

# HONOLULU ACADEMY OF ARTS



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TERRITORY-WIDE ART EDUCATION

## **The Territorial Art Education Project**

This issue of the *Bulletin* is devoted to a report on a program carried out by the Educational Department of the Honolulu Academy of Arts in cooperation with the Department of Public Instruction—the Territorial Art Education Project. Begun in September 1951, the project was made possible by a grant from the McInerney Foundation of Honolulu, and is now entering the final term of the two-year experimental period financed by that Foundation.

Even though the project's history has been brief, significant results have been forthcoming—so significant, in fact, that the Department of Public Instruction has included the position of Territorial Supervisor of Art Education in the budget submitted to the Territorial Legislature which will convene this month. The project therefore has become a matter of concern to the public at large, and this report has been prepared in order to provide a general picture of what the project is and what has been accomplished.

### **Purpose of the Project**

The inclusion of exercises in which children create things with their hands is traditional in American school systems. It is a proven fact that the average child has an instinctive desire to make things, and it may also be demonstrated that most children have a natural capacity to do so. One of the most important goals of American education is the development of the *whole* individual, in order to make him as useful as possible a member of society. The job of the educator, therefore, is to encourage the child's creative impulses as much as it is to teach useful facts.

Real creativity implies much more than the ability to make things, however.

In the best of cases it is that drive within an individual which leads him to make the contributions to science, law, politics, education, and every other field of human endeavor which are the landmarks of human progress. At the very least, the creative individual is one who has gained a measure of self-reliance from the satisfactory exercise of his creative instincts and is therefore better equipped to make satisfactory adjustments to the pressures of society.

### **Art in General Education**

By definition, the arts are the most essentially creative of all of man's activities. Therefore, the practice of the arts offers the child the widest possible range for the exercise of his creative capacities. Giving the child the opportunity to develop his creative facility by working with paint, clay, wood, paper, and every other conceivable medium, contributes not only to his manual dexterity but to his emotional, social, intellectual, esthetic, and spiritual growth as well. It is this general goal, not the unfolding of specialized artistic talent, which is the chief aim of creative art instruction.

### **The Need for Supervision**

If creative art activities are traditional in our schools, is it not logical to infer that the need has been recognized and the requirements fulfilled? Unfortunately, no. The average classroom teacher, while trained and equipped to deal with the routine phases of his responsibilities, is not trained to offer adequate instruction in the arts, yet it is his assigned job to do so. In spite of the best of intentions, many teachers have unwittingly stifled, rather than encouraged, the child's natural creative impulses as a result of improper training or the total lack of any kind of training.

Many years ago it became apparent to





*The project staff carried out its work with both teachers and children in individual schools as well as in the Academy's studios, and follow-up visits have been made as frequently as possible. The photograph above was taken in the improvised art room on the second-floor landing of the Royal School in Honolulu.*

the Academy that one of its most important jobs in education was the teaching of teachers. Teachers themselves came to the museum's educational department requesting help, asking us to point the way to their greater effectiveness. The Academy accepted this responsibility and over the years has built up a body of experience unmatched by that of any other organization in the Territory in meeting the problem. This experience has demonstrated that qualified personnel, working with teachers and with children, separately as well as jointly, can provide the techniques and the stimulation necessary to solve the teacher's problem. The results of the two-year project now drawing to a close illustrate this fact beyond the possibility of controversy.

#### **What Has Been Done**

*Workshops for Teachers:* "How-to-do-it" sessions in all media, held at individual schools and also at the Academy. 607 teachers on Oahu have been served by this method and 375 teachers on Hawaii, Maui, Molokai, Lanai and Kauai. The total teacher attendance has been 4528.

*Children's Classes:* Demonstration teaching attended by classroom teachers to a total of 9164 children on Oahu.

*Lectures (including those given to Parent Teachers Association audiences):* 54 to an audience of 1849 persons on all islands.

*Consultant Services:* On an individual basis to any teacher requesting the service at any time.

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*Encouragement of School Art Exhibitions:* Including the first all-Hawaii school art exhibition held at Hilo in 1952.

*Art Teachers Conferences:* Planned to assist the specialized art teacher — attended by 72 teachers.

*Development of Written Material:* Mimeographed material published and distributed throughout the Territory on the following subjects: Suggested Book List, Easel Painting, Mural Painting, Ceramic Sculpture, Stick Printing, Linoleum Block Printing, Puppet Making, Coconut Craft.

