

EVELYN GIDDINGS



An oral history about
her work with Jean Charlot

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Eight interviews,
December 23, 2014–August 27, 2015

Interviewer Lila Gardner

A Project of the Jean Charlot Foundation

Honolulu, Hawai'i
2017

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Title page illustration

*The artists's signature chased on a copper panel
from the doors of Punahou Chapel*

To sign her works, Evelyn Giddings once used “BEV,” the first three letters of the last name she shared with her husband. For small works such as jewelry she had a tiny metal stamp to impress this signature. After her divorce she ground off the “B” and was left with “EV,” the signature she has used on her artworks since.

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PREFACE

Jean Trapido-Rosenthal
President, Jean Charlot Foundation

The focus of this oral history is Evelyn Giddings and her fruitful twenty-year collaboration and friendship with Jean Charlot. She worked with him in the creation, completion, and installation of numerous murals and monumental ceramic and metal sculptures, and arranged and oversaw the casting of his bronzes (crucifixes, a processional cross, and his sculpture *Damien*). In addition, she has been involved with the care and repair of works by Charlot and, most recently, has shared his techniques for creating portable frescoes with classes at the Honolulu Museum of Art.

While her own long life and work as an artist are discussed in the interviews, many more details about her may be found in the Jean Charlot Collection at Hamilton Library at the University of Hawai'i at Mānoa, or identified through the Bibliography. The records of this project, including audiotapes from the interviewer, and copies of the photographs reproduced in this oral history, are held in the Charlot Collection. For any inquiries, please contact the Curator, email charcoll@hawaii.edu, telephone (808) 521 0878.

Further details of the life and work of Jean Charlot may be found in the Charlot Collection, and on the extensive website maintained by the Jean Charlot Foundation, www.jeancharlot.org

Several people made this project possible. Sponsorship and funding were provided by the Board of Directors of the Jean Charlot Foundation. Lila Gardner was Evelyn's enthusiastic interviewer, who accompanied Evelyn to the sites of the murals and sculptures discussed, and recorded and transcribed Evelyn's comments. Evelyn's daughter, Lynn Corbett, participated in the first two interviews on December 23 and 28, 2014, providing valuable information about her mother's work. She also assisted Evelyn in writing her biography. Bron Solyom, Curator of the Jean Charlot Collection, now retired, served as editor and put together the Introduction. She researched and selected the illustrations, and also wrote the notes and captions accompanying each interview. Many of the photographs of Jean Charlot's artworks were taken by Philip Spalding III whose excellent work is part of a larger documentation project of the Foundation.

Most of all, our thanks go to Evelyn Giddings, who patiently and joyfully shared her recollections of her days with Jean Charlot.



BIOGRAPHICAL SKETCH¹

By Evelyn Giddings, with her daughter Lynn Corbett
October 28, 2015

Evelyn Giddings was born in 1925 on the Hāmākua Coast of Hawai‘i Island. Her father, an adventurer from Vermont, arrived in 1899 with his brother to plant coffee. Her mother was a teacher from New York State, who arrived in 1920.

The family moved to Honolulu when Evelyn was two. Her mother took her as a four-year-old to visit family in northwestern New York State, a visit that lasted four years. Her mother’s youngest sister, May, had just graduated from art school and was a strong influence on Evelyn then and later in her young adulthood. On Evelyn’s return to Hawai‘i, her public school education was enhanced by Saturday classes at the Honolulu Academy of Arts. She graduated from high school in 1943.

After three uncommitted years at the University of Hawai‘i, Evelyn moved to New York State to attend the School for American Craftsmen then located at Alfred University.² At the time, the goal of the school was to revive the apprentice system for the hand arts in the United States. There were four departments: ceramics, weaving, metal, and woodworking. Having chosen metal as her medium, Evelyn met instructor Mitzi Otten, a well-known European enamel artist, who strongly influenced her decision to continue working in metal. Enamel quickly became her first love and much of her future work would involve enamel.

Married to a fellow metalworking student, Evelyn returned to Hawai‘i, doing small commissions. When the International Marketplace in Waikīkī opened in 1957, she was offered a booth in the back to make and sell her work. She remembers grass shacks and parrots. Claude Horan, who started the ceramics program at the University of Hawai‘i, also had a booth at the marketplace as an outlet for his students’ work and his own. It was part of an evolving larger business, Ceramics Hawaii. Neither Evelyn nor Horan found the experience of selling their wares in Waikīkī worthwhile.

From 1957 Ceramics Hawaii maintained its main workshop and salesroom on Kapahulu Avenue, soon managed and eventually owned by Isami Enomoto, Horan’s former student. So Evelyn joined Ceramics Hawaii as “Sales Coordinator,” a title she regards with wry amusement, talking with architects and designers about using ceramics in their work and also supervising the installation of large pieces.

There in April 1959 she met Jean Charlot who was working with Horan to create a large clay sculpture, *Madonna and Child*, for St. Francis Hospital. Charlot was very happy to find in Evelyn someone who could work with metal. Evelyn went on to work with

Charlot not only in metal, but also in ceramics and fresco, a twenty-year partnership that she found inspiring.

In 1965 Evelyn took her teenaged daughters on a three-month tour of Western Europe, camping with them in a Volkswagen van. After this broadening cultural experience, she returned to Hawai‘i and worked with Charlot on several large commissions. She also accepted commissions from some of the architects and designers she had come to know.

She had long realized that the fresco techniques taught by Charlot were no longer being practiced in Hawai‘i. In 2013 at the Honolulu Museum of Art School she offered a summer workshop, “Experience Fresco,” to share that knowledge using Charlot’s method of creating portable frescoes. It was so well received that she was invited to repeat the workshop in the fall.

Over the years Evelyn has taught art classes while continuing to express her love of the Earth by working as an organic composter. She has a passion for making soil, teaching classes about it, building compost piles, and consulting with small farmers about setting up their compost systems.

Now in 2015, at the age of 90, she is still active with both the Earth and art.



Evelyn’s bumper sticker, 2017

NOTES

1. Photograph: Evelyn on Maui in 2012. (Lynn Corbett).
2. The influential School for American Craftsmen was conceived by the American Craftsmen's Educational Council, an institution chartered by the Regents of the State of New York in May 1943. The council’s purpose was to develop and raise the standards of the hand arts in the United States. The School opened in Hanover, New Hampshire, in January 1945, under the joint sponsorship of the council and the Dartmouth College Student Workshop. In July 1946, it became part of the Alfred University College of Liberal Arts. In 1949, the school moved to the Rochester Institute of Technology as part of the rapid expansion of its programs in the arts and design.

LILA GARDNER, INTERVIEWER

Lila Gardner has a long history of involvement, both working and volunteering, with a diverse range of local community and non-profit organizations.

Over the years, she has interviewed and recruited Hawai'i women for the National Women's Health Initiative; helped found the Siskiyou Arts Council in Mount Shasta, California; updated *Roberts' Dictionary of Industrial Relations* (4th edition 1994) while a Junior Researcher at the Industrial Relations Center at University of Hawai'i at Manoa; and served as supervisor of the Mō'ili'ili Community Center, which included editing their newsletter, managing the thrift shop and coordinating the Mō'ili'ili History Project (see below). She continues to volunteer with Lyon Arboretum and the Hawaiian Mission Houses Historic Site and Archives.

Her interest in oral histories was sparked in 1977 by her participation in a Smithsonian Institution symposium, "Kin and Communities," where she learned about the importance of collecting oral histories in workshops run by Alex Haley and Margaret Mead, among others.

Thus she became interested in collecting stories herself and advocating for communities to collect stories of their members who have made significant contributions. Some highlights from her involvement are noted below.

In the 1980s, as a graduate research assistant to Professor Mari Matsuda at University of Hawai'i, she completed an oral history of lawyer Myer Symonds. She also interviewed Harriet Bouslog for Matsuda's entry in *Called from Within, Early Women Lawyers of Hawaii* (1992), a biographical work also edited by Matsuda.

In the 1990s, she participated in a Mālama Mānoa training program on conducting oral histories. She then completed an oral history of ethnobotanist Beatrice Krauss (1903–1998); the transcribed interviews are archived at the Mānoa Heritage Center.

Also in the 1990s she worked for the Hawai'i Vietnam Veterans Project where she was trained to conduct "structured lay interviews," and made 100 taped interviews of veterans.

Between 2002 and 2005 as co-chair for the Mō'ili'ili History Project, she interviewed approximately 40 families from the community. Many of these oral histories are now archived in the Hawaiian Collection at Hamilton Library, and some of the material appears in the book, *Mō'ili'ili: The Life of a Community* (2005).

She interviewed Evelyn Giddings between December 23, 2014 and August 27, 2015, recording and transcribing eight interviews in twelve parts.

ARTWORKS BY JEAN CHARLOT

The following artworks by Jean Charlot are referred to in the Interviews. Some are mentioned in passing, others more substantially. Based on *Jean Charlot: books, portfolios, writings and murals* (1986), with updates.

MURALS AND MONUMENTAL SCULPTURE		Interview Number
1934	<i>Head, Crowned with Laurels</i> . 1934. Oil on prepared plaster to simulate fresco. 16 x 20 inches. Destroyed 1935. Part of a larger mural, <i>Art Contribution to the Civilization of All Nations and Countries</i> . 1934. Several other artists were involved. Begun as an Art Commission of the City of New York, it became an early WPA project. Straubenmüller Textile High School, now Bayard Rustin Educational Complex, New York City. [JCC MU 4]	3
1942	<i>Visual Arts. Drama. Music</i> . Fresco mural. 9 x 46 feet overall. Ante-bellum façade, Fine Arts Building, University of Georgia, Athens, Georgia. April 20–May 1. [JCC MU 10]	4
1942	<i>Cotton Gin</i> . Oil on canvas. 4½ x 11 feet. Polk Annex [former post office). McDonough, Georgia. January 14–February 17. WPA project. [JCC MU 11]	4
1944	<i>Time Discloseth All Things</i> (center). <i>Cortez Lands in Mexico</i> (left) <i>Paratroopers Land in Sicily</i> (right). Fresco murals, 11 x 66 feet overall. Journalism Building (now Brooks Hall, Terry College of Business), University of Georgia, Athens, Georgia. January 3–February 29. [JCC MU 12]	4
1952	<i>Early Contacts of Hawaii with the Outer World</i> . Fresco mural. 11 x 67 feet. Bishop Bank, later First National Bank, Waikīkī Branch. October 25, 1951–January 17, 1952. Cut into panels and sold when building demolished in 1966. [JCC MU 21] [Replaced by mural, MU 58, 1966]	2, 5
1956	<i>Chief's Canoe</i> . Fresco mural, Diamond Head wall. 8 x 20 feet. <i>Conch Player, Divers, Drummer</i> . Fresco mural, back wall. 4½ x 23¼ feet. Catamaran Café, Hawaiian Village Hotel, Waikiki, Honolulu. November 13–29. The restaurant became the Kona Beach Café, then a coffee shop, a beach bar, and finally an ice-cream and yogurt parlour. In August 1986, the murals were donated by the hotel to the Jean Charlot Foundation and removed to storage when the building was demolished. Purchased by the State Foundation on Culture and the Arts, they were installed in	4, 7 Pts. 1–2

- 1996 in the Pā Kaloka [Charlot] Courtyard, Hawai‘i Convention Center, Honolulu. Prior to removal, the mural on the back wall had to be cut into four separate pieces. Each was separately titled: *Conch Players*, 4½ x 5 feet; *Male Hawaiian Diver*, 4½ x 7 feet; *Female Hawaiian Diver*, 4½ x 7 feet; and *Hawaiian Drummers*, 4½ x 5 feet. [JCC MU 35]
- 1959 *St. Luke, St. Joseph, St. Veronica, St. Clare of Assisi, St. Tobias, Christ with the Children, The Good Samaritan, and The Good Shepherd*. Eight outdoor ceramic tile panels. Various sizes. St. Francis Hospital, Honolulu. [JCC MU 42] **6 Pt. 2**
- 1959 *Madonna and Child*. Ceramic statue. 5 feet high. St. Francis Hospital, Honolulu. Completed April 29. Installed in garden grotto of Convent, May 29. Now located in courtyard. [JCC MU 47] **1, 6 Pt. 1**
- 1962–1963 *Black Christ and Worshipers* (main altar). Fresco mural, 10 x 30 feet. September 22–December 13, 1962. *St. Joseph’s Workshop. The Annunciation* (side altars). Fresco murals, each 10 x 12 feet. St Francis Xavier Church, Naiserelagi, Fiji. [JCC MU 57] **8 Pt. 2**
- 1966 *Early Contacts of Hawaii with the Outer World*. Fresco mural in two sections, total area 9 x 98 feet. First National Bank (now First Hawaiian Bank), Waikīkī Branch. August 9–November 26. [JCC MU 58] **2, 4, 5**
[Replaced destroyed mural, MU 21, 1952]
- 1967 *Inspiration, Study, Creation*. Fresco mural, 15 x 16½ feet. North stairwell, Jefferson Hall, East-West Center, Honolulu. September, 7–27. [JCC MU 59] **3**
- 1967 *Battle of Malinches*. Fresco panel, 4 x 8 feet. Media Center (formerly the Library), Maryknoll Grade School, Honolulu. Painting completed November 4, 1966. [JCC PTG 1039]. Installed in 1967? [JCC MU 60] **5**
- 1967 *Angels in Adoration*. Portable fresco panels forming an arch, outer measurements: 10 x 19 feet. Grace Episcopal Church, Ho‘olehua, Molokai. November 8–12. [JCC MU 61] **2**
- 1971 *Episodes from the Life of Christ*. Copper repoussé. Thirty-two panels, each 18 x 19 inches. Thurston Chapel, Punahou School, Honolulu. December 1967–November 1971. Dedicated December 16, 1973. In collaboration with Evelyn Giddings. [JCC MU 66] **1, 2, 6 Pts. 1–2**

- | | | |
|---------------|---|------------------------------|
| 1973 | <i>In Praise of Petroglyphs</i> . Copper plate and champlevé enamel sculpture. 8 feet high. Moanalua Intermediate School, Honolulu. Begun May 1972, installed April 7, 1973. In collaboration with Evelyn Giddings. Commissioned by the Hawai‘i State Foundation on Culture and the Arts. [JCC MU 69] | 4,
6 Pts. 1, 3
8 Pt. 2 |
| 1974 | <i>Relation of Man and Nature in Old Hawaii</i> . Fresco mural, 23 x 104 feet overall (2,275 square feet). Theatre, Leeward Community College, Pearl City. Commissioned by the Hawai‘i State Foundation on Culture and the Arts. [JCC MU 70] | 8 Pts. 1–2 |
| 1970–
1975 | Ceramic tile mural in 6 panels, numbered left to right, 11 x 13 feet each, except Panels 3 and 4, 8 x 13 feet. School Street façade of United Public Workers building, Honolulu. Lettering beneath Panels 3 and 4: “United Public Workers. United in Brotherhood” Technician: Isami Enomoto. [JCC MU 71] | 2, 4, 5,
6 Pt. 2 |
| | <ol style="list-style-type: none"> 1. <i>On Strike at the Capitol</i>. July 1970 2. <i>Refuse Collectors</i>. November 1971 3. <i>Road and Board of Water Supply Workers</i>. June 1974 4. <i>Cafeteria Workers and Custodians</i>. May 1975 5. <i>Hospital Laundry</i>. October 1972 6. <i>The Strike in Nuuanu</i>. August 1973 | |
| 1978 | <i>Christ and the Samaritan Woman at the Well</i> . Fresco mural, 5 x 6 feet. Located above a water fountain. Maryknoll Grade School, Honolulu. September. Assistant: Martin Charlot. [JCC MU 72] | 4, 5 |
| 1979 | <i>Mary Our Mother</i> . Ceramic sculpture. 15 feet high including base. Courtyard, Maryknoll Grade School, Honolulu. Begun August 1978. Installed September 6, 1979. Coordinator: Evelyn Giddings. [JCC MU 73] | 5 |
| 1967,
1980 | <i>Damien</i> . Bronze sculpture. 45 inches high, St. Anthony’s Church, Wailuku, Maui. Working with Ceramics Hawaii, Charlot submitted a 27-inch ceramic model for the 1967 state contest that selected a statue of Father Damien to represent Hawai‘i in Statuary Hall, Washington, DC and in the Hawai‘i state capitol. Evelyn Giddings had the task of obtaining cost data for casting the model as a seven-foot bronze sculpture. Charlot was shortlisted but the winner was Marisol. Twelve years later, in 1979, Evelyn carried the model to the Roman Bronze Works Inc. in New York. She oversaw this smaller casting for St. Anthony’s where in July 1980, it was installed as “a nostalgic and profoundly moving memorial of the departure of Father Damien from that church, where he had volunteered to go to the leprosarium on Molokai.” [JCC MU 74] | 3, 4,
6 Pt. 2 |

OTHER ART WORKS	Interview Number
1966 Processional Crucifix, for Mystical Rose Oratory, Chaminade University. Cast bronze, wood. Evelyn Giddings oversaw the making of molds and the casting at the Foundry, in Kaka‘ako, Honolulu, from a clay model created by Charlot. Before the Oratory was consecrated, the Marianist Brothers loaned the crucifix for exhibition at the Honolulu Academy of Arts (<i>Jean Charlot Retrospective, Fifty Years, 1916–1966</i> . April 7–May 15, 1966.) 72 inches high. Now held at Cupertino Marianist Center, California.	1
1966 Tabernacle. Copper repoussé and enamel. Designed by Charlot, executed by Evelyn Giddings. 7 inches high. Mystical Rose Oratory, Chaminade University, Honolulu.	1
1966 <i>Temptation of Mary</i> , figure of Christ, <i>Abraham and Isaac</i> , and <i>Multiplication of Fishes</i> . Sequence of four scenes designed for the right side, back, left side, and front doors of the tabernacle of the Mystical Rose Oratory, Chaminade University. Sketched March 5, 1966. Charcoal. 26 x 121 cm (10 ¼ x 47¾ inches). (Jean Charlot Collection)	1
1972 <i>Moanalua: 12 Hawaiian Petroglyphs</i> . [Portfolio of prints, JCC M641–M657]	4, 6 Pts. 1, 3
1976? Crucifix, for St. Francis Hospital Chapel. Cast bronze. Mounted on T-shaped wood cross designed by Evelyn Giddings.	1

NOTES

1. Throughout this document, the year supplied for any Charlot mural generally refers to the date of completion, and usually allows also for installation.
2. Bracketed numbers assigned to the murals are taken from “Murals and Monumental Sculpture,” in *Jean Charlot: books, portfolios, writings and murals* (1986), with the added prefix “MU.” These “MU” numbers, with completion dates, are used to arrange documentation and photographs about the murals and monumental sculptures in the records of the Jean Charlot Collection.
3. Evelyn carried out repair work, not covered in these interviews, on other Charlot murals, for example:

Relation of Man and Nature in Old Hawaii. Fresco mural. 10 x 29 feet. First Floor, Bachman Hall, University of Hawai‘i. October 17–November 25, 1949. [JCC MU 16]

When the ceiling was lowered to accommodate new lighting in the Bachman Hall lobby, a small area of wall adjacent to the upper left corner of the original mural was exposed. Evelyn created a small extension of the mural, a seamless match in *buon fresco*. She placed a “hidden” signature among the *hala* leaves. Compare photographs below: 1949 (left) and 2017 (right).

