



THE WORLD BUILDING

The symbolic artwork of the Centre William Rappard,
headquarters of the World Trade Organization



THE WTO BUILDING

The symbolic artwork of the Centre William Rappard,
headquarters of the World Trade Organization

Contents

| | |
|-------------------------------------|----|
| From the Director-General | 3 |
| History | 4 |
| Works of art | 10 |
| Maurice Denis mural | 12 |
| Seán Keating mural | 14 |
| Jorge Colaço tiled panels | 16 |
| Luc Jaggi statues | 18 |
| Delft panel by Albert Hahn Jr. | 20 |
| Gustave-Louis Jaulmes murals | 22 |
| Dean Cornwell murals | 24 |
| Eduardo Chicharro y Agüera painting | 26 |
| Gilbert Bayes fountain | 28 |
| Centre William Rappard | 30 |
| Room X | 32 |
| WTO library | 34 |
| Architecture and decoration | 36 |
| The William Rappard Park | 40 |
| Au Revoir | 44 |

Rediscovery of hidden treasures

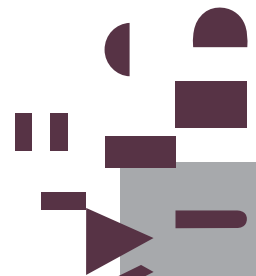
Welcome to the Centre William Rappard, the home of the World Trade Organization. Testimony to over 80 years of international cooperation, the Centre William Rappard (CWR) was conceived as part of the effort, after World War I, to create the League of Nations. This organization and related institutions would encourage multilateral exchanges and favour the peaceful resolution of international conflicts. This building was the first erected in Geneva specifically to house an international organization. The many works of art and decorative items donated by countries and institutions over the years underline the collaborative effort its construction represented to the world, at a time when international cooperation was still an aspiration rather than a reality. At various points in its history, the building has been home to the International Labour Office, the United Nations High Commissioner for Refugees, the library of the Graduate Institute of International Studies and the Secretariat of the General Agreement on Tariffs and Trade (GATT), predecessor of the WTO. Since 1995, it has been the headquarters of the WTO.

I invite you to visit the Centre William Rappard and admire its various artworks, which testify to the long-standing cooperation among WTO Members to contribute to a better world.

Pascal Lamy
Director-General



Detail of door handle at the Salle des Pas-Perdus



History

HISTORY

Building hope

It was an optimistic time. World War I had ended. Hopes were rising for a new era of international cooperation, and new international institutions were being built.

In 1923, work began on what was to become the Centre William Rappard. The building that would first house the International Labour Office (ILO) and later the World Trade Organization (WTO), fully reflected that optimism.

Its location could hardly be more appropriate. The building is in a lakeside park in neutral Geneva; across the tranquil waters and beyond the foothills are the immaculate snowcaps of Mont-Blanc

and the Alps. With one of the most beautiful views in the city, the site embodied peace and stability.

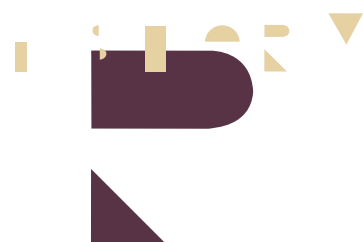
Three years later, the building was completed and became the headquarters of the ILO, the only organization created at the same time as the League of Nations, which would itself later become the United Nations.

At its birth and over the next decades, the ILO received gifts from its member governments and labour unions: artworks of many kinds, taking up themes of peace, social justice, human progress and the glorification of labour. The commissioned artists were in their prime, artistically and by reputation.

Design and construction

The original site of the Centre William Rappard was part of an estate formed from the property of two families. It already contained two mansions. The Villa Bloch was demolished in 1957 to make way for the south wing expansion of the Centre William Rappard. The Villa Rappard and land, situated to the north of the original site, were acquired by the ILO in 1963.

The Swiss Confederation bought the estate in 1921 and donated it to the League of Nations in 1923. Later that year, Swiss architect Georges Épitaux (1873-1957) was commissioned to build the new ILO headquarters. His winning design

