of the permanent collections of many other museums in Europe and Asia and he has had impressive showings in several cities in the United States.

Rahman Chughtai, in addition to being a recognized artist, also has had a number of books published — books on art that he has written as well as books that he has illustrated, including the work of Omar Khayyam. As an indication that his interests are not confined to his own work alone, he has spent many years in assembling a fine collection of Muslim Calligraphy of the 14th to 19th Centuries; some 250 original engravings and etchings of great European artists of the 14th and 16th Centuries — including the works of Rembrandt and Rubens among other well-known masters of that era; and an extensive collection of very rare and valuable Japanese woodcuts.

In "The Star",
a gaily bedecked camel gazes at a distant star;
designed and contributed by Rahman Chughtai.



Rahman Chughtai,
one of Pakistan's
leading artists.

INTERNATIONAL EDITION, Vol. 9, No. 3 — 1961

All articles may be reproduced, in whole or in part. Photographs and mats are available upon request from UNICEF Public Information Division, United Nations, N. Y.



CF Item Barcode Sign

Page 1
Date 7/17/2009
Time 2:56:11 PM

Login Name Upasana Young



CF-RAI-USAA-DPP-RAM-2009-00127

Expanded Number **CF-RAI-USAA-DPP-RAM-2009-00127**

External ID

Title

Greetings that help the world's children. UNICEF Bulletin October 1961

Date Created / From Date

Date Registered

Date Closed / To Date

7/17/2009 at 2:55 PM

7/17/2009 at 2:55 PM

Primary Contact

Home Location **CF/RAF/ZW/K0872-1997-539292199 (In Container)**

FI2: Status Certain?

Itm Fd01: In, Out, Internal Rec or Rec Copy

Contained Records

Owner Location **History Related Records =60909132**

Current Location/Assignee **Upasana Young since 7/17/2009 at 2:55 PM**

Record Type **A01 DPP-RAM ITEM**

FI3: Record Copy?

Container **CF/RA/BX/EB/H5/1997/T005: Subject - E External Relations I Information and Public**

Date Published

Fd3: Doc Type - Format

Da1:Date First Published

Priority

Document Details **Record has no document attached.**

Creator **Upasana Young**

Print Name of Person Submit Image

Signature of Person Submit

Number of images
without cover