Nativity at the Ranch. Fresco mural. 4 x 5 feet. Church at Kahua Ranch, Kohala, Kamuela, Hawai‘i. August 26–27, 1953. [JCC MU 23]

4. In 1966, as described in Interview 2, Evelyn was involved with cutting up the 1952 fresco, *Early Contacts of Hawaii with the Outer World* [1952, MU 21]. She did not, however, work on the initial retouching of the resulting panels as they were patched and framed at Gima’s Art Gallery before being auctioned. Since then several collectors have asked her to assist with further repairs on some of those panels.

Importantly, she noted that Gima’s used plaster of Paris (instead of a properly mixed fresco plaster) and that it set up too fast to take the fresco pigments, requiring her to chip it out before she could make her repairs.

She recalls working on several panels including:

- No. 24. Sailor carrying box
- No. 33. Hand of pig carrier
- No. 36. Landscape: cliffs and huts
- No. 50. Young woman holding calabash
- Nos. 51, 52. Still life with *hau* leaves I and II



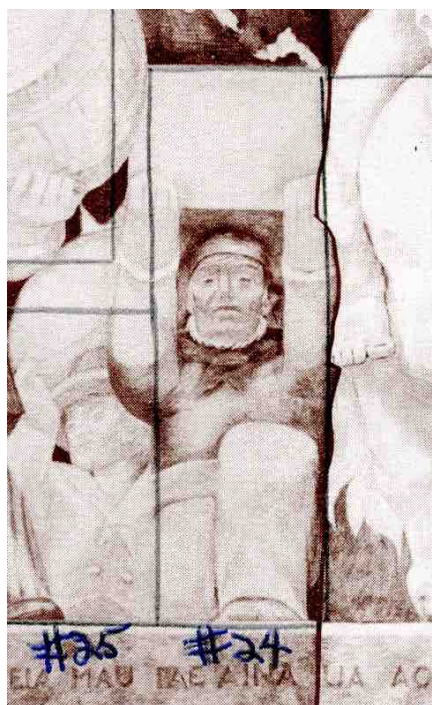
MU 16, 1949. Before ceiling renovation.



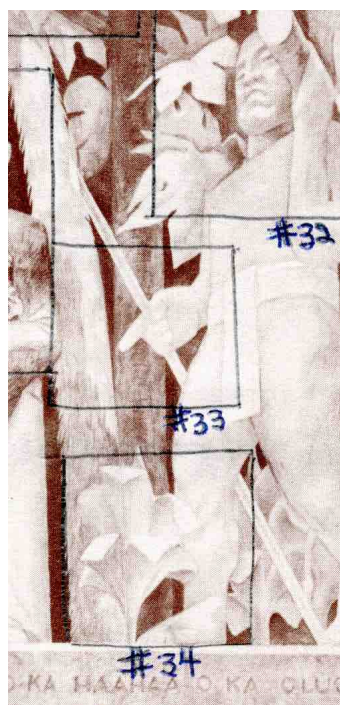
MU 16. After ceiling renovation



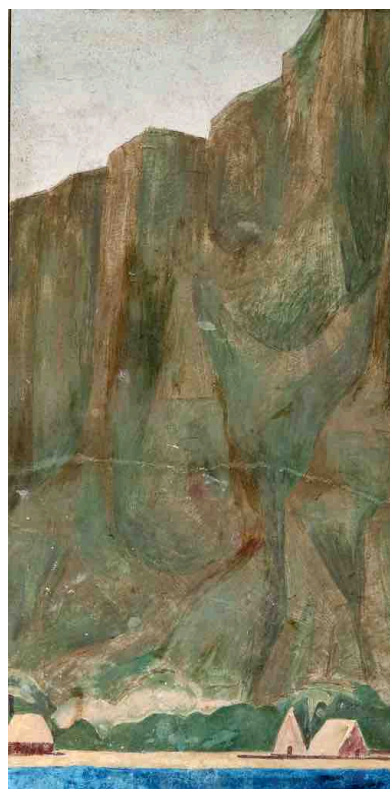
MU 23, 1953. Nativity at the Ranch



MU 21 Panel 24



MU 21 Panel 33



MU 21 Panel 36



MU 21 Panels 50, 51, 52

AUDIOTAPES IN THE JEAN CHARLOT COLLECTION
(Further documentation in the Jean Charlot Collection)

Tape 1

Side A **Interview 3.** January 20, 2015. Jefferson Hall
Side B **Interview 4.** January 28, 2015. Jean Charlot Collection

Tape 2

Side A *Continues Interview 4.*
Side B

Tape 3

Side A **Interview 6, Part 1.** February 18, 2015. Moanalua Intermediate School
Side B *Continues Interview 6, Part 1*

Tape 4

Side A **Interview 6, Part 2.** March 4, 2015. Jean Charlot Collection.
Side B *Continues Interview 6, Part 2 (and 3?). Also "Ev 5/20/15"*

Tape 5

Side A **Interview 7, Part 1.** June 17, 2015. Hawai'i Convention Center
Side B

Tape 6

Side A **Interview 7, Part 2.** June 24, 2015. Jean Charlot Collection
Side B

Tape 7

Side A **Interview 8, Part 1.** July 22, 2015. Jean Charlot Collection
Interview 8, Part 2. August 25, 2015. Theatre, Leeward Community College
Side B *Continues Interview 8, Part 2.* August 25, 2015
Interview 8, Part 2. August 27, 2015. Jean Charlot Collection

NOTES

No tape: **Interview 1.** December 23, 2014. Jean Charlot Collection
Interview 2. December 28, 2014. Chapel, Punahou School
Interview 5. February 4, 2015. Maryknoll Grade School
Interview 6, Part 3. March 4, 2014. Jean Charlot Collection

BIBLIOGRAPHY

Books, articles and other items listed may be consulted in the Jean Charlot Collection. Call number, archival location, or other access information follows each annotation.

7 artists in competition for statue of Father Damien. *Honolulu star-bulletin*, 1967 (Feb. 9), B4.

Report on State Statuary Hall Commission's selection of seven finalists, including Charlot, in the competition to design a statue of Father Damien for the National Statuary Hall in Washington, DC. With photographs.

[JCC: A&M: Art: Murals: MU 74]

12 *Hawaiian petroglyphs*

SEE: *Moanalua: 12 Hawaiian petroglyphs*

Andrews, Lew. *Weston & Charlot: art & friendship*. Lincoln: University of Nebraska Press, 2011.

Based on letters exchanged by Charlot and his friend, photographer Edward Weston, from the early 1920s until Weston's death in 1958.

[Charlot Ref TR140.W45 A4 2011]

Art in the collection of Saint Francis Hospital. Honolulu: St. Francis Hospital, 1982.

Includes tile murals and sculptures by Charlot in various locations in the hospital, and works made by Evelyn Giddings for the chapel, including her enameled copper relief sculpture, *Our Lady of Guadalupe*, and matching holy water font, sanctuary lamp holder, and tabernacle doors. Also featured, a bronze crucifix she had cast for Jean Charlot, and a set of Stations of the Cross she fabricated for Kenneth Kingrey.

[Charlot Ref N6530.H3 A75 1982]

Burlingame, Burl. The big picture: this art is heavy stuff, and is preserved for the masses at Hawai'i Convention Center. *Honolulu star-bulletin*, 1998 (Jul. 31).

Interview with Stephen Murin and others recalling details of the demolition of the Catamaran Café, followed by the dramatic move of *Chief's Canoe* and the companion mural from the Hilton Hawaiian Village to storage, then to the airport for a possible reinstallation, and finally after further negotiations with the State Foundation on Culture and the Arts, to their installation and restoration in the Convention Center.

[JCC: A&M: Art: Murals: MU 35. Also

<http://archives.starbulletin.com/98/07/31/features/story1.html>]

Charlot, Jean. Art. A chapel mighty like a rose. *Honolulu star-bulletin*, 1966 (Dec. 8), D1.

Coincides with the 1966 celebration of the consecration of Mystical Rose Oratory at Chaminade University, then called Chapel of Our Lady, Mystical Rose. A positive appraisal of the architecture, the interior, and also the art and ceremonial objects created for use. Recognizes Brother James Roberts for his overall design, architect Guy Rothwell, and work of artists

including Evelyn Giddings, and Isami Enomoto. Also refers to Charlot's own processional crucifix.

[JCC: A&M: Clippings: 1966. Also download .pdf from jeancharlot.org]

Charlot, Jean. Art. *Honolulu star-bulletin*, 1967 (Apr. 5), B1.

Provides a thorough technical analysis of the processes involved in the creation of the full size version of Marisol's sculpture of Father Damien, and a clear, warm aesthetic appreciation of it.

[JCC: A&M: Art: Murals: MU 74]

Charlot, Jean. Art. *Honolulu star-bulletin*, 1967 (Apr. 12), B1.

Defends the decision of the Statuary Hall Commission in their selection of Marisol's sculpture of Father Damien, in the face of heated political opposition, and provides a thought-provoking comparison with the companion sculpture of King Kamehameha.

[JCC: A&M: Art: Murals: MU 74]

Charlot, Jean. *Charlot murals in Georgia*. [Athens]: University of Georgia Press, c1945.

Introduction by Lamar Dodd; photographs by Eugene Payor; commentaries by Jean Charlot. Detailed documentation and illustration of Charlot's three wartime murals. In 1976, Evelyn Giddings repaired those at the University of Georgia in Athens and Lamar Dodd presented a copy of this book to her. She also visited the third mural at McDonough.

[Charlot Ref ND553.C453 A5 1945]

Charlot, Jean. Conceptual presentation of a fresco mural for the Leeward Oahu Community College. October 8, 1971. 2 pages. Unpublished carbon typescript.

Prepared for the Hawai'i State Foundation on Culture and the Arts. Quoted in Interview 8, Part 1.

[JCC: A&M: Art: Murals: MU 70]

Charlot, Jean. Diaries, 1922–1979. 61 manuscript volumes.

Small pocket diaries in which Charlot recorded briefly his diverse activities each day, including classes taught, appointments, details of progress on prints and murals, submissions of manuscripts and cartoons to various publishers, exhibitions viewed, lectures given, travel, movies seen, even what was eaten for dinner. Much of the text, especially the earlier years, is written in a 19th century French shorthand system, Aimée Paris. Charlot's association with Evelyn Giddings is covered in the years 1959–1979.

[JCC: A&M: Diaries: 1922 to 1979, 1945 lacking. Scanned copies of the diaries may be viewed online at scholarspace.manoa.hawaii.edu A compilation of partial transcriptions and translations of the shorthand, made by Charlot during his lifetime, is also available in the JCC.]

Charlot, Jean. *Doors to many mansions*. [Honolulu]: Punahou School, 1973. Panels designed by Jean Charlot and crafted by Evelyn Giddings. With comments by Jean Charlot.

Koa wood doors with thirty-two copper panels created for the Robert Shipman Thurston Jr. Memorial Chapel. Black and white photographs by Dwain Hansen. A reflection by Jean Charlot accompanies each panel. See especially pages [74] and [75], with commentary by Evelyn Giddings and photograph by Terry Luke.

[Charlot Ref NA4950.D6 C49 1973. See also JCC: A&M: Art: Murals: MU 66. Also JCC: Photos (oversize): Art: Murals: MU66, for mounted enlargements of Hansen photographs. Download .pdf from jeancharlot.org]

Charlot, Jean. *Doors to many mansions*. Revised and expanded edition. [Honolulu: Punahou School], 2017. Chapel door panels designed by Jean Charlot, crafted by Evelyn Giddings, comments by Jean Charlot. [90] pages

A new edition “with some additional history,” published in celebration of the fiftieth anniversary of the Robert Shipman Thurston Jr. Memorial Chapel. Recent color photographs of the doors by Philip Spalding III. Pages [18] to [21] include information about Evelyn Giddings at 91, with new photographs and text integrated with her 1973 commentary and Terry Luke’s black and white photograph.

[Charlot Ref NA4950.D6 C49 2017]

Charlot, Jean. *Jean Charlot: paintings, drawings, and prints*. Athens: Georgia Museum of Art, University of Georgia, c1977. Bulletin (Georgia Museum of Art), 1976, 2 (no. 2).

This exhibition, October 31 to December 5, 1976, heightened interest in Charlot’s work and facilitated Evelyn Giddings’s visit to repair Charlot’s frescoes there. Contents: Jean Charlot, the man, by Lester C. Walker, Jr.; Jean Charlot and local cultures, by John Charlot; Charlot and contemporary American art, by Laurence Schmeckebier; Jean Charlot, by Lamar Dodd; Description of Athens Fine Arts Building fresco, by Jean Charlot.

[Charlot Ref ND553.C453 A56 1977]

Charlot, Jean. Jean Charlot visits Damien sculptress. *Honolulu star-bulletin*, 1967 (Mar. 22) A1, A3.

Charlot visits Marisol’s New York home, responds to her creative environment and personality, learns of her appreciation of Father Damien as a good man, and her own love of wood.

[JCC: A&M: Art: Murals: MU 74]

Charlot, Jean. *Moanalua: 12 Hawaiian petroglyphs*. Honolulu, Hawaii: [Jean Charlot], 1972. Edition: 12. Artist’s portfolio.

Note: preferred title, above, taken from Morse (1976, page 370). Compare with portfolio cover title: *Moanalua*, and title page title: *12 Hawaiian petroglyphs: etched on copper*. Twelve etchings in a portfolio, printed from copper plates used afterwards as enameled panels for the sculpture, *In Praise of Petroglyphs*. Leroy Bailey printed the two title page prints, and eleven portfolio prints. Marcia Morse and Peter Morse printed the first two trial prints, one portfolio print, and one edition print. Publication date on the title page is given as 1972. According to Charlot’s diary, all the elements of the portfolios were finally compiled and finished on January 5, 1973 (Morse, 1976, page 371).

[JCC: Art: Prints (oversize): M641–M657]

Charlot fresco taking shape. *Honolulu advertiser*, 1974 (Apr. 1), B2.

Misao Miyamoto photo of Jean Charlot and Evelyn Giddings working colors into wet plaster for the mural, *Relation of Man and Nature in Old Hawaii*. Quotes Evelyn Giddings’s appreciation of the plasterer, Tsukasa Tanemoto, for his excellent work.

[JCC: A&M: Art: Murals: MU 70]

Charlot murals at Leeward: artistic treasure of Hawaii. *Ku‘i ka Lono*, 1978, 19 (14, Dec. 15), 1, 3.

Article praises mural as a “masterpiece.” Includes brief biography of Charlot, and photographs of Charlot, the mural, the crew, and the signature panel naming them.
[JCC: A&M: Art: Murals: MU 70]

Charlot talks about himself and his mural. *Banker*, 1966, 18 (6, Dec), [4]–[5].

Interview provides bank clients and employees with brief biography of Charlot, and his commentary on materials and techniques used for the second iteration of *Early Contacts of Hawaii with the Outer World*, as it was being created in their Waikiki Branch. Charlot explains his use of volcanic cinders, and recognizes the important contributions of Tsukasa Tanimoto, the plasterer, and his two assistants, Evelyn Giddings and Brother James Roberts.
[JCC: A&M: Art: Murals: MU 58]

Chaudron, Camila. Artwork on chapel doors restored to original splendor. *Punahou news*, 2015, June 26.

Evelyn Giddings returns to the Punahou campus to meet with conservator, Rosa Lowinger, and to discuss her work, almost fifty years earlier, following Charlot’s drawings to create the copper panels on the doors of the chapel. Lowinger and her team subsequently cleaned and conserved the panels. Photographs show conservators at work, and Evelyn and Lowinger examining specific panels.
[JCC: A&M: Art: Murals: MU 66: Conservation. Also website: www.punahou.edu/news/]

Dedication ceremony: works of art at the Hawai‘i Convention Center. [Honolulu]: State of Hawai‘i Convention Center Authority and State Foundation on Culture and the Arts, 1998.

Program for May 30, 1998 dedication of artworks installed in the Convention Center, including Jean Charlot’s *Chief’s Canoe* and its four companion murals. The plaque in the Charlot Courtyard is reprinted on page 7. Quoted in Interview 7, Part 1.
[JCC: A&M: Art: Murals: MU 35]

Engle, Murray. A scene from the restoration. *Honolulu star-bulletin*, 1971 (Mar. 5), B3.

Evelyn Giddings repairs *Chief’s Canoe*, one of the two 1956 Charlot frescoes in the former Kona Coffee Shop, once the Catamaran Café, at Hilton Hawaiian Village.
[JCC: A&M: Art: Murals: MU 35]

Giddings, Evelyn. An autobiography. [197?] 21 pages. Unpublished manuscript.

[JCC: A&M: Persons: Giddings]

Giddings, Evelyn. Celebration of life. May 1979. 5 pages. Unpublished manuscript.

A remembrance of the day Jean Charlot was buried.
[JCC: A&M: Biography: Memories: Giddings]

Hawai‘i State Foundation on Culture and the Arts. Art in Public Places Collection.