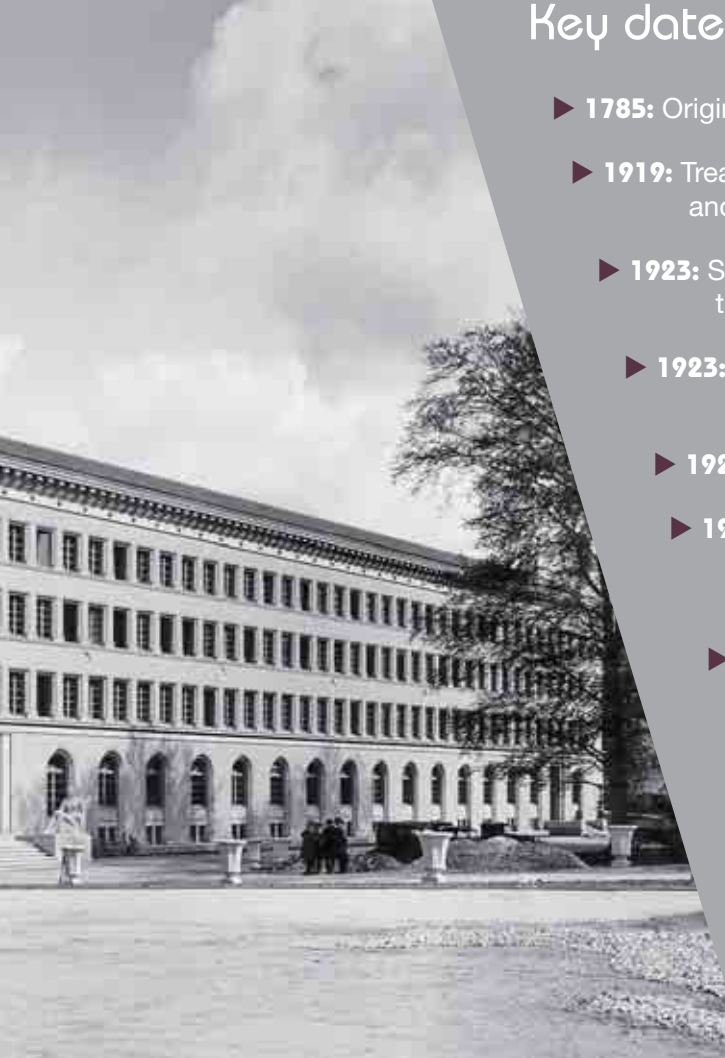


was based on a classical Florentine villa, with an interior courtyard, grand entrance and a sweeping staircase leading up from the main entrance hall. Construction began the same year; inauguration followed three years later.

The building soon proved to be too small. Within 10 years, wings were added to the north and south. By 1957 two further wings completed the south quadrangle, and a third floor was added on the north wing.



The CWR building just after completion in 1926 (ILO Archive)



Key dates

- ▶ **1785:** Original Villa Rappard built (now a school)
- ▶ **1919:** Treaty of Versailles signed. League of Nations and International Labour Organization created
- ▶ **1923:** Swiss Confederation transfers estate to League of Nations
- ▶ **1923:** Swiss architect Georges Épitaux commissioned to design new ILO headquarters
- ▶ **1926:** Inauguration of the ILO building
- ▶ **1947:** General Agreement on Tariffs and Trade (GATT) created alongside Bretton Woods Agreements, housed in nearby Villa Bocage
- ▶ **1975:** ILO moves to Grand Saconnex
- ▶ **1977:** GATT moves to renamed Centre William Rappard (shares with UN High Commissioner for Refugees and Graduate Institute of International Studies' library)
- ▶ **1995:** World Trade Organization replaces GATT, becomes main occupant of CWR
- ▶ **1998:** Conference centre built next to CWR
- ▶ **2007:** Hidden artworks rediscovered

William E. Rappard

Swiss diplomat and university professor William Emmanuel Rappard (1883-1958) played a major role in bringing the League of Nations to Geneva. A leading internationalist, Rappard was a member of the Swiss Delegation to the ILO, 1945-1956.

He was also a co-founder of the Graduate Institute of International Studies (Institut Universitaire de Hautes Etudes Internationales, HEI), located in the Villa Barton next to the WTO.

In 1977, the ILO building was renamed the Centre William Rappard in his honour. Rappard's bust (signed M. Blum) can be seen in the entrance hall of the WTO.

*Bust of William Rappard,
entrance hall*

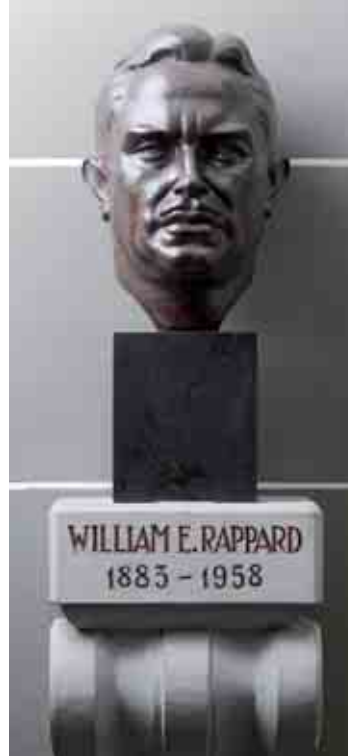
The William Rappard Park

The green space winding 1.5 km round the western bank of the lake from close to central Geneva is actually a combination of several lakeside parks.

The one immediately surrounding the Centre William Rappard features sculptures blended into the natural beauty of magnificent trees, including gigantic twin cedars of well over a hundred years old, a magnificent Arizona cypress (a gift of the United States of America in 1950) and a pedunculate oak presented by Latvia in 1923.

This park's largest sculpture is "The Human effort" (1935), by the Geneva artist **James Vibert** (1872-1942).

Other gifts include a giant statue, "The Tiber", above an ornamental fountain, by the internationally-known Italian artist **Pietro Canonica** (1869-1959). This is a reproduction of a statue originally in the Vatican, later moved to the Louvre in Paris after the French Revolution.



New times, new occupants

In 1975, the ILO moved to new and larger headquarters in the neighbouring district of Grand Saconnex. Some of the artworks decorating the building moved with it. Others were left behind. Different occupants, different times, different tastes meant that some of the works disappeared from view. Panelled over or stored away, they faded from memory.

But not entirely. Some enthusiasts remained interested in the history of the Centre William Rappard and the relations between the two organizations. In early 2007, a group of ILO and WTO volunteers started to search the ILO archives for references to art that was believed to have been covered up when the building was renovated in 1975-77 or even earlier.

