

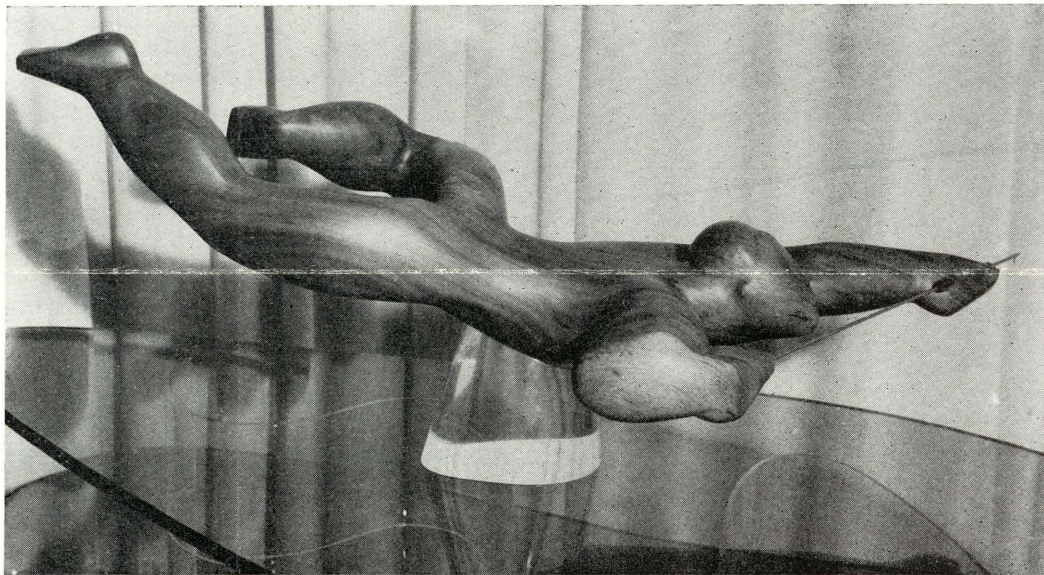
HONOLULU ACADEMY OF ARTS

NEWS BULLETIN AND CALENDAR

VOLUME VII

JANUARY, 1945

No. 1



HAWAIIAN SPEAR FISHERMAN

Milo wood—Glass and Lucite Base

ISAMU NOGUCHI

Gift of an Anonymous Donor

ORIENTAL LACQUER

During January, from the 7th to the 21st, Oriental lacquer from the Academy's collection will be on view in Galleries 1 and 2. Material for this exhibition will be chosen to show the variety of uses to which lacquer was put by the peoples of China and Japan.

Long before the days of the China Trade—when ships of the East India Company opened commercial routes to Europe, bringing back rich cargoes of silk, lacquer and spices—Marco Polo had travelled by caravan across the top of the world, carrying to the West fine examples of the art of Cathay. Doubtless among his treasures were pieces of Chinese lacquer, since even then it was, perhaps, the most characteristic of the Chinese industrial arts and appealed alike to Orientals and Occidentals because of its lustrous surface and rich color.

(Continued on Page 2)

ELOISE CASTLE MARX

The gap left by the recent death of Mrs. Benjamin L. Marx will be keenly felt at the Honolulu Academy of Arts. Together with her sister, the late Miss H. Ethelwyn A. Castle, she was instrumental in fostering art in the schools of Honolulu and in keeping alive their interest in creative work even before the Academy was established. Mrs. Marx was always sympathetic and co-operative in furthering the aims of the Honolulu Art Society, of which her husband has been President for twenty-five years.

In 1924 Mrs. Marx and Miss Castle established the Charles Alfred Castle Fund in memory of their father, the income from which has since been devoted to the purchase of graphic art for the school lending collection of the Honolulu Academy of Arts.

Although much of Mrs. Marx's life was bound-ed by four walls because of ill health, her spirit

HONOLULU ACADEMY OF ARTS

C. M. Cooke, Jr., *President*

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was untrammelled. She was gifted with a far-seeing vision that expressed itself in her keen sympathy with modern artistic developments. Quiet and unobtrusive as she was, few people realized the extent of her interest in Education and Art. By her death the Academy has lost one of its most loyal friends.