Description and photographs of four enameled copper relief sculptures for schools, by Evelyn Giddings, commissioned by SFCA between 1976 and 1979.
[JCC: A&M: Persons: Giddings. Also website: www.sfca.hawaii.gov]

Jean Charlot: books, portfolios, writings and murals. [Honolulu: Publisher not

identified], 1986. Revised by Zohmah Charlot and Peter Morse.

The first section, Murals and monumental sculpture, pages [2]–[11], provides a roughly chronological list of murals, primarily fresco, and major metal and ceramic sculptures, created by Jean Charlot between 1922 and 1978. Information provided includes title, medium and techniques, size in feet, original location, and occasionally but not comprehensively recognizes the technical support roles of Evelyn Giddings, Isami Enomoto, and Claude Horan. Updated information may be seen in the Jean Charlot Collection, and at jeancharlot.org.

Numbers assigned there to each artwork are used also in the records of the Jean Charlot Collection to identify and file documents and photographs about each. The list is not complete and a number of artworks without numbers are known and also documented by date of completion.
[Charlot Ref ND553.C453 J43 1986]

Jean Charlot retrospective, fifty years 1916–1966. [Honolulu: Honolulu Academy of Arts, 1966]. 12 pages.

Exhibition catalogue, April 7 to May 15, 1966. The very last item, just finished in time for the opening, was number 85: Charlot's bronze processional crucifix, casting overseen by Evelyn Beveridge [Giddings], lent by the Marianist Brothers.
[JCC: A&M: Exhibition record: 1966]

Lowinger, Rosa and Christina Varvi. Conservation treatment report: Doors to Many Mansions, Jean Charlot & Evelyn Giddings. July 7, 2015. 4 pages Unpublished manuscript.

Report on major conservation work carried out, July 22–26, 2015. Recognizes Evelyn Giddings and describes use of her technique for lightening the patina around the head of Christ wherever He appears in the panels on the doors.
[JCC: A&M: Art: Murals: MU 66 Conservation]

Miyamura, Curtis K. Painted murals in public places. *Hawaii architect*, 1980, 9 (9, Sep.), 28–29.

Notes efforts of State Foundation on Culture and the Arts to bring painted murals into public buildings. Emphasizes importance of protection, and timely maintenance of these works *and* the buildings, to keep them “bright, alive, and unobstructed from view.” Includes comments by Evelyn Giddings on repair work, and photos of two Charlot murals.
[JCC: A&M: Art: Murals: MU 70]

Morse, Peter. *Jean Charlot's prints: a catalogue raisonné*. Honolulu: University Press of Hawaii and Jean Charlot Foundation, 1976, pages 370–385, print nos. 641–657.

Detailed documentation of the materials and processes used, trials made, edition sizes, the artists involved, and the ancient petroglyphs that inspired both subject matter and style of the unique portfolio of twelve etchings, *Moanalua: 12 Hawaiian petroglyphs*. “Unexpected byproduct” of the making of Charlot's sculpture, *In Praise of petroglyphs*.
[Charlot Ref NE539.C47 M67 1976]

Seven artists in competition for statue of Father Damien
SEE: 7 artists in competition for statue of Father Damien.

Solyom, Bronwen. *Chief's Canoe: the story of a Jean Charlot mural*. 2010. 4 page handout.

Describes the commissioning and original location of *Chief's Canoe* and its companion mural, *Conch Player, Divers, Drummer*, in the Hawaiian Village Hotel, and its subsequent removal to the Hawai'i Convention Center. Copies available from the Jean Charlot Collection.
[JCC: A&M: Art: Murals: MU 35]

Wright, Astri. Affandi in the Americas: bridging the gaps with paint and personality.
In: *Affandi*, Sarjana Sumichan, ed. Jakarta: Bina Lestari Budaya Foundation, 2007, volume 3, pages 135–198.

Recognizes the role of Evelyn Giddings in the creation of murals by Jean Charlot and Affandi in Jefferson Hall in 1967, gifts of the artists to the East-West Center.
[Charlot f ND1026.8.A34 A83 2007, v. 3]

INTERVIEWS

EVELYN GIDDINGS

An oral history about
her work with Jean Charlot



1.1

INTERVIEW 1

Tuesday, December 23, 2014. 1:50 p.m.
Jean Charlot Collection, Hamilton Library
University of Hawai'i at Mānoa

Present: Evelyn Giddings; Jean Trapido-Rosenthal, President, Jean Charlot Foundation; Bronwen Solyom, Jean Charlot Collection; Lynn Corbett, Evelyn's daughter; and Interviewer, Lila Gardner.

Notes:

Evelyn is meeting with Lila and the others for the first time to map out the works on which she collaborated with Jean Charlot.

Much of this first tape recording was too unclear to be transcribed, so is summarized from the Interviewer's notes or omitted.

EV: [I'm] 90 years [old]. Get comfortable!

Jean: That's fine. As you may or may not know, I am the President of the Jean Charlot Foundation and in September one of our board members mentioned, "You know, we ought to do an oral history of Evelyn Giddings."

Lila did an oral history of Bea Krauss.

Lila: We knew each other then.

EV: Yes, I was living downstairs [in Bea's house].

Lila: That's right.

(Evelyn says something about Bea's work, then continues with her own life. She graduated from high school in 1943; went to the University of Hawai'i for three years; then learned about an apprentice program in metalworking.¹)

EV: How did I meet Charlot?

Actually met him when I was working for Ceramics Hawaii as he was working there too.² He was interested in my metalwork because he did not do that, and he had ideas that he wanted to create using metal and enameling.³

As he did not drive, I gave him a ride home in our old family car, the "Woodie," a 1927 station wagon.

It was the year my father died, 1959, and Lynn was eight.

Charlot always wanted to make things in metal and was interested in my work.

(Mentions some of the metalwork Charlot designed for the new Chapel of Our Lady, Mystical Rose, now known as the Mystical Rose Oratory, at Chaminade University, dedicated in 1966. She made a copper repoussé tabernacle from his drawings, and oversaw the casting of his bronze processional crucifix.⁴)

The crucifix was made at the Foundry at Kaka‘ako. They made the molds for the manhole covers around the city too.

Charlot carved in clay and I did a lot of the [production] work.

It was a good study for me. I went to Sunday school as a kid at Central Union. I don't picture myself as a Christian sort of person, but it was interesting to me—the ethical jargon.

Lila: No mistaking that.

(They are looking at books, etc. on the desk, and examining wax pieces that were used in the creation of the processional crucifix.⁵ The conversation drifts to the question: Where is Charlot buried?)

EV: Next to the Red Cross building and the Diamond Head dog park.

When I first came to look at the chapel, they were still building it. Have you been to the chapel?

Lila: No, I haven't been to the chapel.

(They look at and discuss each of Charlot's drawings for the Punahou Chapel doors. Much is lost on the tape as voices overlap and the conversation is not clear.)

EV: (Laughs.) See this one? He sent me this one [a drawing] from Paris [Panel 30, *The Pilgrims from Emmaüs*, 1971, MU 66]. I looked at it and said, “Chop suey! Lines there and here; there's too much, every which way.” [Later Charlot agreed with Evelyn's suggested simplification. See Interview 2, Note 10.]

Lila: That's a good point.

EV: The editor! [Evelyn refers to herself.]

INTERVIEW 1: NOTES

1. Evelyn attended the School for American Craftsmen at Alfred University, in New York State. See Biographical Sketch, Note 2.
2. In 1958 and 1959, Charlot created a prolific number of ceramic tile panels for several churches and, in consultation with Sister Maureen Kelleher, for St. Francis Hospital. He wrote that the tiles were:

...fired in the kilns of Isami Enomoto of Ceramics Hawaii and owe to his long experience in these matters much more than technical facilities.

Evelyn met Charlot at Ceramics Hawaii as he was working on his first major ceramic sculpture, which he described as:

... a free standing statue of Our Lady, basically a cylinder so remodeled as to propose both Mother and Child to the prayers of pious folks not inclined to sugar-tasting devotions. Here besides Enomoto, I wish to thank Claude Horan who, uncertain of my technical plans for such a very large and unusually shaped piece of pottery, took active part in strengthening it with an inner scaffolding of clay that kept it upright until the time came for putting it in the kiln.

Once in a grotto-like setting in the well-kept grounds of the Convent gardens, the statue is now behind the Human Services Complex that replaced it. (*Art in the Collection*... 1982, p. 8)

3. Looking back in April 2017, Evelyn said that of all the projects she did with Charlot, those involving her metalworking skills meant the most to her, and were the most challenging: the processional crucifix and tabernacle for the Mystical Rose Oratory, Chaminade; the Moanalua sculpture *In Praise of Petroglyphs*; the door panels for Punahou Chapel; overseeing the casting and mounting Charlot's bronze crucifixes; and casting the sculpture, *Damien*.
4. Charlot and Evelyn worked closely on the tabernacle and the processional crucifix for the Mystical Rose Oratory. The tabernacle is only seven inches high. In Charlot's own words, the design:

...situates figures of the Old and the New Testaments in a bower of grape vine.

At a distance its main visual effect will be that of the bunches of grapes set in high relief, enameled in lime yellow, blue gray and chartreuse. Evelyn Beveridge [Giddings] did the work based on our designs.

We also modeled and cast the processional crucifix, made of bronze and enamel. Carried before the celebrant as he goes to the altar, it is to be planted as a pennant that faces the priest during the services." (Charlot, 1966)

5. Charlot's March 25, 1966 diary entry: "1st cast processional crucifix defective." Some of the wax models from failed attempts at casting the crucifix are held in the Jean Charlot Collection. Evelyn explained that the casting process began with a latex mold taken from Charlot's clay figure and used to create a wax model—she remembers "beeswax from our very own bees." The wax model would then be surrounded in plaster to create a plaster mold. Sprues would be added around the plaster. The wax was melted out, replaced by molten metal. The process could easily go wrong.

The crucifix, however, was finished in time for the Marianist Brothers to lend it to the Honolulu Academy of Arts for Charlot's fifty-year retrospective exhibition, April 7 to May 15, 1966, well before the Mystical Rose Oratory was consecrated on December 8. (*Jean Charlot Retrospective, Fifty Years 1916–1966*, 1966, catalogue no. 85)

Evelyn said later that some of the Marianist brothers had found the crucifix "too abstract." Brother Roberts subsequently took it to the Cupertino Marianist Center in California where it is kept in the chapel.

INTERVIEW 1: ILLUSTRATIONS

- 1.1 Evelyn Giddings visits the Jean Charlot Collection at the beginning of this oral history project. She examines Charlot's drawings for the chapel doors at Punahou School, with Jean Trapido-Rosenthal, Lynn Corbett, and Bron Solyom. December 2014. (Lila Gardner)
- 1.2a When Evelyn met Jean Charlot in 1959, he was working with Claude Horan to create his first large ceramic sculpture, *Madonna and Child*, for St. Francis Hospital. [MU 47] (Philip Spalding III, 2013)
- 1.2b In 2008, Evelyn visited *Madonna and Child*, shown here from the back. (Solyom)
- 1.3 The day they met, Evelyn drove Charlot home from Ceramics Hawaii in her family's 1927 "Woodie," a Model A Ford. The car was nicknamed "Happy Car" in the family's long tradition of naming their cars, which Evelyn explained followed her father's earlier custom of naming each of his horses. It was photographed in 1959 with various children: Mark, Lynn, and Morlee.
- 1.4 Architect's rendering of the Mystical Rose Oratory, Chaminade University, for the Marianist order. Brother James Roberts conceived of the oratory and commissioned Charlot and other artists to design accessories for use inside. In his 1966 art column for the *Honolulu Star-Bulletin*, Charlot wrote of its innovative architecture and stained glass windows. He commented on the sculpture of Our Lady by Isami Enomoto, self-described "sculptor working with clay"; his tabernacle and processional crucifix as executed by Evelyn Giddings; and other

objects Brother Roberts acquired. Evelyn noted that she had designed and made a simple set of Stations of the Cross for the Oratory. It was replaced later by the work of another artist after one of her Stations was stolen. Cover of a 1966 promotional brochure. Jean Charlot Collection.

- 1.5 Charlot sketched four scenes in charcoal for the ends, the back and the doors at the front of the tabernacle for the Mystical Rose Oratory. 1966. Jean Charlot Collection. (Solyom, 2017)

- a. *Temptation of Mary* (end), and the figure of Christ (back)
- b. *Isaac and Abraham* (end)
- c. *Multiplication of Fishes* (doors)

Following Charlot's drawings and applying colors to achieve his intent, Evelyn created the tabernacle in enameled copper repoussé. 1966. (Philip Spalding III, 2013)

- d. Grapevine (top)
- e. Figure of Christ (back)
- f. *Multiplication of Fishes* (doors)

- 1.6a-c Evelyn oversaw the making of this bronze processional crucifix at the Foundry in Honolulu, from a clay model of the figure created by Charlot. For the Mystical Rose Oratory. Height: 72 inches. (Raymond Sato, Honolulu Academy of Arts, 1966)
- 1.6d Wax models, including these of the lower right arm and hand, preserve a record of unsuccessful attempts at casting the figure of Christ for processional crucifix. Length: 13.5 cm. (5¼ inches) and 14 cm (5½ inches). Jean Charlot Collection. (Solyom, 2017)



1.2a



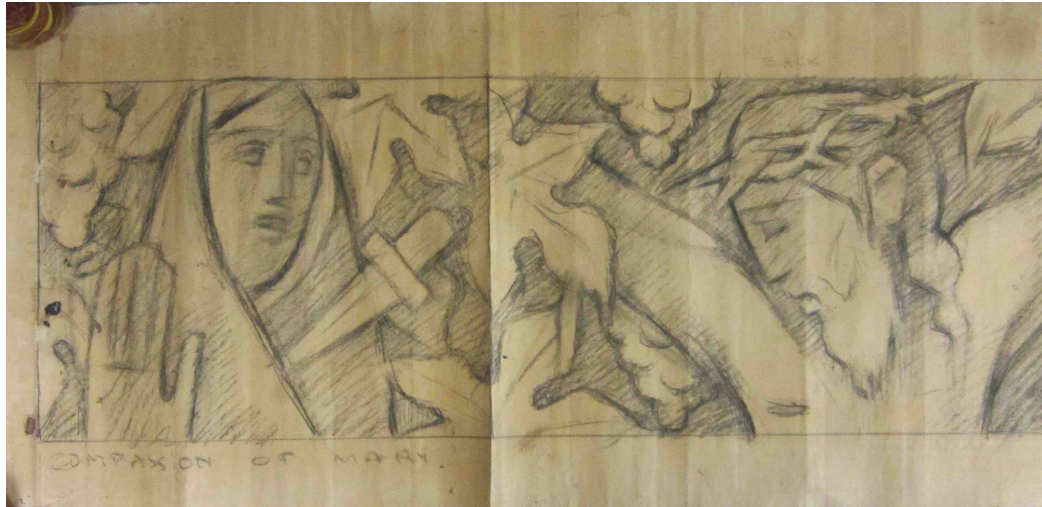
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1.5b



1.5c



1.5d



1.5e



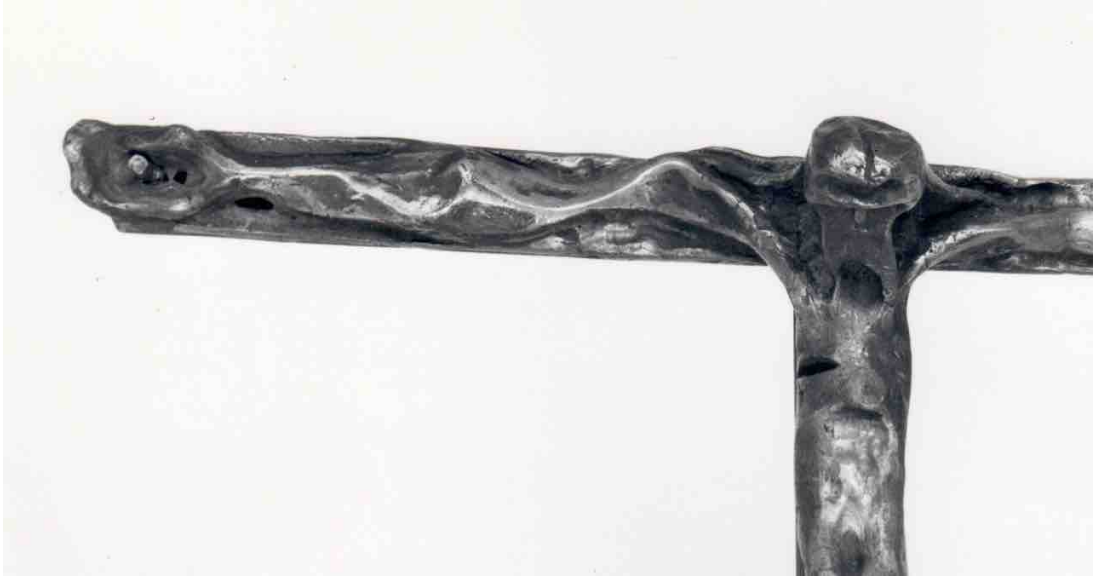
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1.6a



1.6b



1.6c



1.6d

INTERVIEW 2

Sunday, December 28, 2014. 2:00 p.m.

Robert Shipman Thurston Junior Memorial Chapel, Punahou School

Present: Evelyn Giddings; Lynn Corbett, Evelyn's daughter; and Interviewer, Lila Gardner.

Notes:

We meet to look at Evelyn's work on the copper panels on the doors of Punahou chapel. [*Episodes from the Life of Christ*, 1971, MU 66]

Some of the questions to be posed: How project evolved? Specific details of the work? Stories Evelyn can tell about what it was like creating the panels with Charlot? Why Charlot took this project? How did Evelyn get involved?

EV: I got involved because I did metalwork and this was what Charlot needed. Charlot took the job because he was interested in the history of art in the church.

(First we go over the "Draft outline," a chronological list, 1951 to 1978, of murals and other artworks by Charlot where Evelyn was involved. Prepared by Interviewer from 1986 revision of *Jean Charlot: Books, Portfolios, Writings and Murals*, referred to here as "Zohmah's catalogue.")