Their efforts led to the rediscovery of impressive works of art, some hidden from sight for more than 30 years. Viewed in the early twenty-first century, these works are interesting historically and artistically. They show the tastes and beliefs of the time of their creation, in their style and in their depiction of the ideals of raising standards of living and ensuring full employment – both objectives shared by the WTO and the ILO.

Volunteer sleuths

On 31 March 2007, a group of WTO staff members and art experts cautiously removed the linen panels in the Salle des Pas-Perdus on the ground floor of the Centre William Rappard. They were armed with information and photographs compiled by colleagues at the ILO archives. Before the morning was over three paintings by the Swiss-French artist Gustave-Louis Jaulmes (1873-1959) were unveiled. The murals - hidden for over 30 years - were restored and are now brightly exposed to visitors. The atmosphere is transformed; the room looks bigger and warmer. Research continues. Other pieces of art are being located, referenced and restored, thanks to the painstaking work of archivists, historians, art experts and maintenance specialists at the ILO and WTO.



Works of art

WORKS
OF ART

Take it or leave it?

When the ILO decided to move to its new headquarters, one important question was which works of art should go with it, and which should be left behind. There would be costs involved in moving the works and repairing any damage, and some of the works might not suit the new building.

David Morse, ILO Director-General at the time, and the members of the Governing Body felt that some artworks should remain in place to preserve the historical character of the old ILO building.

On top of that, some of the gifts had been specially designed to integrate into its structure. These included several murals, which had been painted to fit the walls, window frames, ventilation ducts, and other architectural features in specific rooms.

Examples include the Maurice Denis and Seán Keating murals designed for the landing of the main staircase leading to the first floor, and the murals in “Room A” (one of the ground floor rooms off the Salle des Pas-Perdus cafeteria) painted by the illustrator Dean Cornwell.

Some works were just impossible to move, for example, the Delft ceramic panel in the main entrance hall and the Portuguese tiles on the first floor.

Some would not find an appropriate space in the new ILO headquarters, such as the three large Gustave-Louis Jaulmes murals in the Salle des Pas-Perdus (the ground floor cafeteria area), or the reception counter on silky-oak in the entrance hall (a gift of Queensland, Australia in 1926).



Selected works

- ▶ **Maurice Denis,**
“The Dignity of Labour” (1931)
- ▶ **Seán Keating,**
mural on labour (1961)
- ▶ **Jorge Colaço,**
tiled panels (1928)
- ▶ **Luc Jaggi,**
“Peace” and “Justice” statues
(1925)
- ▶ **Albert Hahn Jr.,**
Delft panel (1926)
- ▶ **Gustave-Louis Jaulmes,**
murals (1940)
- ▶ **Dean Cornwell,**
murals (1955)
- ▶ **Eduardo Chicharro y Agüera,**
“Pygmalion” (1925)
- ▶ **Gilbert Bayes,**
“Child with Fish” fountain
(1926)

*Uncovering the Delft panel after 30 years,
26 April 2007 (WTO Archive)*



"The Dignity of Labour" (Maurice Denis, 1931)

The Maurice Denis mural

On the left side of the main staircase is the 6x3 metre mural by the French artist **Maurice Denis** (1870-1943), “**The Dignity of Labour**”, commissioned by the International Federation of Christian Trade Unions.

Denis was one of the principal members of the Nabi group, the self-proclaimed “prophets of modernism” inspired by Paul Gauguin. He was at the height of his fame after World War I, when his work was shown at several important

exhibitions (eg, the 1922 Venice Biennale and the 1925 Pavillon de Marsan in Paris).

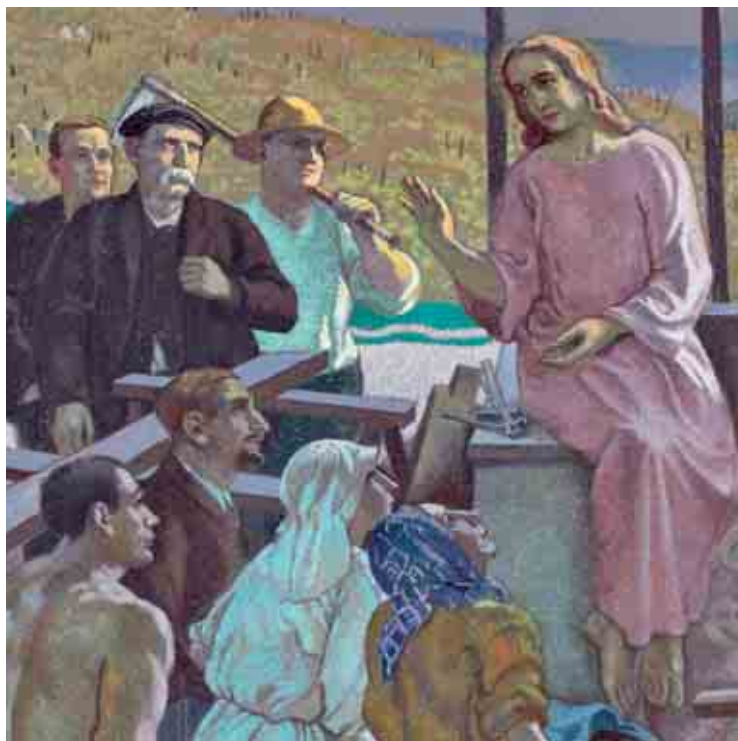
This mural shows Christ in his Nazareth workshop, having laid down his tools to talk to a group of workers dressed in 20th-century work clothes.