*School Visits:* To encourage the building of more effective creative programs.

*Summer School Activities at the Honolulu Academy of Arts:* Offering an intensive six weeks' course in educational techniques to 32 teachers from Oahu and 10 teachers from other islands. These courses, like the workshop instruction, helped individual teachers to earn D.P.I. credits.

*Number of Teachers and Possible Number of Students Affected by Workshops:*

	No. of Teachers	No. of Students Affected Counting 35 to one class
Oahu .....	607	21,245
Hawaii .....	172	6,020
Maui .....	77	2,695
Molokai .....	48	1,680
Kauai .....	78	2,730
	982	34,370

*Instruction Staff:* Mrs. William Kenda became the first Territorial Supervisor of Art Education in 1951, assisted by Mrs. Lurene Van Piera, head of the Academy's Section of Creative Art for Children. Mrs. Van Piera assumed supervisory responsibilities during Mrs. Kenda's leave (September 1952-January 1953), and was assisted by Miss May Ing of the Academy staff. Mrs. Kenda returns to her position this month.

*An all-island School Art Exhibition is held annually in May in the Academy's Educational Department classrooms. The work exhibited is chosen by carefully selected juries, and the exhibition has proven to be not only an important incentive to the individual teachers but an affair of keen interest to school children and their parents as well.*







*Classroom teachers learn how to stimulate the creative capacities of their pupils by broadening their own knowledge of techniques and materials. The group of teachers illustrated is shown working in an Academy studio with animal constructions made of the most accessible of all materials, newspaper and discarded packages. Teachers are offered the widest possible variety of media.*

#### **Program for the Future**

The unanimous reaction to the Project on the part of the teachers affected and Departmental administrators has been the desire for continued instruction. It is impossible, in a workshop of limited duration, to satisfy all the training needs of any individual or group. Follow-up work is essential; work with newly-hired teachers must be done; reaching farther and farther into the school faculties in order that every teacher may be able to take advantage of the training offered is infinitely desirable. There is no limit to the potential effectiveness of the project if it can be continued.

Some indication of the enthusiasm with which the teachers themselves have reacted to the project is indicated by a tabulation of some scattered, anonymous evaluations gathered together by the Department of Public Instruction. These

tabulations indicate that of 144 teachers polled on Oahu, Hawaii, Molokai, and Kauai 6% considered the Project Workshops good, 17% considered them outstanding, 21% thought them excellent, and 79 teachers, or 55% of the total, took the pains to express the opinion that the workshops were the best which had ever been offered to them.

As Dr. Deal Crooker has expressed in a letter to the Academy: "For years teachers have felt insecure in carrying on a full-fledged art program in their classes. The Territorial Art Education Project under the leadership of Mrs. Kenda has been an outstanding success in combating this problem. Ninety-three out of 100 teachers have ranked the workshops as outstanding, excellent, or the best they have ever attended. The statistics speak for themselves."

From the point of view of the Academy

Trustees and administrative staff, the Project is unanimously considered as one of the most fruitful educational ventures with which we have ever been associated. We have worked with children for twenty-six years, and the experience has been an inspiring one. The opportunity to work so intensively with teachers, to whom we can pass on the methods which have been proven here, has made it reach many thousands of school children whom we cannot accommodate, because they live on other islands.

#### **The Cost of the Project**

The achievements summarized above were accomplished at a total cost of five thousand dollars a year which covered the major salary and supply expenses, and the Department of Public Instruction is requesting ten thousand dollars for the forthcoming biennium, 1953-1955. Certainly few, if any investments of this amount can be shown to have had such penetrating effectiveness. The funds requested are for the establishment of a supervisory position in art education in the Department of Public Instruction, not in the Academy. Our function has been to demonstrate that qualified art-educational personnel can make a contribution of the utmost importance to the general educational climate of our Islands.

#### **Why Public Funds?**

Much as we would like to have it so, the Academy cannot underwrite the cost of continuing the project from its own restricted income, although it will always stand ready to cooperate with the Department of Public Instruction in every way to further the aims of the program. Nor is it reasonable to expect that any other private organization, upon which there are varied and incessant de-

mands for funds, should restrict the possible application of its benefactions in the public interest to any given program. The project has been offered to the people of Hawaii; it is the responsibility of the people of Hawaii to determine whether or not it shall continue.