Lila: Let's look at this and check off what is on the mural list—works that you were involved in helping Charlot with. We don't really want to talk about these today but we want to note which ones are important contributions that you made to Charlot's work.

EV: (In Zohmah's catalogue, points to listing for the mural at First Hawaiian Bank.) This one in Waikīkī had a "Second Coming." The first one was cut up when they tore down the building. The masons were friends of mine and they came and used electric handsaws to do the job. [*Early Contacts of Hawaii with the Outer World*, 1952, MU 21. Replaced by a second mural, 1966, MU 58.]¹

The bank manager at that time was a negative character and he said nobody could come into the bank at night after hours, but that was the only time we could do this. It had to be at night and of course, someone from the bank would have to be there. (Laughs.) When we got there, he was there himself.

Lila: So they made him come?

EV: Oh, my! (Laughs.) I don't know. Maybe no one else would come.

Lila: Do you remember if there was anybody around making photographs of those

frescoes while they were cutting them up? So they auctioned off the pieces they cut up?²

EV: No, I don't remember anyone taking photos.

Lila: Did you go to the auction?

EV: No, I just didn't go. It wasn't my thing.

Lila: They didn't sell all of them?

EV: No, I know some were left over and were like... just pieces of a *hau* tree. Fred Preis in Woodlawn had one.

I just remember in 1952 [seeing the first version of *Early Contacts of Hawaii*... being created at Bishop Bank] looking up at May Fraser. I stood with a baby on each hip and watched May Fraser and others up on the scaffolding working on the fresco. I recognized May Fraser because I remembered seeing her when I was eleven years old when she was painting the walls in the Main Library in town. How could I have dreamed that in fifteen years I would become so deeply involved?

The plan to enlarge the bank involved tearing down the whole mural. How to save the mural? Fortunately, it was not on a structural wall. It was on a partition made by applying concrete onto expanded metal and applying plaster over it. Charlot could see that small parts of the mural could be suitable for framing. He knew about my metalwork, and I was still working at Ceramics Hawaii. I knew masons who could cut through concrete and metal walls.

Charlot was there and made all the decisions. I didn't make any decisions on this but was just there to put strips of tape on, to show where they were going to cut. I didn't help at all. I just put the tape down.³

The fresco on the wall was about 4 inches thick. Bron has one piece of it—the hand of the ship's captain—that I gave her for the Charlot Collection. [The hand belongs to the figure of Captain Cook in the “Bartering Scene,” which explains the handle of a saw also included in the piece, MU 21, no. 58.]

At the new bank they hung a beautiful [non-structural] curving screen with a longer wall. The architects did not give Charlot the correct measurements. When he got to the middle of the wall, it was not the middle of his drawing! He realized that the drawing was off so he had to add more trees.⁴

(Compares brochures with photos of the 1952 and 1966 versions of the mural and talks about the different sizes of some of the trees.)

This is all new [inclusion of a second wall with the outrigger canoe in 1966 mural].

(Points to part of 1952 mural that, once cut up, went to a school and was hung on a wall there.) People thought it was a picture of one of the school's founders. [She was a Protestant missionary teaching children the alphabet.] (All laugh.)

This is baby Peter. [MU 21, no. 54]

Lila: Peter was his son, right?

EV: Something new was added at the entrance, the front side of the new bank [i.e. the second wall of the 1966 mural]. Charlot added Hawaiians and canoes—something not included in the Bishop Bank fresco. May Fraser was depicted in both the old and the new frescoes.

(Turns to discuss Stephen Murin and the United Public Workers mural [six panels, 1970–75, MU 71].) Steve Murin was a buddy of Charlot's. He's a potter.

Lila: Go ahead and talk to us about Murin, a buddy of Charlot's.

EV: We were good friends too. He arranged to have those big ceramic tile murals. I'm sorry you haven't seen them. On School Street. (Further discusses street location of United Public Workers building.)

Lila: Okay, I don't think I've seen it.

EV: There are four huge ceramic tile panels [and two slightly smaller panels]—Ceramics Hawaii tiles.

Lila: There was some work you did on Moloka'i?

EV: My brother [Don Giddings] went to seminary and become an Episcopal priest.

He was the priest of a small church on Moloka'i and he wanted a fresco for his church. Charlot wanted to do something for me, so it worked out just right. [*Angels in Adoration*, 1967, MU 61]

Charlot came over to Moloka'i and stayed at the church and did seven panels—portable frescoes depicting a *haole* angel carrying a candle [of three *kukui* nuts] and a Hawaiian angel carrying [a lei of *kukui* leaves and blossoms]—the theme was about Jesus being the Light of the World.

Charlot admired Father Damien and we took quite a long hike together down to Kalaupapa. It was wonderful for Charlot because he so admired Father Damien.

That was the first time I actually plastered it [a portable fresco].

Charlot was so good about letting people help and then appreciating them in the end. The

fellow that did the lettering. The mural was about light and had a Hawaiian theme. This fellow wrote lettering [in both Hawaiian and English] and Charlot was perfectly satisfied.⁵

They can take them down easily. They were portable frescos on Canec.

(Conversation shifts to the panels on the Punahou chapel doors.)

Ossipoff [Vladimir Ossipoff, the chapel's architect] asked Charlot [to design them]. Charlot had a big [interest in the] history of churches. There were many [church] doors [with panels depicting the life of Christ]... especially [helpful] for people who could not read.

Unfortunate thing is, when you have the doors open, you can't see them [the panels].

Lila: So this was an Ossipoff building—and a huge job. How did you get involved?

EV: He knew I could do this kind of thing [metalwork]. I had Charlot's drawings, like it shows in the book [*Doors to Many Mansions*].⁶

These things are made not square [but] rectangular, with plywood underneath.

Lila: Where would you be when you actually worked on them?

EV: Old maid's quarters, laundry room, shop off University Avenue, \$25 a month, ceiling dropping in, floor had holes, 1966 or so.

Lila: How many years did you work on it?

EV: At least several [two] years.

Lila: Did you have to read anything to do these?

EV: [As a child] I went to Central Union Church and I knew the stories.

Lynn: What about the children?

EV: They had a contest [to suggest stories].

Lila: Was it artificially patinated [the copper]? What did you use?

EV: Liver of sulphur,⁷ and polished it up a bit. [Then I used olive oil to protect them.]

Lila: It looks greenish—so is this the natural patina?

EV: First I draw this line with a pencil, and this part I flatten, and this part I raise out.

Lila: This is one piece [of copper sheet]?

EV: Yes. I finished the first one [Panel 1, *Annunciation*] and brought it in and [left it for the carpenter to] put it up. [I returned in the afternoon.] A little kid was standing here and he was bouncing a basketball off the panel.

When I mixed [the pitch for] this one, it began to leak out like candle wax. [Pitch leaked from underneath Panel 8, *Jesus Among the Doctors*, on to the frame, probably because there was too much oil in the blend. Later Evelyn broke it off, but the frame was stained.]⁸

Lynn: Here's one without a signature. [Panel 2, *Nativity*]⁹

EV: With this one, I decided to make everything flatter. [Beginning with Panel 4, *The Wise Men*, Evelyn decided the figures and features in the background should be flattened or created in lower relief than the central figure(s). Compare the flat camels in Panel 4 with the high-relief animals in the stable in Panel 2.]

Lila: This one is amazing.

EV: There's a date palm tree hanging up there. [She refers to the tree on the right in Panel 6, *The Flight into Egypt*. Evelyn commented later: The Europeans did not know what a palm tree looked like!]

I kept trying to time my work but I never really timed it [how long it took to make one panel].

Lila: Where would Charlot be?

EV: Often, he would be in other places—Europe.

Lynn: There is more dust settling on these and this one is greener.

EV: I used olive oil, which is what the Old Masters used. Doesn't oxidize as much. I did it all once [cleaned and restored the finish], and it costs so much money, they don't want to do it again.

Lila: Get students involved in the process.

(They discuss Lynn's weavings inside the chapel and working with weaver Ruthadell Anderson, former wife of Claude Horan.)

Did you have to supervise them putting them up [the panels]?

EV: Just a [school] carpenter.

(Tells story that among the students' suggestions for subjects for the doors was one, not selected, that Charlot should show Jesus just walking down Broadway in Manhattan.)

Something interesting here—Jesus is raising Lazarus, and on this one is Pontius Pilate. (Compares panels, Panel 17, *The Raising of Lazarus from the Dead*, in which Christ points his hand heavenward, and Panel 25, *Christ Before Pilate*, in which Pilate's thumb points down, to Hell.)

Lila: Is this the one that shows Charlot's humor, with one figure's hand pointing down and the other one pointing up? Wonderful images, look at this.

Charlot made an adjustment to this because you asked him, right? [Panel 30, *Pilgrims of Emmaüs*]¹⁰

EV: It is a Mexican hat, of course. [Refers to a hat in Charlot's drawing that was not reproduced in the copper panel.]

Lila: Visually more interesting—remember you said “Chop suey.” So many angles.

Not what it seems. It is amazing work that you've done here. Yes, be nice to have them cleaned up.

(They discuss Lynn's recording from a previous year's visit with Isami Enomoto.)

INTERVIEW 2: NOTES

1. Reference to “Second Coming” is Evelyn's humor. The building with the first version of this fresco, *Early Contacts of Hawaii with the Outer World* [1952, MU 21], was demolished in 1966. Charlot determined how the mural could be cut up and sold for charity. The bank commissioned Charlot to create a second version, with the same title for their new building [1966, MU 58].
2. See photographs of the actual cutting and removal of the mural, and details of over sixty panels, each framed by Gima's Art Gallery, signed by Charlot, and auctioned or otherwise sold to benefit the Hawaii Community Theatre, in the Jean Charlot Collection.
3. Evelyn seriously underestimates her part in the huge, months-long task of cutting up and salvaging the saleable pieces of this 67-foot long, 11-foot high mural. Charlot's 1966 diary records the multitude of steps involved, and Evelyn's regular presence, sometimes with Brother James Roberts. They completed a lot of routine work in Charlot's absence, as the diary also reveals the *astounding* range of Charlot's other major activities that year. These included: teaching his final semester before retiring on June 3 with a cryptic note, “end UH”; participating in a major solo exhibition, his 50-year retrospective at the Honolulu Academy of Arts; completing the replacement mural for the bank and, with Evelyn, fulfilling two commissions for the Mystical Rose Oratory.

Between April 27 and May 9, 1966, Charlot, Evelyn and Brother Roberts traced the original fresco as a guide for designing its replacement on a wall only nine feet high. By June 4, they had finished taping sections for cutting out the first 50 pieces. Charlot determined where the cuts would be made and the tape placed, as Evelyn describes. Over several nights in June, Evelyn directed the masons in the process of deconstruction. The cut pieces went to Gima's Art Gallery where on June 21 Charlot began repairing them with watercolor, and the frames were made. The auction was held on July 13. On August 8, Evelyn and Brother Roberts hung new tracings, and incised the outlines ready for Charlot to begin Task 1 of the replacement fresco in the new bank building.

4. From Charlot's diary August 13, 1966: “Wall only 70 ft long! Instead of 84!” He moved the left part of the original Scene 1 to the new second wall beside the Hawaiian canoe.
5. Bruce “Pan” Wilson writes: “The feature work moment I remember was Jean allowing me total control of the lettering on the Moloka'i mural [1967, MU 61] when we had just met.” Email to Lynn Corbett, February 4, 2017.
6. A photograph by Terry Luke of Evelyn at work accompanies her commentary, quoted below (From *Doors to Many Mansions*, Charlot, 1973):

Metal is a challenge to work, slow moving and resistant. There are no short cuts for repoussé. Each line must be chased by hammering on a small dull chisel to lay out the whole work in a deep V groove—like drawing with a pencil, but so very slowly each line is traced. Copper becomes hard from working and must be often heated to red hot

and quenched in water to relax it again. The parts to be raised are bumped up from the back, then the background is flattened again. At last, chasing again by hammering on a tool with a flat end, one side of the V groove is laid down to blend into the background and the other side is left to become part of the figures and forms.

Each line has been traced from Charlot's drawings, then laid out upon the copper with carbon, then chased sometimes twice, then bumped and flattened again and again, and finally chased for finishing and detail. Over and over each line, around and under each form and figure, part of me is in it and it is very much in me. Hours spent for each panel, touching and contemplating. The stories and people are known and alive to me. It was a living loving touch with Charlot and Christ. I hope as the panels are touched and contemplated this spirit and inspiration will flow so I can share the fulfillment which has come to me through this work.

Evelyn Giddings
Craftsman, metalsmith, enamelist

7. Liver of sulphur is a chemical mixture of various forms of potassium, typically in dry rock form. When broken up and dissolved in hot water it can be used in metalworking to form a patina, turning copper alloys brown or black. It has a shelf life of about six months, is flammable, and toxic when the dust is breathed in. (*Wikipedia*, Dec. 29, 2016)
8. The high relief portions of every panel are filled behind with pitch to prevent denting and damage not so much from bouncing balls as from more serious concussions. While finishing the fourteenth panel, Evelyn tripped over a pot of hot pitch, badly burning one leg, which kept her in bed for four weeks. (Letter to the Charlots, December 22, 1968. JCC: A&M: Persons: Giddings: Correspondence)
9. Most panels were signed by Evelyn with both artists' names, abbreviated "JC" and "EV," chased in the lower right corner. Three are signed in the lower left. Only Panel 2, *Nativity*, has no signatures at all, an oversight.
10. Later in the Charlot Collection, Evelyn and Lila compared Charlot's original drawing and a photograph of the finished Panel 30, *The Pilgrims of Emmäus*. Evelyn repeated her story about the background being too crowded. She wrote to Charlot, in France at the time, suggesting that they omit the candlestick on the shelf at top left, and on the right, the vertical line and the Mexican hat on the hook. He agreed, and the finished panel was simplified, the only time he actually revised one of his drawings at her suggestion.

INTERVIEW 2: ILLUSTRATIONS

- 2.1a Jean Charlot and his crew work on a scaffold above the customers at the Waikiki branch of Bishop Bank. The 67-foot fresco, *Early Contacts of Hawaii with the Outer*

- World*, was created between October 2, 1951 and January 17, 1952. [1952, MU 21] (Wenkham, 1951 or 1952)
- 2.1b As a customer of the bank, Evelyn Giddings remembers looking up at the mural in progress, and recognizing Juliette May Fraser at work on the scaffold. (Wenkham, 1951 or 1952)
- 2.2 Plasterer Tsukasa Tanimoto hands down panel 14, *Missionary Woman Casting Type*, the first panel cut from the fresco. In the background, other panels are marked with tape laid by Evelyn under Charlot's direction. Over sixty panels were cut and removed for sale before the building was demolished in 1966. *Early Contacts of Hawaii...* [MU 21, no. 14]. Gift of Sean and Mary Browne, 2015
- 2.3 *Early Contacts of Hawaii...* scenes 1–3 [1952, MU 21]. (Panorama compiled from a paste-up of several color photographs. Re-photographed by Philip Spalding III, 2014)
- 2.4 The replacement mural, *Early Contacts of Hawaii with the Outer World*, [1966, MU 58], was briefly at risk of partial demolition in 2006 when in a major renovation First Hawaiian Bank severely reduced the square footage of its Waikīkī branch. The mural was saved when it was cut in two, and the left half (Scenes 2–4, shown here) was repositioned on a new wall, an engineering and conservation feat. (Hal Lum, 2006)
- 2.5a *Captain Cook's Hand*, cut from the 1952 mural, as framed by Gima's Art Gallery. [MU 21, no. 58] (Solyom, 2017)
- 2.5b Charlot inscribed *Captain Cook's Hand* to Evelyn Giddings. In 2010, she donated it to the Jean Charlot Collection where it is used as a hands-on example to illustrate the nature of *buon fresco*. [MU 21, no 58] (Solyom, 2017)
- 2.6 The Charlots chose for themselves this piece, *Children*, cut from scene 6 at the right end of the mural. The little boy on the right was modeled by their son Peter. Charlot's diary entry for July 18, 1966: "Gima. Get our fresco fragment. Peter." The piece remains in the collection of the Jean and Dorothy Zohmah Charlot House. [MU 21, no. 54] (Philip Spalding III, 2010)
- 2.7 The artist Juliette May Fraser sat for the missionary introducing the spinning wheel in the 1820s. The marked-up brochure shows where she (#45) and Marvel Hart's cat Orlando, that she painted (X), were to be cut and saved when the mural was demolished in 1966.
- 2.8 Juliette May Fraser, recreated as a missionary in the replacement mural, 1966. (Hal Lum, 2006)
- 2.9a *Angels in Adoration*. [1967, MU 61] (Philip Spalding III, 2010)

- 2.9b Hawaiian inscription: “He malamalama e ho‘omalalama ai i na lahui kanaka” [A light to illuminate the people]. Lettered by Bruce “Pan” Wilson, for *Angels in Adoration*.
- 2.9c English inscription: “A light to lighten the gentiles.” Lettered by Bruce “Pan” Wilson, for *Angels in Adoration*.
- 2.10 Evelyn being interviewed by Lila Gardner, December 1, 2014. (Lynn Corbett)
- 2.11 Punahou chapel, designed by Honolulu architect Vladimir Ossipoff, was dedicated January 22, 1967. The door panels were completed and installed by 1971, and dedicated in 1973. (Philip Spalding III, 2016)
- 2.12 With Charlot’s drawing in front of her, Evelyn works on Panel 28, *Descent from the Cross*. (Terry Luke, 1973)
- 2.13 Panels from Punahou Chapel, executed in copper by Evelyn Giddings. [1971, MU 66] (Philip Spalding III, 2016)
- a. Door 1, Panel 1: *Annunciation*
 - b. Door 1, Panel 8: *Jesus Among the Doctors*
 - Pitch leaked from under the panel
 - c. Door 1, Panel 2: *Nativity*
 - Background figures are in high relief
 - d. Door 1, Panel 4: *The Wise Men*
 - Background figures are flat or very low relief
 - e. Door 1, Panel 6: *Flight into Egypt*
 - A palm tree is represented on the right
 - f. Door 3, Panel 17: *The Raising of Lazarus from the Dead*
 - Jesus points his hand heavenward.
 - g. Door 4, Panel 25: *Christ Before Pilate*
 - Pilate points thumb down, to hell
 - h. Door 4, Panel 30: *The Pilgrims of Emmäus*
 - Compare the detailed drawing (Spalding, 2014) with the simplified panel
- 2.14a,b In 2015, Rosa Lowinger, Chief Conservator, and Christina Varvi, Senior Conservator, of Rosa Lowinger & Associates, carried out cleaning and conservation treatment of the copper panels of the doors. Evelyn was present during the work, and is credited in their report for explaining how, using mildly abrasive pads, she lightened the patina around the Christ figure’s head in the panels in which He appears, a practice the conservators repeated, as shown in the in-progress photographs of Door D, and a detail of Panel 14, The Samaritan Woman at the Well. (Solyom, June, 2015)
- 2.14c Evelyn with Rosa Lowinger and Christina Varvi after completion of conservation treatment (Solyom, 2015).