The workers are easily identifiable as the Christian Trade Unionists themselves, eg, Gaston Tessier (France), Petrus Serrarens (Nether-

lands), Bernhard Otte (Germany), Jules Zirnheld (France). The young boy at the front of the group could be the artist's son.

Denis painted the mural at his home in Saint-Germain-en-Laye (now the Prieuré museum). It was brought to Geneva and stretched over the staircase wall and arches in May 1931.

The Musée d'Orsay in Paris held an important retrospective of Maurice Denis' work in October 2006-January 2007.



Detail



Mural representing labour, above, and detail, right (Seán Keating, 1961)

The Seán Keating mural

On the opposite side of the staircase is a mural representing labour in all its forms by Irish artist **Seán Keating** (1889-1977). This was a gift from the Irish Government. Irish Industry and Commerce Minister John Lynch was present when it was unveiled on 19 June 1961.

In 1939 Keating was commissioned to paint a mural for the Irish pavilion at the New York World's Fair. He was President of the Royal Hibernian Academy from 1949 to 1962 and exhibited at the annual show every year for sixty-one years from 1914.





The Jorge Colaço tiled panels

Up the staircase on the first floor are three magnificent blue-tiled panels depicting scenes representative of Portuguese life – “Vindima” (grape-harvesting), “Lavoura” (ploughing the soil), and “Pesca” (fishing). They are by the Portuguese artist **Jorge Colaço** (1868-1942) and were a gift of the Portuguese government in August 1928.





Tiled panels (Jorge Colaço, 1928)

Jorge Colaço was born in the Portuguese consulate in Tangiers and studied art in Lisbon, Madrid and Paris. As a skilled designer, he was prominent in caricature, painting and glazed tiles.

In tiling, Colaço was known for innovative processes and techniques, with big panels in many national public buildings erected during his time. Examples include: the São Bento train station in Porto (1903), the Grand Hotel Buçaco in Luso (1907), the Sports Pavilion in Lisbon (1922), and works inside Windsor Castle, near London.





*Depictions of "Peace" (left) and "Justice" (right)
flank the main entrance to WTO's home (Luc Jaggi, 1925)*



"Peace"

The Luc Jaggi statues

Outside the Centre William Rappard, two imposing statues flank the main entrance: **"Peace"** (on the left facing the building) and **"Justice"**. They are by the Geneva artist, **Luc Jaggi** (1887-1976). **"Peace"** has a child bearing an olive branch and **"Justice"** is firmly seated on a serpent.

Jaggi also sculpted the door and window frames at the entrance.



"Justice"

The Delft panel by Albert Hahn Jr.

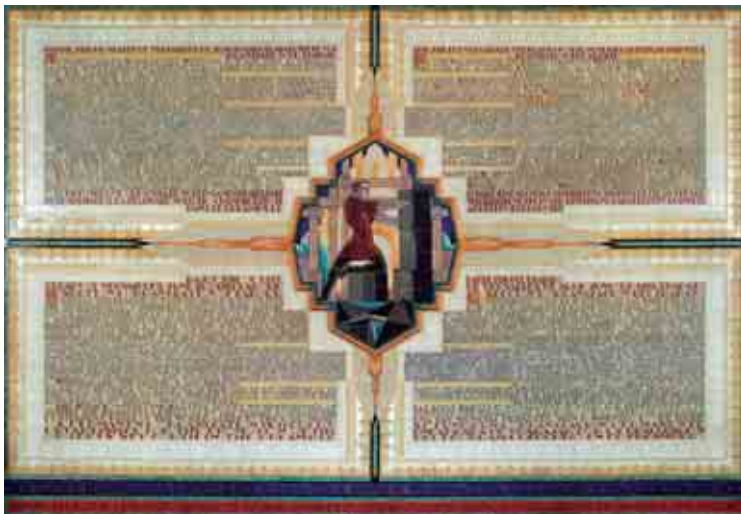
The Delft ceramic panel, a 1926 gift of the Amsterdam-based International Federation of Trade Unions, reproduces – in French, English, Spanish and German – the Preamble to Part XIII of the Treaty of Versailles which became the ILO's Constitution.

The panel consists of over 2,000 individual tiles (numbered on the back for easy assembly) and was designed by **Albert Hahn Jr.** (1894-1953, whose real name was Albert Pieter Dijkman) of the famous De Porceleyne Fles company.

Albert Hahn Jr. was an important illustrator in the Netherlands between the two world wars. He drew many cover illustrations and cartoons for the anti-Nazi satirical magazine *De Notenkraker*.

The Delft panel was originally installed at the far end of the front hall towards the lake. When the building was extended in 1936, the panel was carefully dismantled and reassembled in its current position behind the reception desk in the building's entrance hall.

In 1975, the then GATT Director-General Olivier Long felt the text was inappropriate for the trade organization's new headquarters and decided that it should be removed or covered up. So the Delft panel remained out of sight until April 2007.