R. P. G., Jr.

#### **Correction to the January Bulletin**

An error exists in the wording of the article "*Japanese Folk Art*" as it appeared in the January issue of the *Bulletin*. In the middle of the right-hand column on page 9 of that issue is the sentence beginning "Some two dozen of these dishes, etc." The sentence should read: "Some two dozen of these dishes, together with kitchen plates, representing Oribe (center and right-hand dishes illustrated in *figure 2*), Shigaraki, Shino, Banko and other wares, are included in the exhibition." The names Oribe, Shigaraki, and so forth are ware-names rather than place names as implied by the wording of the sentence in its original form.

#### **Trustee Elections**

At the Annual Meeting of the Honolulu Academy of Arts held on January 16, Mrs. Carter Galt, Mrs. Livingston Jenks, and Mr. George H. Moody were elected to membership on the Board for five-year terms, and the following officers were named by the Board to serve for the calendar year 1953: Mr. Philip E. Spalding, president; Mrs. Livingston Jenks, vice-president; Mr. Robert Allerton, vice-president; Mr. Theodore A. Cooke, treasurer; Mr. Arthur E. Fase, assistant treasurer; Mr. Robert P. Grifing, Jr., secretary; Mrs. Fritz Hart, assistant secretary.



## Public Lecture

### By Jean Charlot

On Thursday evening, February 5 at 8:00 o'clock, Jean Charlot will speak at the Academy on "Prints by Goya." Slides from the collection of the Metropolitan Museum of Art and enlarged sectional details of various prints in the Academy collection will illustrate the lecture. A special exhibition of etchings and aquatints by this famous 18th century Spanish artist will be on view in the gallery at that time. No admission charge.

## Membership Programs

### *Tea for New Members*

The opening tea of the year for new members, which will include those who have joined during December and January, will be held Thursday afternoon, February 5. It will be preceded by a tour of museum departments conducted by the director.

Guests are asked to assemble at 4:00 o'clock in the Beretania Street lobby.

### *Wednesday Morning Activities*

The first Wednesday morning program this month, on February 11 at 10:30 o'clock, will be a demonstration of watercolor painting technique by J. Halley Cox, member of the art department of the University of Hawaii.

On February 18, at 10:30 a.m., the director, Robert P. Griffing, Jr., will lecture on "The Classical Ideal," the first of a series of four monthly talks devoted to the "Development of Western Art."

This lecture will be repeated for members and the general public at 8:00 p.m. Thursday, February 19.

A tour of the Kawahara Nursery, conducted by Ronald Shigeru Kawahara, is planned for February 25 and members are asked to meet at the Beretania Street entrance to the Academy promptly at

10:00 a.m. Please notify the Membership Office prior to 4:00 p.m., Friday, February 20 if you desire transportation from the Academy to the Nursery.

### *Marshall Islands in Color Movies*

At 8:00 p.m. Friday, February 13, sound films, in color, depicting native life in the Marshall Islands, with recordings of songs and chants, will be shown by Humphrey W. Leynse, a member of the Trust Territory of the Pacific Islands' staff.

Members may be accompanied by escorts. Use the Kinau Street entrance.

## New Members

**Nov. 10 - Dec. 15, 1952**

CONTRIBUTING—Mr. and Mrs. Loren Howard Low.