2.1a



2.1b



2.2



2.3



2.4



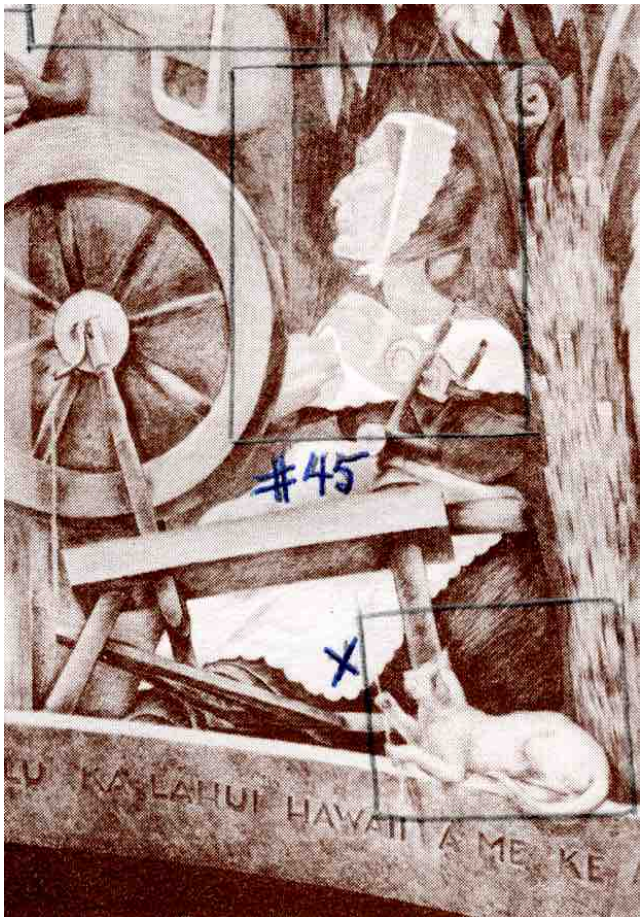
2.5a



2.5b



2.6



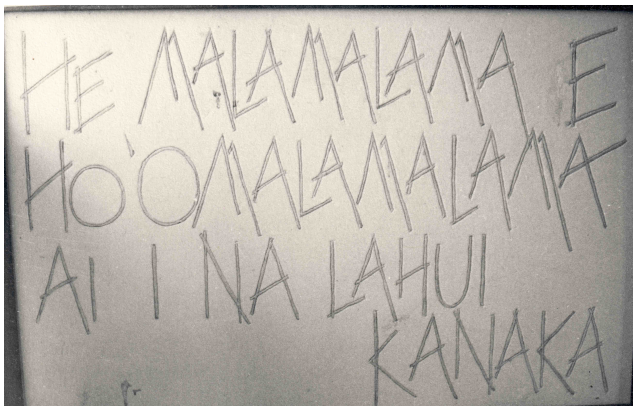
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2.8



2.9a



2.9b



2.9c



2.10



2.11



2.12



2.13a



2.13b



2.13c



2.13d



2.13e



2.13f



2.13g



2.13h Drawing



2.13h



2.14a



2.14b



2.14c

INTERVIEW 3

Tuesday, January 20, 2015. 11:00 a.m.
Jefferson Hall, East-West Center

Present: Evelyn Giddings; and Interviewer Lila Gardner.

Notes:

This discussion concerns Jean Charlot's fresco on the north wall between the second and third floors. [*Inspiration, Study, Creation*, 1967, MU 59]¹

The discussion also refers briefly to a companion fresco on the south wall by the Indonesian artist, Affandi.^{2,3}

Evelyn's voice is faint at the beginning of the tape. Transcription begins when a clip-on microphone is used.

(As we look at Charlot's fresco, Evelyn says she was asked by Charlot to come to Lincoln Hall and bring brushes and Canec. Here's Evelyn's story about that.)

EV: I got the Canec and took it to the plaster-man and he plastered it for us. In the morning, I took it to Affandi's office.⁴ Charlot was there and I thought that I was just going to leave, but Charlot said, "Oh, you can show him what to do, you know as much as I know about fresco," and off he went and left me alone with Affandi. This was a surprise because I had no idea Charlot was going to ask me to teach Affandi how to make a fresco.

Lila: That's fantastic! (Laughs.) So tell me what it was like to put this together? (Shows photograph of Evelyn and Charlot on scaffold making the fresco.)

EV: Well, I've just been thinking and thinking, and I don't remember much about being here.

Lila: Being on that scaffolding, does that bring anything back about what he was like, Jean Charlot, and what it was like working with him on this project?

(Inaudible)

EV: There must have been another person who helped with this.

Lila: Another person helped with this?

EV: And I don't know who. (Long silence.)

Lila: Do you have any thoughts about how he got the commission to do this? I did read he

was an East-West scholar.⁵

EV: He was. Charlot made a [similar] figure for a fresco in a New York City school.⁶ The figure had her legs spread apart, in classical style. They made him remove it. I remember the story about these classical figures in New York on the wall and they made him take it down [because his figure was considered indecent]. It was very shocking to talk about.

(Answering question of why Charlot did East-West Center mural.) It was because he was an “artist in residence.”

Lila: When you worked with him on this project, what kind of time did you spend on it? Weren't you paid?

EV: Oh, yes, I think I was, because I wasn't working at Ceramics Hawaii anymore.

Lila: So you weren't working at Ceramics Hawaii in 1967?

EV: I don't think so. When we came back from Europe [in 1965] I don't think I worked there anymore, or maybe on a few occasions. I tried to do my own jobs.

Lila: In 1967 you had your own shop down here just off University [Avenue].

EV: The reason I moved was that... I wasn't accomplishing much at home and the telephones—no cell phones—so I had to run upstairs, and that sort of thing. So down there when I was doing the doors....

(Returning to the Jefferson Hall fresco.) I don't think I did any of the cartoons for that. He made the cartoons on brown wrapping paper.

[To be applied to the wall, the full-scale cartoons had to be traced.] It had to be a very heavy quality of tracing paper. We did it [the tracings] in small sections [in Charlot's studio].

(Much inaudible)

(Aside about Affandi's mural: Evelyn was amused that people were concerned about Affandi's mural depicting the *left* hand of God. Affandi was right handed. For his mural, he held up and drew his own left hand, so his three iconic figures together representing the collective wisdom of the East—Ghandi, a Buddhist monk, and the Indonesian wise man, Semar—are indeed cradled in a very large left hand.)

The studio had a [curved] cork wall that you could stick things into that went around the corner so it was cork on two walls—that was about twenty feet.

Lila: Twenty feet, that's a lot.

EV: Maybe more than that—must have been about as big as this vestibule here—forty feet altogether.

I had to do all the tracing. Sometimes I had help. We put the tracing paper on [over the cartoon] and just drew the outline. You notice that there's not much detail, just the outline. One line goes into another, and one side of a sleeve goes up the hand.

Lila: It's interesting how the real building goes into that. [The fresco continues] as an extension of the real building.

EV: I like that too. (Laughs.)

Lila: So how did he come up with these colors? Do you have any thoughts about that?

EV: Just simple, blue and (inaudible) yellow and red.

So before the plaster gets hard altogether, we have to hang the tracing paper [on the wall]. Then you follow with something like a blunt nail rounded off at the tip. With your nail, you follow the line, pressing quite hard. It makes a line, when you are close you can see it. It makes a dip [i.e. groove] in the plaster.

So that makes a margin when you are painting. In making that dip, it makes a little visible trough so your colors mix in that trough. You can see how the blue mixes with the brown over there. It keeps it from running into the rest of the mural.

Lila: So you do a line and it makes a little indentation and this creates a trough.

EV: Like a coloring book. You've got the lines everywhere, and just fill in the colors.

Lila: It helps with the shading, light and color.

EV: You can see where.

Lila: I can see some lines that really reflect that.

[Discussion of plasterer's bucket deleted.]

Lila: What kind of paint?

EV: Oh, it's not paint. It is just pure pigment. Whatever—it locks into the plaster when the plaster sets up. It is only plain ground-up pigment. Whatever color you are going to use. It has to be one that is not going to react to the lime in the plaster. The lime will change the color. Charlot insisted that these things get brighter and brighter and brighter and brighter, and therefore lighter [as the plaster dries].

Lila: That's hard to do, isn't it?

EV: If you are thinking about colors, which he was, you've got to know what it will look like when it is set up. It doesn't look like that when you're painting it. It is going to change a little. [To achieve a desired color in] ceramics is worse, because it depends on the temperature, how long it is in the kiln. Poor Isami [Enomoto of Ceramics Hawaii] really had a hard time.

(Inaudible)

Lila: "Scholar" [the figure representing Study] looks like he's scratching his head.

EV: (Laughs.) I never thought about that.

Lila: Kind of funny in a way—maybe that's a little bit of Charlot's humor.

EV: It could be. "Justice" [the figure representing Inspiration] doesn't care. She 's looking up into the bright light. I just thought he [meaning the figure representing Study] was shading his eyes!

Lila: (Chatter as people go by the stairs.) A conference at the East-West Center.

EV: I'm really sorry I can't pull up a lot of details of working on this thing.

Lila: We should take a look at the other mural by Affandi—we don't have to record it.

EV: Yes. I guess it was Kartika's husband [Saptohoedoyo] that helped [on Charlot's mural]. Affandi did that one and she [Kartika, Affandi's daughter] helped too. She was a painter herself.

Lila: I saw some letters that are in the [Charlot] Collection that Bron has—letters to you from these people, from the other group [Affandi's family], from Zohmah—very nice. That's a good place to put those letters, by the way.⁷

INTERVIEW 3: NOTES

1. Although not Charlot's original title, this mural also came to be known almost immediately as *Wisdom of the West*, a companion piece with Affandi's mural.
2. Affandi. *Wisdom of the East*. Fresco mural. 15 x 16½ feet. South stairwell, Jefferson Hall, East-West Center, Honolulu. September, 1967. In 1967, together with Charlot and artist Chiang Yee, Affandi, a very prominent Indonesian artist, received a grant to work at the East-West Center as a Senior Specialist in the arts. Affandi was accompanied by two artists, his daughter Kartika and her husband Saptohoedojo, both of whom worked on Affandi's mural. Affandi was accompanied as well by his second wife, Mariati, and their two young children, Rukmini and Agung.
3. An excellent published account of both murals and Evelyn's contribution to their creation is provided by Astri Wright (2007).
4. On July 26, 1967, Charlot asked Evelyn to teach Affandi, who had never used the *buon fresco* technique, to make a portable fresco before he began work on his big fresco. Instead of a wall, Tsukasa Tanimoto, Charlot's plasterer, prepared a sheet of Canec (soft board made of bagasse, a bi-product of the sugar industry). Affandi applied the pigments in his very recognizable curvilinear style to create a mango tree with an abundance of ripe fruit protected in Indonesian-style baskets. Before Affandi left Hawai'i, he gave the piece—too awkward to carry easily to Indonesia—to the Charlots. It hung on a lanai at the Jean and Zohmah Charlot House until it was stolen in 2002. Even with Affandi's clearly identifiable signature, it has not been recovered.
5. The murals by Charlot and Affandi were not commissions but gifts from the artists to the East-West Center in appreciation for their Senior Specialist grants, commemorating their work together in promoting East-West cooperation and understanding in the arts.
6. Evelyn remembers the story of the classical figure, *Head, Crowned with Laurels*, symbolizing Education, created in 1934 by Charlot as part of a larger fresco at the Straubenmüller Textile High School in New York City. Fortunately, Charlot's friend the Mexican artist and photographer Emilio Amero photographed the figure before it was painted out in 1935 because the principal considered it indecent. [1934, MU 4]
7. The letters and other Affandi materials are held in the Jean Charlot Collection [JCC: A&M: Persons: Affandi].

INTERVIEW 3: ILLUSTRATIONS

- 3.1 Affandi. *Mango Tree*. 1967. Framed portable fresco on Canec. Estimated size: 24 x 36 inches. Evelyn Giddings prepared the materials and taught Affandi the technique of *buon fresco*, before he created his large fresco at Jefferson Hall for the East-West

Center. Gift to Jean and Zohmah Charlot from the artist, 1967. Stolen in 2002. (Garrett Solyom)

- 3.2 Jean Charlot and a family of artists. Affandi, who was afraid of heights, sits on the scaffold with his daughter Kartika and her husband, Saptohoedjo, and begins work on his fresco, *Wisdom of the East*, in the south stairwell. Evelyn recalls that after the scaffold was removed, Affandi was unwilling to climb a ladder to make small adjustments to parts of the hand, so she did so at his direction. (East-West Center, 1967)
- 3.3 Affandi. *Wisdom of the East*. 1967. Fresco mural. Affandi drew his own left hand, so the three deities are seated in the palm of the “left hand of God.” (Shayne Hasegawa, East-West Center, 2006)
- 3.4 “Obscene” figure from *Head Crowned with Laurels*. Photographed before the school principal ordered it painted out. [MU 4, 1934] (Emilio Amero, 1934)
- 3.5 Evelyn and Charlot at work on Tasks 1 and 2, at the beginning of the process of creating the fresco, *Inspiration, Study, Creation* in the north stairwell. (East-West Center, 1967).

The photo shows the step-by-step nature of the *buon fresco* process. On the scaffold, Charlot and Evelyn work on different stages. Before they started, Charlot had already decided the work should begin at the top, and had planned the subdivision of the mural into sequentially numbered “day tasks.” Each task, *giornata*, showed an area that could be painted within a single day. Charlot preferred that the plasterer prepare the area to be painted the day before.

In the center, Charlot appears to be finishing “Task 1,” applying pigment with a brush to the topmost hand. The morning before, this clearly defined area would have been given two layers of plaster by the plasterer. By the afternoon, it would have set up enough for Evelyn to hang the tracing of the cartoon of the hand over the plaster and with a rounded nail follow the lines to incise it on to the wall.

On the left, Evelyn reaches up, preparing for “Task 2.” She tapes a cartoon tracing to the wall over the Task 2 area, which having been plastered earlier, is ready for her to incise through the tracing paper to transfer the cartoon onto the plaster. Charlot will paint it the next day.

The plasterer’s bucket, bags and trowel are on the right, in front of the area that will be plastered next for Task 3.

- 3.6 Jean Charlot. *Inspiration, Study, Creation*. 1967. Fresco mural. Jefferson Hall, East-West Center. [1967, MU 59] (Philip Spalding III, 2016)



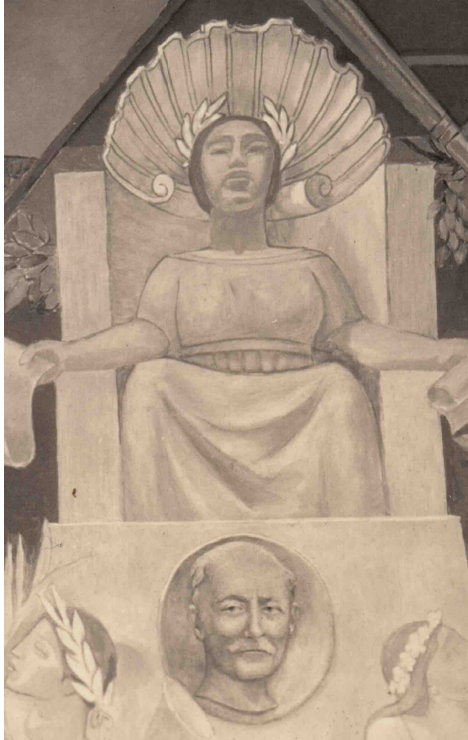
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3.6

INTERVIEW 4

Wednesday, January 28, 2015
Jean Charlot Collection, Hamilton Library

Present: Evelyn Giddings; Bronwen Solyom, Jean Charlot Collection; and Interviewer, Lila Gardner

Note:

We are going to be discussing several artworks that Evelyn assisted Jean Charlot with.

Editor's comments:

This particular interview is conversational, hops from one topic to another, and includes long discussions of transportation and other arrangements for visiting certain artworks.

The Interviewer recorded on three sides of tape: Tape 1, Side B, Tape 2, Sides A and B. Tape 2 Side B does not appear to have been transcribed, possibly due to a faulty playback mechanism. The Interviewer made brief notes of that part of the conversation.

EV: Jane Smith, she was the director of Hawai'i Community Foundation.

Lila: I did not know her.

EV: Once my sister-in-law. She said, before I make an estimate about it to anybody [artwork for others], that I should double it. (Laughs.) She had a better sense of money than I did.

(Looking at photo of UPW tile mural, Panel 1, *On strike at the Capitol* [1970, MU 71] and pointing to the sculpture of Father Damien by Marisol included in it.) The one on the *mauka* side of the state capitol, that's the one that won, and his [Charlot's] little statue is, I think, in a church on Maui, the one that he made. [*Damien*, 1967, 1980, MU 74]

Lila: He submitted a statue, a maquette, sort of.

EV: Uh-huh.

Lila: For a sculpture of Father Damien.

EV: Yes.

(Pause, silence. Evelyn is reading about the mural at First Hawaiian Bank, *Early Contacts of Hawaii*... [1966, MU 58].)

(Unclear)

Bron: Looks like it was hanging but it still weighed a ton. They cut it in half and moved it. I thought it cost \$250,000, but one of the people involved said, I think, a lot more.¹

Lila: To move that.

EV: They made an effort...