*The Delft panel (Albert Hahn Jr., 1926)
and details*



DA DER VOLKERBUND DIE BEGRÜNDUNG DES WELTFRIEDENS ZUM ZIEL HAT, UND EIN SOLCHER FRIEDE NUR AUF DEM BODEN DER SOCIALGERECHTIGKEIT AUFGEBAUT WERDEN KANN, DA FERNER ARBEITSBEDINGUNGEN BESTEHEN, DIE FÜR EINE GROSSE ANZAHL VON MENSCHEN MIT SO VIEL UNGERECHTIGKEIT, LEID UND ENTBEHRUNGEN VERBUNDEN SIND, DASS EINE DEN WELTFRIEDEN UND DIE WELTINTEGRITÄT GEFÄHRDEND EINE UNZUFRIEDENHEIT ENSTEHEN, UND DA EINE VERBESSERUNG DIESER BEDINGUNGEN DRINGEND ERFORDERLICH ERSCHEINT,

BEISPIEL HINSICHTLICH DER REGELUNG DER ARBEITSZEIT DER FESTSETZUNG EINER HÖCHSTDAUER DES ARBEITS UND DER ARBEITSWOCHE, DER REGELUNG DES ARBEITSMARKTS, DER VERHÜTUNG DER ARBEITSLOSIGKEIT, DER WÄHRLEISTUNG VON LÖHNEIN WELCHE ANGEMESSENE LEBENSBEDINGUNGEN ERMÖGLICHEN, DES SCHUTZES DER BEWERBER GEGEN ALLGEMEINE UND BERUFSKRANKHEITEN SOWIE GEGEN ARBEITSUNFÄLLE, DES SCHUTZES DER JUGENDLICHEN UND FRAUEN, DER ALTERS- UND INVALIDENUNTERSTÜTZUNG, DES SCHUTZES DER INTERESSEN IM AUSLAND BESCHÄFTIGTER ARBEITER, DER ANERKENNUNG DES GRUNDSATZES DER FREIHEIT GEWERKSCHAFTLICHEN ZUSAMMENSCHLÜSSES, DER GESTALTUNG DES BERUFLICHEN UND TECHNISCHEN UNTERRICHTS UND ÄHNLICHER MASSNAHMEN,

DA ENDLICH DIE NICHTANNAHME EINER WIRKLICH MENSCHLICHEN ARBEITSORDNUNG DURCH IRGEND EINE REGIERUNG DIE BEMÜHUNGEN DER ANDEREN AUF DIE VERBESSERUNG DES LOSSES DER ARBEITER IN IHREM EIGENEN LANDE BEDACHTEN NATIONEN HÄTTEN,

HABEN DIE HÖHEN VERTRAGSCHLIESSENDE TEILE, GELEITET SOWOHL VON GEFÜHLEN DER GERECHTIGKEIT UND MENSCHLICHKEIT ALS AUCH VON WÜNSCHEN IHREN DAUERNDEN WELTFRIEDEN ZU SICHERN, FOLGENDES VEREINBAR ES WIRD EINE STÄNDIGE EINRICHTUNG BEGRÜNDET, DIE AN DER DURCHFÜHRUNG DES IN DER EINLEITUNG DARGELEGTE PLANES ARBEITEN BERUFEN IST.

GESCHENK DES INTERNATIONALEN GEWERKSCHAFTS AMSTERDAM - JANUAR 1926



OFRECIDO POR LA FEDERACION SINDICAL INTERNACIONAL - AMSTERDAM - ENERO

PARTE XIII DEL TRATADO DE VERSALLES DE 28 DE JUNIO DE 1919, TRABAJO SECCION I. ORGANIZACION DEL TRABAJO

CONSIDERANDO QUE LA SOCIEDAD DE LAS NACIONES TIENE POR OBJETO ESTABLECER LA PAZ UNIVERSAL, Y QUE ESTA NO PUEDE FUNDARSE SINO SOBRE LA BASE DE LA JUSTICIA SOCIAL, CONSIDERANDO QUE EXISTEN CONDICIONES DE TRABAJO QUE IMPLICAN, PARA



“Dans la joie universelle”...



...“Le travail dans l'abondance”...

The Gustave-Louis Jaulmes murals

In June 1939, the ILO Governing Body commissioned the Swiss-French artist **Gustave-Louis Jaulmes** (1873-1959) to paint four large murals to decorate the walls of the newly-constructed Salle des Pas-Perdus in the north wing extension of the building.

They are “**La Paix Triomphante**” (Peace Triumphant), “**Dans la joie universelle**” (Universal Joy), “**Le travail dans l'abondance**” (Work in Abundance) and “**Le Bienfait des Loisirs**” (The Benefits of Leisure). Jaulmes completed them in early

1940, only months before the ILO left the building for its wartime haven in Montreal, Canada.

Other works by Jaulmes, a prolific artist in the neo-classical style, can be found in the Royal Palace Hotel in Evian, the Municipal Theatre in Carcassonne, the Palais de Chaillot, the “Kiss” salon at the Rodin Museum (1918), and the town hall of Paris’ Fifth Arrondissement.

The ILO murals were covered up in the early 1960s, ostensibly for reasons of “acoustics” and “harmony”.

They were briefly uncovered and recovered at the time of the building’s hand-over to GATT in 1975.

The double layer of canvas covering was finally removed on 31 March 2007 and the murals have now been restored. Unfortunately, the first of the series of four, “**La Paix Triomphante**”, is missing. It was possibly removed when the cafeteria’s bar was extended in the early 1960s.



...*“Le bienfait des loisirs” (Gustave-Louis Jaulmes, 1940)*



*Salle des Pas-Perdus,
ground floor cafeteria*



*Details of murals
(Dean Cornwell, 1955)*



The Dean Cornwell murals

In 1938 the American Federation of Labor commissioned murals and furniture for Room A, also called the Samuel Gompers Room, which leads off the Salle des Pas-Perdus cafeteria on the ground floor.