ANNUAL—Mrs. David W. Anderson, Mrs. William Ault, Miss Joan Ballentyne, Mrs. James K. Blaisdell, Mrs. Lee R. Dawson, Mr. and Mrs. Richard N. Dennis, Mrs. Charles E. Evans, Mrs. William B. Farinon, Mrs. George H. Gannon, Mrs. Daniel L. Givens, Mrs. Margaret Gladding, Mrs. Almeda T. Goss, Mrs. George E. Goss, Mrs. William W. Gray, Mrs. Edwin E. Harris, Mrs. Lawrence J. Houghton, Mrs. Ray E. Jirikowic, Mrs. Frederick S. Kagihara, Mrs. John A. Kauffman, Miss Rose T. Kamuri, Miss Ruth Kiyoko Kamuri, Miss Grace Kimura, Mrs. Donald F. Krick, Mrs. James L. Ling, Mr. James L. Matherly, Mr. and Mrs. William A. Morgan, Mrs. Raphael A. Neale, Mrs. George J. Nutil, Mrs. John H. Payne, Mrs. George A. Perry, Mrs. Perry F. Phillip, Mrs. Lillian T. Pratt, Miss Eleanor Prendergast, Mr. and Mrs. Edward L. Ralston, Jr., Mrs. Elihu H. Rickel, Mrs. William A. Robinson, Miss Delphine E. Savage, Mrs. Kenichi Sayagusa, Mrs. Christian F. Schilt, Mrs. Carl A. Schlack, Mr. Jack C. Slonaker, Mrs. Alexander Segel, Captain Richard H. Shelley, Mrs. John A. Snackenber, Mrs. Martha C. Thrum, Mrs. George Tomonari, Mrs. Wilfred C. Tsukiyama, Mrs. Louis A. Valier, Jr., Mrs. George C. Wilkins, Mrs. Eugene Rogers Youngs.

ANNUAL RENEWALS — Mrs. Harry Edmondson, Miss Sophie Walker, Mrs. Edmund Wong.

EDUCATIONAL—Mrs. Ichiro Fujita, Mrs. Glenn Gillette, Mrs. A. Fred Kaeck, Mrs. Caroline Lake, Miss Norma Larsen, Mrs. James L. Matherly, Dr. Donald C. McGuire, Mrs. Wade McVay, Miss Marguerite Gail Martin, Mrs. Richard K. Miyamoto, Miss Mary Murai, Mrs. Masato Nakae, Mrs. Benton K. Partin, Mrs. Bert F. Rudolph, Mrs. Joseph F. Smith, Miss Melba W. Smith, Mrs. Sam Tsukamoto.

EDUCATIONAL RENEWALS—Mrs. M. Lono Heen, Mrs. Lisle W. Teeple, Miss Cecile E. Wright.

COMPLIMENTARY — Mr. Erlan D. Eller, Mrs. Alice Butler Marsh.

## February and March Activities

### FEBRUARY

#### Public Programs:

- 5—8:00 p.m.—Lecture by Jean Charlot on "Prints by Goya."
- 19—8:00 p.m.—"The Classical Ideal," lecture by Robert P. Griffing, Jr.

#### For Members Only:

- 5—4:00 p.m.—Tea for New Members.
- 11—10:30 a.m.—Demonstration of Watercolor Painting, by J. Halley Cox.

13—8:00 p.m.—Color film showing "Life of Natives of the Marshall Islands," presented by Humphrey W. Leynse. Recordings of songs and chants.

18—10:30 a.m.—"The Classical Ideal," lecture by Robert P. Griffing, Jr.

25—10:30 a.m.—Tour of Kawahara Nursery, conducted by Ronald Shigeru Kawahara. Members to meet at 10:00 a.m. at Academy's Beretania Street entrance.

### MARCH

#### Public Programs:

- 1—4:00 p.m.—String Quartet program by members of the Honolulu Symphony Orchestra.
- 21—2:00 to 4:00 p.m.—Tea, opening exhibition of work by children in Academy's Spring Term classes.

## February and March Exhibitions

To Feb. 28—Japanese Folk Art.

Feb. 3 to 22—Prints by Goya.

Feb. 4 to Mar. 4—The Indians of the Americas.

Feb. 24 to Mar. 22—The German Print.

Mar. 11 to April 24—Art in Modern America.

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**HOURS OF ADMISSION**—Free at all times: *Open Tuesday, Wednesday, Friday and Saturday from 10 a.m. to 4:30 p.m. Thursday from 10 a.m. to 9:30 p.m. Sunday from 3 to 6 p.m.* EDUCATIONAL DEPARTMENT—*The lending collection of objects, framed color reproductions and slides, is available to all teachers. Schools wishing appointments for visiting the Academy for talks by staff members may make them by calling the Educational Office.* PRINT ROOM, REFERENCE LIBRARY AND MEMBERSHIP OFFICE—*Open during Academy hours.* Mrs. Arthur E. Restarick, Membership Secretary.  
 R. P. GRIFFING, JR., Director J. FEHER, Designer MARVELL A. HART, Editor

## HONOLULU ACADEMY OF ARTS

900 SOUTH BERETANIA STREET, HONOLULU 14, HAWAII

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