Bron: At least they made an effort to save it.

EV: It was separate from the wall to begin with anyway... It made it some easier.

(Referring to photo of Charlot and Evelyn at Maryknoll job site. When Charlot worked on *Christ and the Samaritan Woman at the Well* [1978, MU 72], he was in a wheelchair.)

And here he was sick. (Long silence.)

Lila: Well, what do you think we should really start on here, while we are here to talk about it? I know there's a lot. I'm looking at this list of what we have to do yet. I'm thinking—what are the priorities in terms of what we need to go visit. We have Waikīkī.

EV: To see what?

Lila: Do we want to go there, that's the big question?

EV: Yes we do. I haven't really poked my head in there [First Hawaiian Bank].

Lila: OK, that's good. We want to go down there, but it'll be noisy. Use the batteries and that will be OK. We can figure it out. I can also make notes, so we can go from notes.

EV: Also, you know this one: the prints that were taken off that sculpture before it was welded together [*Moanalua: 12 Hawaiian Petroglyphs*, 1972, JCC M641–M657, twelve etchings that were pulled from the copper plates prepared for the sculpture, *In Praise of Petroglyphs*, 1973, MU 69].

Bron, do you have a set of those prints from the petroglyph sculpture? I sold mine for \$900 when I was broke once. He signed to me, "The sculptor's proofs," or something. I can't remember what it was. I needed the money. I sold them.

I'd like to go [to visit the Moanalua sculpture].

My idea once was that I would go once a year and talk to the art class. And show the students the prints. You can see the hammer marks. What delights me so much you can see the hammer marks.

I didn't see them making the prints [printers Leroy Baily, Marcia Morse, Peter Morse]. I wished that I had.

Bron: Won't Marcia Morse remember?

EV: Oh, sure! She was married to Peter Morse... [Marcia Morse was one of the participants in this unique printmaking project. The complete portfolio is held in the Charlot Collection.]

Lila: I'm trying to figure out the other thing we do want to ask you, Bron. Who do we get in touch with at Maryknoll? You want to do an interview at Maryknoll School, right?

EV: Oh, sure.

Bron: Let me look, it is not in my head.

Lila: We should think when we want to go, because we wouldn't want to go when they're having recess or something. (Laughs.)

Bron: I'll be right back.

Lila: We're talking about field trips here. So we need to go to Waikīkī. Do you want to do that next week?

EV: We could.

Lila: We can either go to Waikīkī or Maryknoll. Maryknoll would be easier.

EV: I think we can do both of them.

Lila: Both of them in one day?

EV: Sure.

Lila: OK, that's fine.

(Further discusses scheduling. Not transcribed.)

[End of Tape 1, Side B]

[Begin Tape 2, Side A. Subject has changed]

EV: I had an interesting psychological experience about their [Jean and Zohmah] being in Fiji to share. When they came home, they came by boat. The boys [Peter and Martin Charlot] didn't tell me that they were coming, or when they were coming. I would have

gone to the pier and there would have been lei sellers, the Royal Hawaiian Band and the whole thing, just like the old days. I was sooooo angry with those boys, both of them, that they didn't include me. I'm part of their family, you know.

I was just furious. And I don't often get angry. I don't. My daughters are always surprised when they sleep at someone else's house and people yell and scream at each other because that wasn't part of our family's behavior. (Laughs.) So, it must have been several weeks [later], I called the house and Peter answered, and this was my chance to really... I told him how angry I was. He said, "Look they had something wrong with Immigration." They [the boys] stayed for four hours waiting for them to get off, and pack up for home, and all this kind of stuff. Well, I wouldn't have been happy waiting! My anger just melted away because I spoke to Peter about it. It was so obvious, so obvious! I could just feel it like a candle melting away.

Lila: That's wonderful—just from talking.

EV: That's what I keep telling people. If you have problems of any kind, we're the species that can communicate. (Laughs.)

Lila: I agree with that!

EV: (Studies her handwriting on one of the letters.) Strong forward lines, generosity, wherever a line goes I write on it.

Lila: Papa Charlot? That's your kids? (Looking at a photo of Evelyn's family.)

EV: Once we were housesitting for them and they were gone for several weeks. There was a tsunami warning, and we took everything that had prints on them [from cupboards and shelves] at floor level, and took everything upstairs. We went up and sat it out in Kaimukī. They have that river—have you seen their house? [Kapakahi Stream runs next to the Charlot house in Kāhala; whereas Evelyn and her family were living up the hill in Kaimukī at that time.]

Lila: I've been to their house.

EV: Its got that stream coming through.

Lila: You took everything upstairs.

EV: Yes. Nothing happened.

Lila: If they had a tsunami over there...

EV: It would come right up that river.

Lila: Yes.

EV: Well, that's what happened when somebody was living there [other house sitters] and they were gone. It just muddled everything up, all over the floor, carpets, I don't know if it got on the cupboards.

(Looking at photograph of murals at Hilton Hawaiian Village [*Chief's Canoe*, and *Conch Player, Divers, Drummer*, 1956, MU 35].)

They used to park the tables against those murals; I fixed them up. Those are the things they took to the Convention Center. We must go there.

Lila: That's a big one [*Chief's Canoe*].

EV: I think they moved these; they just framed them smaller if I remember [the four smaller figure groups].

Lila: (Quoting a 1971 newspaper story by Murray Engle.) It says here:

The Hawaiian chief's outrigger is riddled with holes.

The culprits were unwary busboys, who nicked and gouged Jean Charlot's epic Hawaiian frescoes when they were cleaning up the remains of luaus that used to be held in the room that is now the Kona Coffee Shop of the Hilton Hawaiian Village.

The damage is being repaired by Evelyn Beveridge, a Charlot's assistant [sic] who doesn't minimize the problems in her restoration work.

Repairing a fresco is much more difficult than painting one, she said.

I'm familiar with his technique, and that helps.

EV: I think those [the companion mural *Conch Player, Divers, Drummer*] got moved when they moved the whole wall [with *Chief's Canoe*].

Lila: They moved them to where? That is the question.

EV: They moved to Hawaiian Electric warehouse for a while and then to the Convention Center. [The figure groups were] on hollow tiles. They were cut [into four separate frescoes] so that they could be taken out and moved.

Lila: So these are moved to the Convention Center?

EV: Yes.

Lila: So maybe we can see them over there?

The interview continues on Tape 2, Side B but was not transcribed. The Interviewer supplied notes instead.

The editor was able to listen to part of the faulty tape (Side B) and made a rough list, adding topics to those already noted by the Interviewer.

Evelyn re-visits the photo of Charlot in his wheelchair, “See this wheelchair, Dear Heart.”

She tells a story about Mr. Saunders, who taught Claude Horan in San Jose, and later joined the School for American Craftsmen. Evelyn looked him up when she visited. “Wonderful place, now Rochester Institute of Technology.” When Mr. Saunders visited Hawai‘i, Evelyn took him to Waimea Bay, where they saw dolphins.

She mentions the fall of the Berlin Wall [November 6, 1989] and that a piece of the wall is on display at Honolulu Community College. “We were there [in West Germany] in 1965. Saw Germans hoeing potatoes on the other side. Very sad.”

She mentions other places to visit: Chaminade, Punahou, St. Francis Hospital.

Evelyn tells a story about Ceramics Hawaii when it was at Kaka‘ako. She thought Isami Enomoto was great. She described Isami’s son—he was about two years old—wandering around the workshop while Charlot was working. He was calling, “Kitty, kitty, kitty.” When the adults looked up to see which kitty he was calling, they were surprised to see a large rat!

Evelyn was invited to Athens to the University of Georgia to repair Charlot's wartime murals there [1942, MU 10 and 1944, MU 12].² She arrived the night Jimmy Carter was elected President [November 2, 1976]. The repairs almost did not happen. She had brought tools, pigments, and brushes with her in a Penney's suitcase. Hastily changing planes in New York, she grabbed her suitcase from the baggage claim and ran to catch her connecting flight. A woman ran after her, shouting. Evelyn had picked up an identical suitcase belonging to someone else. Luckily, they discovered the mistake before they took off in different directions.

While in Georgia, she was glad to be taken to McDonough to see another Charlot wartime mural [*Cotton Gin*, 1942, MU 11].

INTERVIEW 4: NOTES

1. In 2006, when First Hawaiian Bank remodeled and divided its public space in half, the mural itself was cut. Half of it was re-positioned on a new wall at right angles to the old. [1966, MU 58]
2. In the early 1940s, Charlot served as artist-in-residence at the University of Georgia in Athens. He worked closely with his former student, now fellow artist, Lamar Dodd, who founded the Art Department there in 1937. Charlot painted frescoes in two campus buildings, well documented in *Charlot Murals in Georgia*, for which Lamar Dodd wrote the Introduction (Charlot, 1945). In 1976, the Georgia Museum of Art organized a solo exhibition, *Jean Charlot: Paintings, Drawings and Prints*. Lamar Dodd contributed an essay to the catalogue (Charlot, 1977).

At Charlot's suggestion, Evelyn was invited to Athens by William D. Paul, museum director, to repair Charlot's two frescoes. In a letter mailed to the Charlots from Oregon on November 30, 1976, Evelyn wrote:

...The Georgia frescoes look beautiful (still, I hope). I stirred up a lot of interest just being there working, had a good talk with a continuing education class, had lunch with the museum staff. The school brought a high thing on wheels with a platform and railing on top for me to work on the Fine Arts [*Visual Arts. Drama. Music*, 1942, MU 10]. It was so very different—sandier and yellow. I fixed a big ding in Pan's elbow and touched up a few other places. A lot of it is peeling. I am curious about the composition. The sun doesn't get around to the front of that building and it was late afternoon. I thought I was going to freeze but I didn't. I finished up Saturday afternoon. Bill Paul and his whole family took me to a very local log house, hunting lodge place. Sunday morning I put the finishing touch on the big gouge on the horse's belly [*Cortez Lands in Mexico*, 1944, MU 12] and then Bill Clayton, Museum student and wife, drove me to McDonough and some lady let us in [to see *Cotton Gin*, 1942, MU 11]. The newspaper man arranged that but did not show up himself. So altogether it was very nice.

She added a final note:

Lamar Dodd came over while I was working, and gave me his catalogue [*Murals in Georgia*, 1945], with a note thanking me for being in Athens.

The correspondence and both the 1945 and 1977 publications are held in the Jean Charlot Collection.

INTERVIEW 4: ILLUSTRATIONS

- 4.1 In repairing *Visual Arts, Drama, and Music*, Charlot's 1942 frescoes dedicated to the fine arts at the University of Georgia at Athens, Evelyn worked from a mobile

- platform to reach all three panels. In the *Music* fresco, she “fixed a big ding” in Pan’s elbow. [1942, MU 10] (Nancy Morris)
- 4.2 Evelyn remembers that the three frescoes that comprise Charlot’s 1944 mural at the University of Georgia, *Cortez Lands in Mexico* (left), *Time Discloseth All Things* (center, above doorway), and *Paratroopers Land in Sicily* (right), were along a busy corridor where students waited in line. [1944, MU 12] (Charlot, 1945, photograph 88, Fresco concluded)
- 4.3a Evelyn later wrote to the Charlots about repairing a gouge in the belly of one of the horses in the fresco on the left, *Cortez Lands in Mexico*. [1944, MU 12] (Nancy Morris)
- 4.3b In particular, the fresco on the right, *Paratroopers Land in Sicily*, needed much attention. [1944, MU 12] (Nancy Morris)
- 4.4 On the same trip to Georgia, Evelyn was taken to visit Charlot’s remarkable mural *Cotton Gin*, in McDonough. She was very struck by the figures of the African American workers he had drawn from life in the surrounding cotton fields. [1942, MU 11] (*Henry County Times*)



4.1



4.2



4.3a



4.3b



4.4

INTERVIEW 5

Wednesday, February 4, 2015
Maryknoll Grade School
First Hawaiian Bank, Waikīkī Branch

Present: Evelyn Giddings; and Interviewer, Lila Gardner.

Notes:

We recorded our visit to three Charlot artworks on the Maryknoll Grade School campus.

Then we went to First Hawaiian Bank, Waikīkī Branch, to view *Early Contacts of Hawaii with the Outer World* [1966, MU 58]. We were not allowed to record in the bank. The Interviewer took notes instead, but as they repeated material already recorded in other interviews, only two stories are transcribed.

(At Maryknoll, we go to the Media Center and look at the small fresco, *Battle of Malinches* [1967, MU 60]. Evelyn notes how the panel is raised out from the wall.)

Lila: It is some kind of game they are playing?

EV: Yes, a Mexican game.

Lila: Did you help restore this at one point?

EV: I might have done that.

Lila: I came over here once a few years ago, when Laura Ruby was repairing something on it. There were some scratches on it. Was it put in this area when you were working here?

EV: Yes, it was put in this area. He did it on Canec probably.

Lila: You want to get up close? This looks like *koa*.

EV: Definitely.

(Move to the playground, to the monumental ceramic sculpture, *Mary Our Mother* [1979, MU 73]. Children are playing there; activity and noise are picked up on the tape.)

(Voice not clear.) We hired a mason to install it, and it was just like we were building a wall. I don't remember his name but he did most of Ceramics Hawaii's work. When the sculpture was made, it was made out of clay and fired in a kiln and all. They fired it at Ceramics Hawaii. He [Charlot] laid it out in his garage on the floor before it was glazed.

Charlot wanted the mason to see how it was put together so he would know what to do and would get familiar with how it is put together.¹

After it was glazed, we set the whole thing up again in one of the classrooms directly behind where the mural is now. We set it up on the floor. It was summer vacation [1979] so the classroom was empty. It happened to be the room of a friend of Charlot's, who was a teacher here. He set the whole thing up. (Laughs.)

The mason, seeing this lying on the floor, gasped and said, "Evelyn, dis one nada ting. People drive by. They going stop. They going say, 'Oh! I wen look Madda Mary!'"

It was the mason who discovered that anywhere you move on the school campus, Baby Jesus is looking at you.

Lila: I remember your saying that. Anywhere you look?

EV: Anywhere I stand, he's looking at me.

Mrs. Charlot decided she wanted Baby Jesus's hair to be the same color as the hair of one of the priests.

(Evelyn's story about this: Mrs. Charlot went to the priest with scissors in her hands, and as she was asking him, she snipped off his hair. Evelyn says she had the impression that the priest did not actually give permission. There was just a "snip," and Mrs. Charlot had the hair!)

(Looks across the schoolyard.) I ground the colors for the fresco over by the drinking fountain and made sure everything was all right. Martin [Charlot's son] was here to help him, a painter. [Evelyn added later that Martin actually painted quite a lot.]

His sons—one was a scholar, one a playwright and the other a painter. It took three sons to make one father!

Lila: (Laughs.) That's good!

(They move to the mural at the water fountain.)

This is a fresco called *Christ and the Samaritan Woman at the Well* [1978, MU 72]. Here, with the signature, is "1978."

EV: I don't remember when he died?

Lila: 1979, the next year.

(Evelyn says when Charlot worked on this, he was in a wheelchair and they had to build a ramp so he could reach it.)

EV: Martin was here to push his wheelchair around.

Lila: Was the water fountain here?

EV: The water fountain was already here.

(A piece of exercise equipment is in front of mural. Evelyn begins to pull it away.)

I'd like to ask the principal about some of this equipment in front of this mural.

Lila: I can do that by email in a nice way.

EV: I grew wheat grass for Charlot at his house. It grows about 8 inches tall. Grass. It is supposed to be very potent, especially wheat grass. It is supposed to make people really healthy. I would be remiss if I didn't ask Jean, "Did you try the wheat grass?" So I gave him the wheat grass right there at his house. We got two shot glasses. I drank mine and he drank his. I didn't know if he was going to go for it. He took a taste of it, and smacked his lips, and said: "Mmmm! Evelyn, this is like kissing a cow!" (Both laugh.)

He had such a wonderful sense of humor—it was so quiet, you know.

Lila: That's really good!

EV: I remember one time he was working on the UPW [tiles at Ceramics Hawaii]—in a big warehouse, and the radio was playing loudly. He was going on with his work and the radio comes to the advertisement—the radio announcer was getting more and more excited, and he said there was nothing like having money in the bank. Charlot didn't even lift his head from his work and he said: "This is true."

Lila: In his calm voice?

EV: Yes.

Lila: How long did it take him to do this? [*Christ and the Samaritan Woman...*]

EV: He'd make the drawing first and then enlarge it. Then pencil it on tracing paper.

Lila: That's good.

EV: You can feel the lines.

Lila: Right, you can feel the lines.

EV: You have to use a very good tracing paper when you trace it. (Children playing noisily nearby block out part of Evelyn's description.)

Lila: Was this added on, or is it on the wall?

EV: It is right in the wall.

We visit to First Hawaiian Bank, Waikīkī Branch, to view *Early Contacts of Hawaii with the Outer World* [1966, MU 58]. No tape recording made. From Interviewer's notes:

Evelyn tells a story about cutting up the first version of this mural, when the old bank was demolished [1952, MU 21]. She said a very assertive woman wanted to help Charlot with this project, but the woman wanted to be paid. Charlot agreed that she should be paid and that she deserved to be paid—Evelyn explained that he was being sarcastic.

One of the bank assistants at this point gave us another copy of the bank's brochure on the fresco. She said they have so many people who are interested in the mural and ask questions, that the bank printed additional copies, and gives them out to those who ask.

INTERVIEW 5: NOTE

1. According to Charlot's diaries, in August 1978 a "pottery studio" was set up at Charlot's house. He worked through December on details of the figure of Mary, meeting often with Evelyn who worked with him, and Howard Ching, who made the *raku* tiles for the chair. On December 22, the clay pieces went to Ceramics Hawaii for their first firing. By January 15, 1979, they were out of the kiln for Charlot to show the architect and mason. He did not live to see them finally assembled. After Isami Enomoto completed the glaze firing of each piece, Evelyn, working with the mason, supervised the final construction of the sculpture in late summer, 1979.