The commission went to the artist and illustrator **Dean Cornwell** (1892-1960), who painted murals around the upper walls above the wooden panelling.

Cornwell is less well-known today, but he was something of a superstar in his own time. He was called the “Dean of Illustrators” in the United States, and produced many exceptional murals for the Los Angeles Public Library, the Lincoln Memorial Shrine in Redlands, California, the Eastern Airlines Building in Rockefeller Plaza, the US Post Office in Chapel Hill, North Carolina, the Raleigh Room at the Hotel Warwick in New York City (which involved a notable dispute with his

employer William Randolph Hearst), and the General Motors Exhibition at the New York World’s Fair in 1939.

Cornwell started his ILO murals in 1938, but World War II meant he did not finish them until 1955. When the ILO left the building in 1975, the Cornwell murals were removed and stored in the gardeners’ villa next to the Centre William Rappard. They are in reasonably good condition, although two large sections are missing.



The Eduardo Chicharro y Agüera painting

“Pygmalion”, depicting a sculptor imploring for his statue to come to life, was painted by the Spanish artist **Eduardo Chicharro y Agüera** (1873-1949). It was a gift of the Spanish Government to the ILO in 1925.

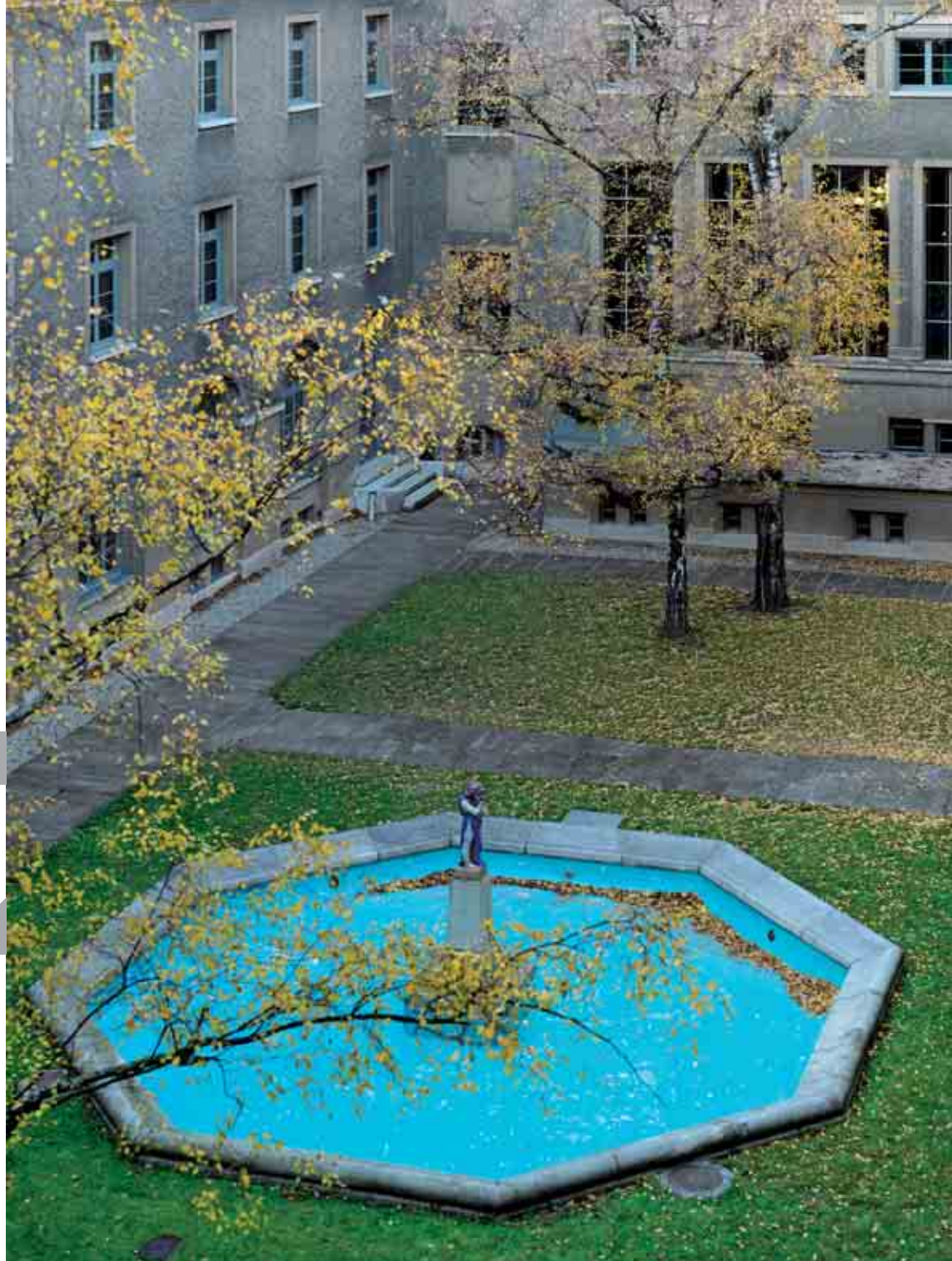
The painting was discovered behind panelling in the bar area of the Salle des Pas-Perdus, the ground floor cafeteria. It now hangs on a wall which was originally part of a separate Correspondents Room, before it was opened up in the 1960s to make way for the present cafeteria bar area.