ORIENTAL LACQUER

(Continued from Page 1)

According to early native writers, the knowledge of lacquer-ware in China dates back to legendary periods, when it was used for writing on bamboo slips, the most ancient form of book. Lacquered vessels were made not only for ceremonial purposes, but as utensils for food. So highly was it prized that in China, and much later in Japan, a man might pay his taxes with fine pieces of lacquer-ware. It was during the Han Dynasty (206 B.C. to 220 A.D.) that the lacquer industry was organized as a separate craft in China, and excavations of graves of this period have unearthed lacquer boxes, trays and hair pins.

With the spread of Buddhism in Japan, from the 8th century onward, the development of lacquer-ware as a Fine Art began when the Japanese sought to break away from the Chinese influence and establish a characteristic national art of their own. It was not, however, until the Ashikaga Period (A.D. 1336-1573) that the greatest development in lacquer techniques occurred—impetus being given to it by the popularity of the Tea Ceremony and the Incense Ceremony, for which new forms were invented.

The lacquer of both China and Japan is the sap of a tree *Rhus vernicifera* which is indigenous to the central and southern parts of China, but which seems not to have been native to Japan, having been introduced there at a date not later than the 6th century A.D. The trees are tapped when about ten years old and the sap collected in air-tight containers, since it hardens and darkens when exposed to the air. Wood is used as a base for almost all lacquer-ware, the shape being worked to the required thinness and evenness of texture. After the wood is sized, it is covered with silk or fine paper and the lacquer is then applied, the piece being dried in a dark, moist room, then ground and polished to satin smoothness. Sometimes eighteen or twenty coats are needed to give it the perfect finish. When this process is completed, the decorator may

begin to paint his designs with lacquer colored as desired.

While the Japanese used gold in lacquer decoration to a far greater extent than did the Chinese, the latter employed a wider range of colors in their lacquer-ware—green, blue, red, yellow and plum being often found, as well as the vermilion and brown popular with the Japanese.

Designs were applied in several different ways—painted directly on the lacquer, incised, built up in relief by means of a mixture of lacquer and putty, or carved. Some pieces were decorated with inlays of mother-of-pearl and jade, while Coramandal lacquer was made by carving the design in intaglio, the hollowed out portions then being filled with colors or gilt. Of all types, carved lacquer is most characteristic of Chinese ware.

The Academy's exhibition will contain many interesting pieces, the earliest being fragments of a bowl dating from the Han Dynasty. A Chinese throne and temple chairs; cinnabar boxes and musical instruments; a Japanese toilet-set decorated with powdered gold, used by a Court Lady in the early 18th century; a Korin writing desk, Japanese masks and a sedan chair are among the objects to be included in the exhibition.