INTERVIEW 5: ILLUSTRATIONS

- 5.1 *Battle of Malinches*, a portable fresco in its *koa* wood frame. Maryknoll Grade School. [1967, MU 60] (Philip Spalding III, 2010)
- 5.2a Charlot at work in his "temporary pottery studio" on the lanai of the Charlot house. He is sculpting the clay pieces from which the figures for *Mary Our Mother* will be constructed. He works in front of a scaled drawing of the Infant Jesus. Hanging before him is a papier-mâché model of the face of Mary (upper right). On the left, his model of the head of the Infant Jesus hangs above the completed clay head drying beside his worktable. (Stephen Murin, late 1978)
- 5.2b,c,d Four papier-mâché models were made by Charlot in 1978 as part of the process of creating the clay pieces for *Mary Our Mother*: head of the Infant Jesus, the face of Mary, and Mary's hands. [JCC: Art: Murals: MU 73: Models. Gift. Zohmah Charlot, 1983]
- 5.3a Drawing of the hands of Mary. One of Charlot's many 1978 sketches showing the creative process behind *Mary Our Mother*, from concept to construction. . [JCC: A&M: Art: Murals: MU 73: Murin]
- 5.3b Profile views of the face of Mary and the head of the Infant Jesus in a diagram showing how that part of the sculpture would be constructed. [JCC: A&M: Art: Murals: MU 73: Murin]
- 5.4a After all the pieces for *Mary Our Mother* were fired and glazed, they were finally put together. Evelyn at work on the scaffold, placing the ceramic pot thrown by Isami Enomoto with the crossed straps added by Charlot, that represents the swaddling clothes in which the Infant Jesus is wrapped. (Stephen Murin, 1979)
- 5.4b Evelyn and the mason place the top of Mary's veil. (Stephen Murin, 1979)
- 5.5a For *Mary Our Mother*, the two figures are shown in red, blue and yellow primary colors. According to Evelyn, this was Charlot's reference to its location in a

primary school. Mary's throne is a Mexican-style chair with green *raku* tiles made by Howard Ching. He used Stephen Murin's kiln for the first firing; the *raku* firing was "done in a Kaimuki backyard." The five-foot high cement base is not shown. Maryknoll Grade School. [1979, MU 73] (Philip Spalding III, 2010)

- 5.5b Signature tile for *Mary Our Mother*, laid into base. (Philip Spalding III, 2010)
- 5.6 Charlot works in the Ceramics Hawaii warehouse, with tiles for the first of the United Public Workers murals, *On Strike at the Capitol*. If the radio was playing he was probably listening to it. (Stephen Murin, 1970)
- 5.7a Charlot and Evelyn in September 1978 at Maryknoll Grade School construction site, where he was painting the fresco, *Christ and the Samaritan Woman at the Well*. (Stephen Murin, 1978)
- 5.7b *Christ and the Samaritan Woman at the Well* on the curved wall above a water fountain at Maryknoll Grade School. [1978, MU 72] (Philip Spalding III, 2010)



5.1



5.2a



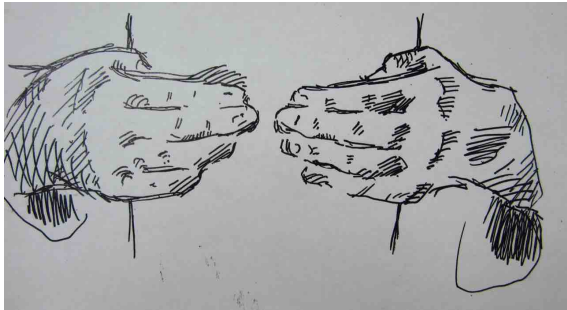
5.2b



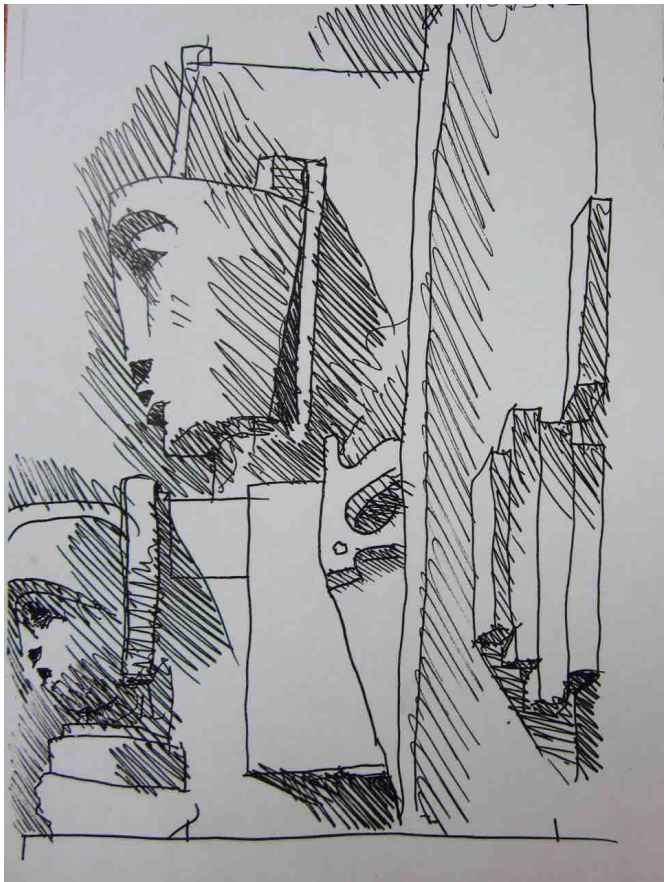
5.2c



5.2d



5.3a



5.3b



5.4a



5.4b



5.5a



5.5b



5.6



5.7a



5.7b

INTERVIEW 6, PART 1

Wednesday, February 18, 2015

Moanalua Intermediate School

Present: Evelyn Giddings; Teri Tabiolah, Assistant Principal, Moanalua Intermediate School; and Interviewer, Lila Gardner. School videographer Henry Zhang videotapes the interview.

Notes:

This interview involves a field trip to Moanalua Intermediate School to see and discuss Charlot's copper and champlévé enamel sculpture, *In Praise of Petroglyphs* [1973, MU 69].

Evelyn made arrangements with the school. Assistant Principal Teri Tabiolah greets us and takes us to the media room where the school videographer, Henry Zhang, videotapes the interview. Teri stays, asks questions, makes comments, and is heard in the interview. Later, outside in the courtyard, we discuss the sculpture, and she is very interested in learning. Then Evelyn and I go back to the media room to follow up on parts of the outside conversation that were not taped.

A small clip-on microphone is used for the recording.

Editor's comments

Following this interview, Evelyn and Lila made three further field visits that day: to the United Public Workers building on School Street to see their ceramic tile mural; to the American Red Cross building on Diamond Head Road to view their set of the etchings printed by Peter Morse and others from the copper panels later used to create *In Praise of Petroglyphs*; and then next door to the other side of the hedge to Diamond Head Memorial Park where they ate lunch beside Jean Charlot's grave.

Because of poor sound conditions, these visits were not taped. Instead, Evelyn and Lila returned to the Jean Charlot Collection on March 4, to further discuss the works. Those discussions were taped and transcribed as Parts 2 and 3 of Interview 6.

Part 2: Six ceramic tile panels, United Public Workers Building [1970–75, MU 71]

Part 3: Portfolio of prints, *Moanalua: 12 Hawaiian Petroglyphs* [1972, M641–M657], and the related sculpture, *In Praise of Petroglyphs*. [1973, MU 69]

Lila: We're here at the Intermediate School, and what's your name again?

Teri: Teri Tabiolah.

Lila: And you are the principal?

Teri: I'm the Assistant Principal.

Lila: Assistant Principal. They are going to be doing a videotape of our interview, and we are also going to be doing a taped interview.

(Lila puts microphone on Evelyn, asks if the placement is OK, then gestures to Teri who says: "Whenever you are ready" to indicate that their equipment is ready to film/tape.)

So, Evelyn, let's talk about the petroglyphs and how this project came about?

EV: Well, it is a product of the State Foundation for Culture and the Arts. There's a law in Hawai'i that every state building has to use one percent of the cost of the building for some kind of art. It can be an artwork, a tapestry, a mural, a sculpture, whatever.

So when Moanalua Intermediate School got this opportunity, the principal was rather upset. He wanted shoes for his football team (implying that he was not interested in art). He said that, right in the presence of Charlot! Charlot was cool about it, and he just went ahead and made it [the sculpture]. The name of the principal, fortunately, is forgotten.

There is a story of a heroic custodian, by the way. The principal said (mimicking his indignant tone): "Well, if you come on Saturday to install it, come at 7:30, because Mr. Correa, the custodian, goes fishing on Saturday and he doesn't want to be bothered with this kind of thing." (Laughs.)

And so I went to the rental place early in the morning to get the scaffolding and, by gosh, there was a little baby that came to the place in his diapers and in his little pajama feet. He was lost at seven o'clock in the morning. He probably just woke up, and got up and went for a walk.

It was an area where most of the people were ethnically Japanese, and I went from house to house looking for a house that didn't have slippers outside since this was a *haole* baby. It took me so long, I finally just knocked on a door and said, "Excuse me, but I think this baby is lost."

Then I thought, "Oh, my gosh, Mr. Correa is going to be angry with me." So when I got here, he said: "Oh, my, this is wonderful! I'm so glad this school is going to have a work of Jean Charlot." My jaw dropped! He wasn't angry. He said, "I'm going to open the restrooms for you and there's water here, and all these things." He was just so happy to have this sculpture here.

Lila: So how did the design of the project get started? Why did they decide on petroglyphs?

EV: Charlot made an eighteen-inch [clay] model to be like this (indicates size with her

hands).

[Then] in his patio we built this [full-size] model out of clay. Charlot and I did it together.

I then used it like a dressmaker's model. I know, sounds very strange. So I was doing this for some odd shape and then I made paper patterns out of all these surfaces. You can see they are kind of flat, flat, flat. Then he wanted these petroglyphs. I think some are petroglyphs from Moanalua Valley. [See Interview 6, Part 3, Note 1.]

At that time, I hadn't welded in copper. Welding is where you use the same kind of metal to hold two pieces together. Soldering is when you use a softer metal and heat it. It glues it together. So I had to transport it. That's later.

He designed the petroglyphs, and now I had the shapes. We had the petroglyphs to fit in some of the shapes. He wanted me to enamel them. Some were positive, and some were negative. Some had a border around them, and some were enameled. He took each panel, and before it was put together, he etched it to accept the enamel.

I don't think he had this in mind when he made the sculpture, but [if] he's got a plate to make an etching, it's an etching! (School bell clangs.)

While it was still flat, Peter Morse, who was a printmaker, helped him and made a print for each. They were big. Made a big portfolio for them, lined with cloth and all. They printed these things, and took a picture of the top of it [the finished sculpture]. [See Interview 6, Part 3.]

That's as far as I've gotten. I was working down lower. They took each plate and printed it, and after they were printed, I could get it welded together, which is what I did. [Welding had to be completed before enameling. Once the enameling was done, the copper could not be reheated.]

Enamel has to melt at about 1200 degrees and it causes it [the underlying copper] to buckle. It was very thick copper so that it wouldn't buckle. Usually you enamel both sides so everything expands and cools together. But this was going to be different.

Anyway, when I got down below two petroglyphs in the second set of petroglyphs, I enameled the upper ones. That was easy, just reached in with my torch and did it. Next layer down, I'd reach in with my torch. I had to make an extension with my torch, using an asbestos glove, as the sculpture got longer.

Anyway, the bottom ones were especially hard; had to lengthen my torch and do it in the garage.

Lila: So that was at your house?

EV: At Charlot's house. I textured the surface that was going to show. You'll see it has a

sort of satin finish. (Note: we are doing the interview without having first looked at the sculpture which is just outside in the courtyard.)

So I put each piece down and banged on the back. I can show you those. Anyway, I banged on the back and the neighbor's parrot began going, "Ping, ping, ping." (Laughs.) Fortunately...

Lila: Imitation. Imitating the sound.

EV: Right.

Teri: That's the best form of praise, flattery.

EV: True, flattery.

Lila: So how long did it take.

EV: I don't know. Didn't pay any attention at all.

Lila: Time flies that's for sure when you're having fun!

EV: Having fun! People ask me if I retired. No, I can't retire because I haven't started working yet. (Laughs.)

Lila: So, Evelyn when you were doing this work, this copper part, was Charlot there with you?

EV: Oh, yes, some of the time.

Lila: Was Peter Morse there also?

EV: No, he did the printing somewhere else.

Lila: Were there other people there?

EV: Oh, yes, people came.

Lila: Watching?

EV: Not necessarily. Important people in art. Who did that thing that looks like a three-legged spider at City Hall? [*Sky Gate*, by Isamu Noguchi, 1977]

Teri: Calder?

Lila: A Calder piece?

EV: No, a Japanese name. He came, and some people who were important also came to see what we were making. Not to work, just to visit, I guess.

The fellow who was the printmaker who knew Charlot and who made prints for him. His father was also a printmaker. [Refers to a visit by Lynton Kistler from Los Angeles. Kistler worked for years as the technical printer of many of Charlot's lithographs. He was the son of a commercial lithographer, Will Kistler.]

Lila: (Aside to others in room, i.e. Teri and Henry.) Yes, that's fine.

EV: I'm wondering.

Lila: Did he make any kind of changes as you went, you know, adjustments?

EV: The changes we could make were in the clay.

Lila: Oh, you did the clay together. You worked on the clay part together?

EV: Yes, the clay part.

Lila: At his house?

EV: In his patio.

Lila: That would be something where he would make adjustments on that?

EV: If he did, but I don't remember his making any. Just a copy of the little thing was pretty much as close as he could get. [Enlarging the small model to a full-size model.]

Lila: OK. So once that was completed?

EV: I used newspaper to make patterns.

Lila: And then you got the copper? Where did you get the copper?

EV: Oh, I bought it. It was a very heavy thickness. [See Interview 6, Part 3, Note 2.]

Lila: Who chose the colors?

EV: Oh, he chose the colors.

Lila: I didn't look at it as we went by. We'll have to go look at it.

EV: Unfortunately, as we were going along, I was thinking about something so maybe they'll come up again.

Lila: Also you were talking to me about his heroic side.

EV: Oh, this is the custodian [Mr. Correa]. He was the hero, and that's not all. After he [Charlot] got it put together, I came back for some reason, and I told Mr. Correa, he [Charlot] is all for the working people.

When he [Charlot] did the work on the front of the public workers building, isn't that nice. There's some funny stories about that too. So he was all for Mr. Correa, and we made a nice photograph of the sculpture, and we signed it.

When I took it to Mr. Correa, he said: "You know some of these kids can't figure it out. What is it, what's that shape?" He said: "Well, don't you ever look at the clouds, don't you look at a cloud and say, looks like an elephant, isn't that funny? Just look at it and enjoy the shape of it, you know. Use your imagination."

The sculpture is not sitting on the base as it appears. It is supported by a long, three-inch copper pipe which is attached like tree branches to various places on the inside surfaces of the sculpture. The pipe slides down over a slightly smaller pipe which is supported in a square concrete post mounted in concrete. The pipes are well lubricated [greased].

Saturday, we [the masons and Evelyn] set the smaller pipe in the concrete post into the ground.

Sunday, we slid the greased sculpture on to the pipe. Also on Sunday [using hollow tiles] we built a pseudo-base around its edges.

On Monday we would come to "face" the [hollow tile] base with lava stones... There was a teacher's strike and the masons wouldn't cross the line, so my nephew and I did it by ourselves. He was a student in elementary school. He would soon be eleven or twelve, and we did all that by ourselves. And the principal wouldn't even come out and say: "Can we help you for lunch or anything." He'd just stay in his office.

Lila: (Laughs.) Not supportive you'd say.

EV: Not supportive!

Lila: When you were actually creating and working out here, did children come up and ask questions, say, what's going on or something?

EV: No, this was a strike.

Lila: I mean before that.

EV: If they ever want to move it—there's stuff on the bottom. Scrape it away and lift the sculpture straight up. There's one copper tube inside another copper tube inside another copper tube, and lots of space, so they should be able to just lift it straight up.

Teri: That's good to know.

Lila: You might have to move it someday.

Teri: Yes.

Lila: Or somebody else. That's very good, Evelyn, thank you.

EV: Let's go outside and look.

Lila: We're going to go outside and take a look at the petroglyphs, and we're going to talk about them "in situ" as they say.

(Lila, Teri, Evelyn, and Henry go out in courtyard to look at the sculpture. Here some talking is briefly lost in the noise around them outside at the school.)

Lila: I'm just holding the microphone up close to you so you can walk around and talk (not pinning it on Evelyn).

EV: What do you call this kind of rock? [She later said she thought it was called "Puna stone."]

Teri: It's lava.

EV: It's lava, yes, but each piece... you have to find pieces that fit.

Teri: So this is what you and your nephew did? (As they move around the sculpture, some of this conversation is lost.)

Lila: (Points to some work on the sculpture.) So this is your work right here?

EV: No, that's not. The welder did that. (Evelyn said later in a phone conversation that she took the sculpture to a shop to have someone else weld it together.)

Lila: The welder.

Teri: Does the welder piece them altogether?

EV: While he was welding.

Lila: When you brought it over here, it was all in pieces?

EV: No, it was all together. There's a "tree" inside it, holding on to different parts of it, a copper tree right in the center.

It's got a date on it somewhere?

Lila: Here, "1973." Here, "Jean Charlot."

EV: I did that!

Lila: This part here.

EV: Yes. That's called "chasing".

Lila: "Chasing?"

(They pull back some plants hiding the signatures. Teri holds them.)

Teri: Did you put your mark on this?

Lila: Yes, there! That's Evelyn right here. (Points to "EV" beside Charlot's signature.) That's Evelyn right here!

EV: My name was Beveridge, and I had a little stamp that said "BEV." When I got divorced, I just ground off the "B" and left "EV."

Look how neat it is! It's a little dull chisel and you go, "Bang, bang, bang." It's called chasing.

Lila: Evelyn did the doors at Punahou Chapel. You might be interested in these, thirty-six panels.

EV: Thirty-two! (Short discussion follows about the doors.)

Teri: So when did you start working with metals?

EV: When I decided not to be a doctor and not to be a social worker. I was told about this school. This was in 1945–46. 1946 I guess. The school was trying to revive the apprentice system in America. So I inquired about it. It was started by some rich woman.