A modernist painter and founder of the Spanish Association of Painters and Sculptors, Chicharro y Agüera studied at the San Fernando School of Arts in Madrid, and also in Rome. He was the personal portraitist of Alphonse XIII. Among his disciples were his son, the painter and poet Eduardo Chicharro Briones, and Diego Rivera.



“Pygmalion”
(Eduardo Chicharro y Agüera, 1925)





Gilbert Bayes's "Child with Fish" fountain

The inner courtyard in the original part of the Centre William Rappard features the "Child with Fish" ornamental fountain - also called "The Blue Robed Bambino" - by the British sculptor **Gilbert Bayes** (1872-1953), a gift of the British National Sailors' and Firemen's Union in 1926. Bayes carved on the base: *"O stream of life run you slow or fast / all streams come to the sea at last"*.

Over his long career, Bayes developed his own distinctive style using a wide range of images and techniques for a diverse range of subjects. This and his use of such modern materials as concrete and cement make him a significant sculptor of his generation.

He was particularly interested in colour, and the use of sculpture for decorative purposes, for example, garden sculpture, reliefs on buildings, other ornamental work and statues.

His best known work is the richly ornamented "Queen of Time" (1908) which supports the clock above the main entrance of Selfridge's Department Store in Oxford Street, London.

Bayes's monumental frieze "Pottery through the Ages" (1939) is displayed at the Victoria and Albert Museum in London as one of the best examples of British architectural sculpture of the 20th century.



Courtyard, ornamental fountain and detail (Gilbert Bayes, 1926)

Centre
William Rappard

CWIR



*Centre William Rappard from the air
(Lightmotif / Blatt)*



Room X, former office of the ILO Director-General





*Ceiling panels in library,
representing three of possibly
nine professions (Léon Perrin, 1925)*

WTO library

Fine woodwork houses the WTO Library's unique collection of works on trade.







*The Seán Keating mural,
looking up a side staircase*



Chandelier above main staircase



*Door handle,
Salle des Pas-Perdus*

*Entrance hall floor.
Highly stylized geometric shapes
and symmetry are a common theme in
different parts of the building.*





Ironwork, in main entrance (Uberti, 1926)



Mouldings and decorations





*"The Human Effort" (James Vibert, 1935)
in the William Rappard Park*



*One of two giant cedars:
Centre William Rappard
was built on two estates*



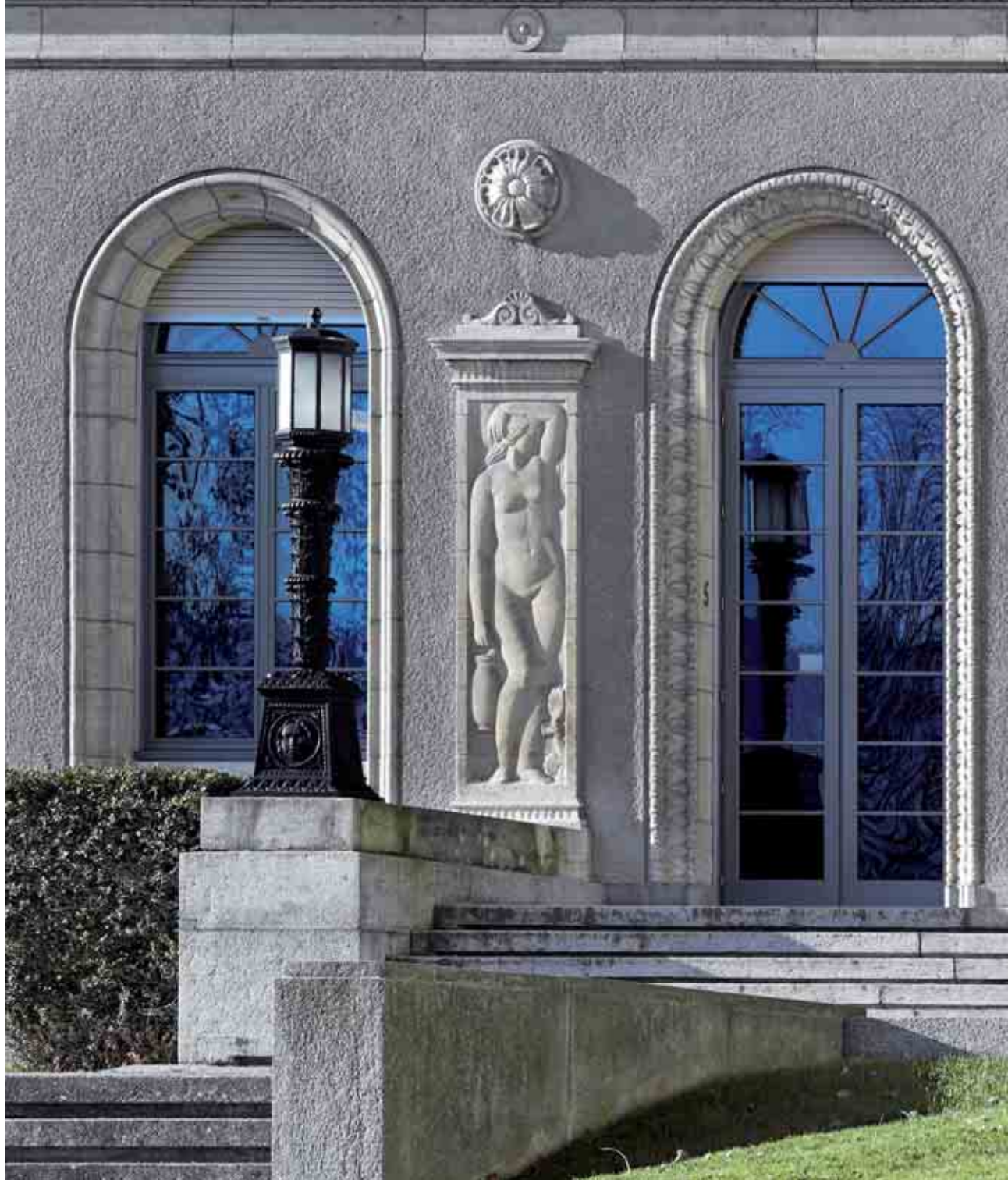
*“The Tiber”
(Pietro Canonica, date not known)*