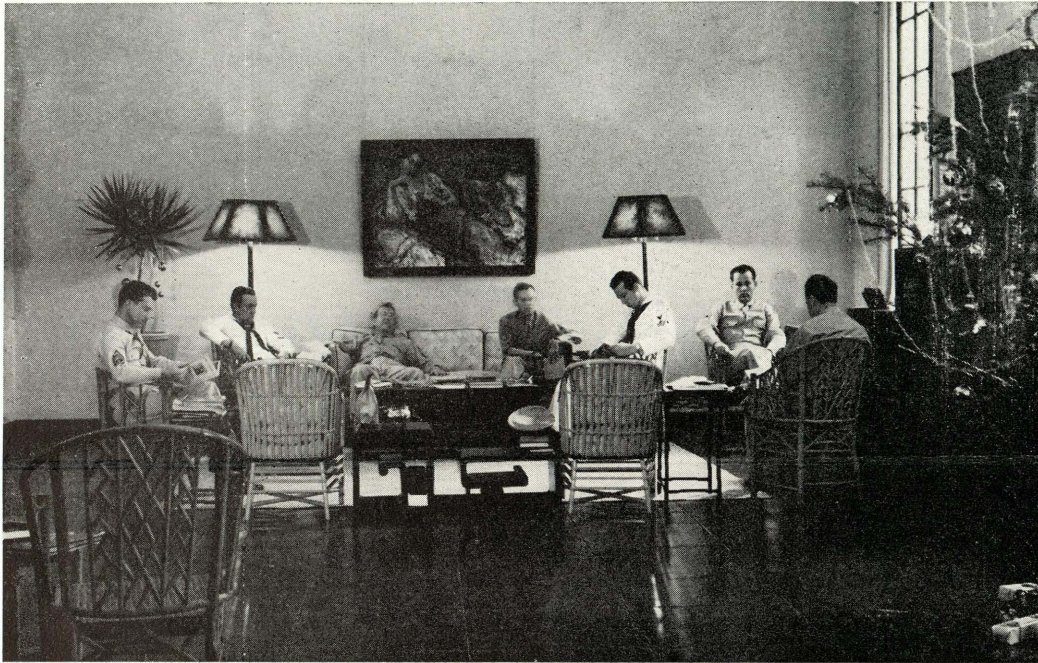
CLASSES FOR ADULTS

Two new classes for adults will be given at the Academy during the coming ten weeks, registrations for which are now being accepted in the educational office.

A class in Watercolor Painting, for which a model will be available bi-weekly, will be conducted by Robert Moir on Saturday afternoons from 1 to 3:30 o'clock, beginning January 13. The fee will be \$7.00.

Mr. Moir, who has just completed his second Academy class in Figure Drawing, studied at the Chicago Art Institute with Boris Anisfeld and Francis Chapin. His first Academy one-man show was held in December, 1943, and a second show is scheduled for March, 1945. At present he is serving here with the 7th Air Force.

On Tuesday evening, January 16, from 7 to 9 o'clock, Robert O. Bach will hold the first meeting of his class in Figure Drawing. A model will be provided each week for this group. The tuition fee will be \$9.00. Members are asked to use the Kinau Street entrance. Membership in both the Watercolor class and that in Figure Drawing will be limited.



THE HOLIDAY LOUNGE FOR SERVICE PERSONNEL WAS A POPULAR PLACE DURING CHRISTMAS WEEK

Mr. Bach, a Warrant Officer in the U. S. Army, studied at the California School of Fine Arts and before entering the service was an advertising and industrial designer in San Francisco. He has had several one-man shows at the Academy since coming to the Islands more than three years ago.

COMING PROGRAMS

During January, several interesting programs have been scheduled, the first of which will be a talk by Mr. Kenneth Emory, ethnologist at the Bernice P. Bishop Museum, on "Six Weeks in Our Southwest Pacific Jungle," where he recently went to check up on the practical application of jungle training given by him to thousands of men in the armed forces. This talk is timed for 7:30 o'clock on Thursday evening, January 11. The Academy is particularly interested in Mr. Emory's findings since as long ago as January 1943 it sponsored a show, with the co-operation of the Bishop Museum, on "Native Lore for Castaways" and it was here that Mr. Emory began his demonstrations of how our fighting men could make themselves at home in the jungle. This talk will be illustrated with slides.

On Thursday evening, January 18 at 7:30 o'clock, Dr. Alfred M. Tozzer, Professor at Harvard University and Curator of Central American Archaeology at Peabody Museum, Cambridge,

Massachusetts, will give a talk on "The Archaeology of the Mayas and Their Neighbors." This talk will be in connection with the current exhibition of "American Indian Arts and Crafts" on view in Gallery 13, in which an entire case is devoted to gold ornaments made by the inhabitants of the Coclé Province in Panama, dating from just prior to the Spanish Conquest, lent from Dr. Tozzer's own collection. Dr. Tozzer spent several years in archaeological work in the Maya area, studying the peoples and their monuments, and in 1933 organized an expedition to Panama to excavate the so-called Coclé culture. His coming talk will be illustrated with slides.

IN REVIEW

There is no better way to begin a New Year than to review the particular achievements of the one just past. At the Academy the increase in the number of visitors from the armed forces has been an important development.