*“Equestrian statue”
(M. Oskan Koggi, 1995)*



*“Skanderbeg”
(Odhise Paskali, 1939)*





*One of the Three Graces,
bas-relief, lake-side terrace
(Maurice Sarkis, 1926)*

*Trees in the park:
the location embodies peace and stability*

Au revoir

Thousands of visitors come to the Centre William Rappard every year - ministers, ambassadors and trade officials attending meetings, heads of state on official missions, and students and members of the general public who just want to know more about the WTO and its home.

We hope that your visit will help you understand better the WTO's role in the world, and leave you with a sense of the building's history and its close involvement in strengthening cooperation and understanding between nations.



*Genius on north façade
(Maurice Sarkis, 1926)*

WTO Members and Observers

151 Members (27 July 2007)

Albania, Angola, Antigua and Barbuda, Argentina, Armenia, Australia, Austria, Bahrain, Bangladesh, Barbados, Belgium, Belize, Benin, Bolivia, Botswana, Brazil, Brunei Darussalam, Bulgaria, Burkina Faso, Burundi, Cambodia, Cameroon, Canada, Central African Republic, Chad, Chile, China, Colombia, Congo, Costa Rica, Côte d'Ivoire, Croatia, Cuba, Cyprus, Czech Republic, Democratic Republic of the Congo, Denmark, Djibouti, Dominica, Dominican Republic, Ecuador, Egypt, El Salvador, Estonia, European Communities, Fiji, Finland, Former Yugoslav Republic of Macedonia (FYROM), France, Gabon, The Gambia, Georgia, Germany, Ghana, Greece, Grenada, Guatemala, Guinea, Guinea Bissau, Guyana, Haiti, Honduras, Hong Kong China, Hungary, Iceland, India, Indonesia, Ireland, Israel, Italy, Jamaica, Japan, Jordan, Kenya, Korea, Kuwait, Kyrgyz Republic, Latvia, Lesotho, Liechtenstein, Lithuania, Luxembourg, Macao China, Madagascar, Malawi, Malaysia, Maldives, Mali, Malta, Mauritania, Mauritius, Mexico, Moldova, Mongolia, Morocco, Mozambique, Myanmar, Namibia, Nepal, Netherlands, New Zealand, Nicaragua, Niger, Nigeria, Norway, Oman, Pakistan, Panama, Papua New Guinea, Paraguay, Peru, Philippines, Poland, Portugal, Qatar, Romania, Rwanda, Saint Kitts and Nevis, Saint Lucia, Saint Vincent & the Grenadines, Saudi Arabia, Senegal, Sierra Leone, Singapore, Slovak Republic, Slovenia, Solomon Islands, South Africa, Spain, Sri Lanka, Suriname, Swaziland, Sweden, Switzerland, Chinese Taipei, Tanzania, Thailand, Togo, Trinidad and Tobago, Tonga, Tunisia, Turkey, Uganda, United Arab Emirates, United Kingdom, United States of America, Uruguay, Venezuela, Viet Nam, Zambia, Zimbabwe.

Observer governments

Afghanistan, Algeria, Andorra, Azerbaijan, Bahamas, Belarus, Bhutan, Bosnia and Herzegovina, Cape Verde, Comoros, Equatorial Guinea, Ethiopia, Holy See (Vatican), Iraq, Iran, Kazakhstan, Lao People's Democratic Republic, Lebanese Republic, Libya, Montenegro, Russian Federation, Samoa, Sao Tome and Principe, Serbia, Seychelles, Sudan, Tajikistan, Ukraine, Uzbekistan, Vanuatu, Yemen.

International organizations observers to General Council:

Food and Agriculture Organization (FAO)
International Monetary Fund (IMF)
International Trade Centre (ITC)
Organization for Economic Cooperation and Development (OECD)
United Nations (UN)
United Nations Conference on Trade and Development (UNCTAD)
World Bank
World Intellectual Property Organization (WIPO)

A publication of
the World Trade Organization

Information
and Media Relations Division,
Publications Unit

Research:
Fiona Rolian

Art design:
triptik

Photographs:
Pierre-Yves Dhinaut
(except where noted otherwise)

ISBN 978-92-870-3424-3
(Price: CHF 20.00)

March 2008

Printed by the WTO Secretariat - 438.08



WORLD TRADE
ORGANIZATION

World Trade Organization

rue de Lausanne, 154
CH-1211 Geneva 21
Switzerland

Tel. (4122) 739 5111
Fax (4122) 731 4206

enquiries@wto.org
publications@wto.org