The Service Men's Lanai, opened more than two years ago, has grown in usefulness. Throughout the year hundreds of men found rest and refreshment here, some returning again and again to enjoy the art books and magazines, to play records, to draw, or simply to relax in the quiet atmosphere of the Lanai. So popular, in fact, has it become, that it is now too small to accommodate

all visitors comfortably. This was so apparent at Christmas time that a Holiday Lounge was installed in one of the larger galleries near-by. Here a tall Christmas tree, hot punch and Christmas cookies attracted large numbers of men during Christmas week.

Such remarks as "It smells like home," and "Why, it's a real Christmas tree!" give some idea of the pleasure which the Holiday Lounge gave to men so far from homes and families at this season.

Mention should be made here of other activities in which service men shared throughout the year. Of the twenty-six musical programs presented, sixteen were given by men serving here in the army, navy and marines—many of them outstanding musicians in their various fields.

In both the Annual Jury Exhibition and the Non-Jury Show sponsored by the Association of Honolulu Artists, a large proportion of the entries were by service men. Several one-man exhibitions of paintings and drawings and one of photographs by service men were presented by the Academy during the year.

JANUARY CALENDAR

ACTIVITIES

JANUARY

- 1—Academy closed on New Year's Day.
- 2—2:00 p.m.—Public phonograph concert.*
- 7—4:00 p.m.—Vocal recital by Frederic Smith.

- 10—9:00 a.m.—Community Singing for Children, conducted by Fritz Hart.
- 11—7:30 p.m.—"Six Weeks in Our Southwest Pacific Jungle," talk by Kenneth Emory.
- 12—2:45 p.m.—Story Hour for Children, ages 6 to 12.†
- 13—1:00 to 3:30 p.m.—Opening, Watercolor Class conducted by Robert Moir.
- 16—7:00 to 9:00 p.m.—Opening, class in Figure Drawing, conducted by Robert O. Bach.
- 18—7:30 p.m.—"The Archaeology of the Mayas and Their Neighbors," talk by Dr. Alfred M. Tozzer.
- 21—3:30 p.m.—Symphony Talk by Fritz Hart.
- 24—9:00 a.m.—Community Singing for Children, conducted by Fritz Hart.
- 25—7:30 p.m.—Program of "Color Movies of Hawaii" taken by Juanita Vitousek.

NEW EXHIBITIONS

- January 4 to 21—Oriental Lacquer. Galleries 1 and 2.
- January 4 to 28—1944 Gifts and Purchases in Prints. Gallery 3.

OLD EXHIBITIONS

- To Indefinite Date—Mediterranean Art. Gallery 4.
- To Indefinite Date—Medieval and Renaissance Art. Gallery 5.
- To Indefinite Date—Modern Art. Gallery 6.
- To Indefinite Date—Choris Drawings and Watercolors, given by the Honolulu Art Society. Gallery 9-A.
- To January 7—Drawings and Paintings by Students in Adult Classes conducted by Robert Moir and Robert Bach. Gallery 27 and Educational Court.
- To January 21—American Indian Arts and Crafts. Gallery 13.

* Concerts given on Tuesdays, Thursdays, Saturdays and Sundays at 2:00 p.m.

† One of a series given each week at the same hour.

HOURS OF ADMISSION—Free at all times: Open Tuesday, Wednesday, Friday and Saturday from 10 a.m. to 4:30 p.m. Thursdays from 10 a.m. to 9 p.m. Sunday from 2 to 5 p.m. **EDUCATIONAL DEPARTMENT**—The lending collection of objects, pictures, slides and phonograph records 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 AND REFERENCE LIBRARY**—Open during Academy hours. **THE HONOLULU ART SOCIETY**, affiliated with the Academy, has an office in the building. Executive Secretary, Mrs. Arthur E. Restarick.

EDGAR CRAIG SCHENCK, *Director*.

MARVELL ALLISON HART, *Editor*.

HONOLULU ACADEMY OF ARTS

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