Lila: Didn't this turn into Alfred [University].

EV: No wait, wait, it started at Alfred. They had it in the horse barn. (Laughs.) Just can't pull up the name of the school. They had woodworking. I thought there were too many potters already. Weaving was for sissies. [School for American Craftsman. See Biographical Sketch, Note 2.]

Lila: Her daughter's a weaver! (Lila says this to Teri, about Evelyn's daughter, Lynn.)

Teri: (Laughs.) There you go!

EV: I'm flexible. Strong like the bamboo!

Lila: You have to bend but not break.

EV: The other was woodworking, and you really have to make things fit. That's not my style either.

So I started working in the metal class. They had a fellow from Denmark who learned English from somebody in Brooklyn. He'd say (she uses his accent), "Voik, voik, voik! Don't like voik." (All laugh.) They were always avoiding work.

Lila: This is a beautiful courtyard. You have a really lovely school.

EV: It has really lasted well [the sculpture]. I did sand it once—had a scratch on it. That's gone.

Teri: It's really a beautiful piece.

EV: So from this, I started welding. I have some of my work to show you.

Teri: OK. That would be nice. Did you want to go back in?

Lila: Yes, I think we should take a little more time. But we've taken up a lot of your time.

Teri: I'll go check the kids and you all can go back in and do your questions.

Lila: That's good. Thank you!

(Evelyn and Lila return to media room.)

Lila: There were several stories that we couldn't record out there so we're going to talk about them again, right here. (They discuss noise in courtyard, and note that tape recorder wasn't running the whole time outside.)

One of the stories that you shared with Teri and didn't record was about what happened when you were working on the project—some boys' comments.

EV: Well, this school... These teachers were on strike, so things were already kind of upset anyway. I was doing the masonry for the base of this sculpture by myself and with my nephew.

(She describes how three boys came to the second floor of an adjacent building, above the area where she was working.)

One of the boys looked down from above and yelled, "Hey, lady, what's that? One big

piece of shit or what?" So I looked up at him and said, "Oh, what, you have shit this big in your house?" And they kind of sheepishly walked away. But during the day, and this is the best part of it, each one by himself—they didn't come as a group—each by himself came and apologized for being rude. That just warmed my heart. It didn't bother me, but they were just saying what it looked like.

Lila: Kind of insulting.

EV: Yes, that's right. International artist! They didn't know, and they probably didn't care either. When I told Charlot about it, he laughed and said: "Well, I wanted it to be a natural form."

I had one neighbor come by and he was walking his dog, and he said, "Why do they waste money on making art for kids? They don't appreciate things."

One sculpture I was putting up, a man said he practices tennis on that wall, and within a couple of years, it was pretty well beat up. I think he went on practicing on it. That wasn't a Charlot sculpture.

Lila: Tell me a bit about the coloring and how you created that?

EV: That was his choice.

Lila: How do you make the coloring for enameling?

EV: It comes ground in a powder. They make it in green glass and they grind it up. They can do it in chunks too.

I was so excited about enameling when that woman came—she was a Jewish refugee from Austria—to the School for American Craftsmen, that's it, School for American Craftsmen! I thought enameling was something they did in China. You have [Chinese] lamp bases; we had one in our family, a lamp base enameled.

Lila: You mean like cloisonné or something?

EV: *Cloison* [French for "partition"] means "a cell." You take little wires and make shapes and fill them in with enamel, and you grind them down so it is all one piece. You can grind it finer and finer so it begins to shine, or you can just leave it. [Note: Champlevé not cloisonné was the enameling technique used for MU 69.]

When I worked with him, he always gave me full credit. I could actually change things, which I did. A few times. I was working on things and he was in France, Fiji or whatever.

Lila: How did he communicate with you? By letter or something?

EV: By mail. Some of the drawings, he sent by mail as I remember.

Lila: So, Evelyn, you have a long relationship with him.

EV: Twenty years.

Lila: Is that right, twenty years.

EV: Twenty years.

Lila: So when you first started, you got comfortable with each other and...

EV: Since the first day I met him, and he came to work on that clay sculpture, Mother Mary for St. Francis Convent [*Madonna and Child*, 1959, MU 47]. He didn't drive, of course. He was working on it at Ceramics Hawaii, and I was employed there. I was the "Sales Coordinator." We had to have a title for it, for my job. I went around talking to the architects about using [ceramics] for cigarettes, murals, whatever. So I got to know a lot of architects.

So one day he needed a ride home, and I think we got about as far as... Ceramics Hawaii used to be on the corner of Kapahulu and Harding in an old Piggly-Wiggly store, with an animal feed store next door. Men in charge were carrying sacks of feed around in their arms. Well, anyway, I think we got about as far as the fire station on Kapahulu going toward Kāhala, and he found out I was a metalworker.

He said, "Oh, I always wanted to know a metalworker because I have these ideas for things in metal, but I don't know how to do it." So he described this thing of the Holy Spirit coming down; that's how we began. [Apparently, Charlot had an idea for a large altar for the Marianists and provided specifications. Evelyn wrote a letter from Ceramics Hawaii giving a formal quote for this project. She saw no sketches, and it remained unrealized.]

So that's funny! We were already talking about when two people meet and have a common friend. We were two strangers meeting and we had a common interest: Charlot and I, and the metal. Metal was the third person.

Lila: So I want to talk a little bit more about how you did the coloring. So the design of the petroglyphs was put on first.

EV: It was etched, etched, so we could fill it up with enamel. (Laughs.) So in a way, it was... I'd have to look it up, when the background isn't there. [She meant "champlevé," in which hollows made in a metal surface are filled with colored enamel.]

Lila: How did you make the enameling? I'm just kind of ignorant this way. Just kind of describe how the coloring got on there. How you put it on.

EV: How I put it on. Well, there's a thing called gum tragacanth, tra-ga-canth. It's some

vegetable glue. The glue burns off clean. So you buy enamel in lumps and grind it yourself, or you can get it already ground in different dimensions, coarseness.

Lila: OK.

EV: It's just a jar of green powder.

Lila: How do you apply it?

EV: You wet the area you want it to stick to. And you sift it on.

Lila: Sift the color on.

EV: Or you can use those Japanese brushes and make a tiny, tiny little point—even those big brushes make a tiny little point. It's like a teardrop—a big fat brush with a tiny point. He liked to use them in his fresco painting too.

Actually for some reason he thinks that—I'm not really sure of it, but it is probably true—you are painting a fresco, and the pigment separates from the water, and you run out of pigment before you run out of water. But you can see this in the brushstrokes. The first time you put it down, there's a big suck. (Clarifies this later in phone call: pigment is only floating in water, and the plaster does suck it in as it dries.) You don't mind my jumping around, do you?

Lila: No, that's OK. I'm just trying to visualize what you are saying. So you would be the one to apply that color?

EV: I did. I don't think he ever did any enamel pieces himself. I think this is the only enamel thing I did for him. I can't remember. [Evelyn *did* enamel other Charlot artworks, for example, the tabernacle for the Mystical Rose Oratory (see Interview 1). She added very small touches of red enamel to the nail heads in Christ's hands and feet in several of Charlot's cast bronze crucifixes including the Marianist's processional crucifix.]

Lila: So, Evelyn, when you apply this color to this etched design, does it get hard. Is that how it works.

EV: I melt it with a torch. I did it in the garage with the door shut. I start on the edge of it and it gets red hot. I can see the enamel turning shiny. Turn my torch around very slowly and try heat the whole area to get the color of redness, show the temperature.

Lila: That's good. That I didn't understand. With the door shut, what does that mean?

EV: So I could watch the light. Otherwise you could put a piece in a kiln and pull it out and look at it, but not this one.

Lila: Do you wear glasses?

EV: Oh, yes. I have a hood and all.

Lila: With the door shut, fumes?

EV: I put the powder on, and it had to dry before I did anything.

Lila: So this is good, it gives me a better picture of how this is done and in his garage and so you have the colors on before you bring it over here (to the school). And they're all fired on by your torch.

EV: They're all fired on by my torch. The thing was, I didn't want the copper to belly into anything because I knew they [the enameled areas] would all pop off. I would get this much welded together, like a puzzle. And then I would enamel the [two sheets] up above. Then I'd work on the next ones. I'd have to do it longer and then do the second level of petroglyphs.

Lila: So you started at the top. Was it [the sculpture] standing up in the garage or on its side?

EV: Surface has to be sort of parallel to the ground. I didn't want to have it shift around. Didn't want to have to redo the enameling because I'd have to knock it off with a hammer and start again.

Lila: Taking it off is a big job?

EV: Yes.

Lila: Is there anything else you would like to say about this before we start off?

EV: No, I don't think so.

Lila: When you did the work in the garage, was Charlot, like watching.

EV: Oh, no, he just left; was in his studio.

Lila: When you brought it over here, you must have had to bring it in a truck or something?

EV: Yes, I had a little Datsun pick-up truck.

Lila: So Charlot came?

EV: He came after we got it up.

Lila: What about Peter Morse, what role did he play in this?

EV: He was completely separate. He did his work some place else. I don't really know.

Lila: I was just asking because I saw his name on something about this.

EV: I thought it was a wonderful idea. I don't know if it was Peter's or Jean's idea, but... You see a copper plate and it's etched! You prick up your ears if you are attuned to this and say, wow, here's a chance [to make prints.] [See Interview 6, Part 3.]

(Evelyn digresses here to describe a worm that gets under the bark of some trees and creates fractal patterns.) When the bark dies and falls off, there's this wonderful design. I've been wanting to know how to do it and make a wood print. It is so beautiful!

Lila: I have seen some of that. Maybe we'd better go and get....

EV: One more thing about Mr. Correa. Do you think you got that?

Lila: I don't know but let's get it. Mr. Correa, he's Portuguese, right?

EV: One time when I came with something, he said: "Oh, I'm so excited, I'm going home." He had a Hawaiian wife. "Well, not really home, I'm going to Portugal!" He was going to take his wife to Portugal, and he was born and raised here. He was going to return home and look for his roots. He was a wonderful guy!

Since he was so wonderful about our coming that morning when, as the principal said, he wanted to go fishing, I had a print made of one of my pictures of this sculpture. He said, "People come to me and say, do I understand what that is and I tell them..." (Lila interrupts.)

Lila: You were talking to Mr. Correa about the clouds and using your imagination and such.

EV: It was like he understood this all. And that's all I have to say.

Lila: That's good.

INTERVIEW 6:1: ILLUSTRATIONS

Illustrations for Interview 6, Part 1 are combined with illustrations for Interview 6, Part 3, at the end of Part 3.

INTERVIEW 6, PART 2

Wednesday, March 4, 2015
Jean Charlot Collection, Hamilton Library

Present: Evelyn Giddings; Bronwen Solyom, Jean Charlot Collection; and Interviewer, Lila Gardner

Note:

We review the ceramic tile murals on the School Street facade of the United Public Workers building [1970–1975, MU 71]. Evelyn and Lila visited the site on February 18, when Lila photographed the panels. Here we examine the photos. [One of the six panels, *Road and Board of Water Supply Workers*, was not discussed.]

EV: The first problem with the murals.... Well, these were not the first [ceramic tile] murals he made. He made the pictures of the saints for St. Francis [Hospital] that are on the outside of the wall [Eight outdoor ceramic tile panels, 1959, MU 42].

But for this mural, it is multi-colored. He was working at Ceramics Hawaii, and he couldn't get the idea that you can't just mix colors [like paint]. With glazes we have to start from scratch for each color [considering chemistry, temperature, and so on].

Isami [Enomoto] at Ceramics Hawaii made the glazes for Charlot. He made samples and samples and samples of tiles,¹ and Charlot said: "Just add a little more blue to it." That went on for quite a long time.

Lila: To try to get the colors that he wanted?

EV: Yes, that he wanted.

This is colorful! [Panel 1: *On Strike at the Capitol*. Evelyn could not remember what they were striking about.] The people are all dancing and singing. They are real people, including Father Damien [upper left, sculpture of Damien by Marisol who was selected to create the sculpture after winning a competition in which Charlot's entry was short-listed].²

Lila: Oh, yes, there is the Father Damien statue!

EV: He [Charlot] made a model that wasn't accepted, and this is the one that got in. It does identify the building too.

Lila: The first one is at the Capitol.

EV: I don't know who is who, but some of these children are Steve Murin's relatives.

Steve Murin was a friend of Charlot's and he encouraged the United Public Workers union to accept these murals.

Lila: Do you have any idea of why he [Charlot] selected some of the images in this panel? Maybe this is some of his humor by including that statue.

EV: (Thoughtful about this comment.) I think maybe it is. But maybe it is a reflection of his disappointment. I was the one who took his model to a foundry in New York to have it cast. It is in a church on Maui, I think. [*Damien*, a 45-inch bronze was cast from the model in 1979 and installed in St Anthony's Church in Wailuku in 1980. MU 74]

Lila: You are saying that he was disappointed?

EV: He was disappointed—any artist would be. Sure. So now [by including it in this panel], he's saying it is OK.

Lila: Do you know why he chose these tiles [subjects for each panel] in this order?

EV: I don't know why he chose this order, but the last one [Panel 6, *The Strike in Nuuanu*] is a kind of funny story. (Tells story later in this interview.)

There is also a funny story about the second one, the rubbish-men. [Also modeled by real people. Panel 2, *Refuse Collectors*, shows a big truck backing up to the Charlot front yard.] That's Zohmah! It does look a little like her. This is the old days when they had to throw the cans up on top and smash them back down again. What she is giving them is a box of Primo Beer if they would take this dead cat. In the original drawings, she had the cat's tail hanging out of this little pouch. It was decided that that was too bloody. So the rubbish men are happy they are getting their Primo and everybody is happy, and this is right in their front yard, their Kāhala yard.

Now what happened in the making of the first one [Panel 1, *On Strike at the Capitol*]? I don't remember who was the mason, but he wasn't our regular mason. It was the first time they had used epoxy—it had just been invented. They covered too much wall with it because it sets up in five or ten minutes. You have to do one block at a time with that kind of epoxy. Guess they didn't know that. We had a lot of problems with that. They had to scrape it off—it was a big mix-up. After the whole thing was finished, some tiles fell off and we had to replace them.

Lila: When they were doing these, it is like one tile at a time, right?

EV: It is that way with mortar too.

Lila: You mentioned when we were there that you had to help with this process.

EV: I had to help put the tiles back.

Lila: How was Charlot during this process? What was his reaction when this happened?

EV: He was calm. He was always calm.

Lila: He was calm?

EV: Except at the Leeward Community College, when he saw the air-conditioning ducts coming right out of the face of the mural [1974, MU 70]. They had to lower the ceiling and put the air-conditioning ducts in the front.

(Looking at Panel 4, *Cafeteria Workers and Custodians*.) I can tell you something about this one. Those are all his [Charlot's] grandchildren lined up for lunch. So there was a complaint about this one, which is: you are not supposed to be sweeping while the children are eating. (Laughs.) Small detail.

The fifth one is the laundry workers [Panel 5, *Hospital Laundry*]. That's Sister Maureen [Kelleher, the nun] in St. Francis Hospital, who was a very good friend of his, and they worked together a lot. Sister Maureen (points to far right of photo).

Lila: She is a nun?

EV: Yes, she is a St. Francis Sister.

Lila: This last panel? [Panel 6, *The Strike in Nuuanu*, depicting a 1969 work stoppage occurring in very heavy rain, with participants marching around in rain-gear.]

EV: One thing I like about this one: Jean says to Steve, "Well, all of these are happy experiences. Everybody is going about their business happily." So he said, "Aren't there any tragic strikes, ones without aloha, the North American kind?" Steve said, "Oh, yes, there was something terrible." It was in Nu'uano, at the hospital, some kind of care home in Nu'uano, and it rained. (Laughs.)

Lila: When I saw that, I could understand that story better, seeing the picture.

EV: Umbrellas.

Lila: How did he get this commission? Do you have any thoughts about that?

EV: Jean got it because of Steve Murin.

Lila: I just wondered if you knew some of the discussion about how he got that.

EV: Well, Steve was an arbitrator and had been working for UPW a long time. He was a submariner during the Second World War, and after that he came to Hawai'i. He was a potter. They were really good friends.

Lila: So it was through their friendship that he got this commission.

EV: Yes, they built the building to accept them. They designed the building beforehand, knowing that he would do it. [The architect planned the wall space for the six panels.]

Lila: So during this project, you didn't really help him a lot with it.

EV: No, just when they [the tiles] starting falling off, I helped with that.

(Amused.) Somewhere there is a picture of me sitting on the scaffolding, and it is like one of the Punahou doors, Christ ascending, and just my feet are dangling. All you can see are just my feet dangling off this scaffolding. [Compare photograph with Punahou door, Panel 31, *Ascension*, 1971, MU 66.])

INTERVIEW 6:2: NOTES

1. In 2007, Isami Enomoto donated five samples of his glaze experiments for Jean Charlot to the Jean Charlot Collection.
2. For background, see Bibliography for 1967 newspaper article (7 artists in competition for statue of Father Damien), and three 1967 articles by Charlot in which he assesses the political aspects of the competition and Marisol's artwork.

INTERVIEW 6:2: ILLUSTRATIONS

- 6:2.1 Hand made ceramic tile with 20 samples of glaze colors, created with different chemical ingredients, as notated in the glaze, and on the applied masking tape. Verso blank. Made by Isami Enomoto of Ceramics Hawaii for Jean Charlot. The tile is typical of the foot-square tiles made at Ceramics Hawaii for Charlot's murals. 30.5 x.30.5 x 1.2 cm (12 x 12 x ½ inches)
Jean Charlot Collection. Sample 5. Gift. Isami Enomoto, 2007. (Solyom, 2016)
- 6:2.2 *On Strike at the Capitol*, the first of six ceramic tile panels on the School Street façade of the United Public Workers building. Note Marisol's prize-winning sculpture of Father Damien in the upper left. The strikers were modeled by Stephen Murin's family and friends. Tamrae, his niece(?), sits cross legged at the front; the small dog being nursed in the lower right belonged to him. [Panel 1, MU 71, July 1970] (Laura Ruby, 2006)
- 6:2.3 *Refuse Collectors* are offered a case of Primo beer in return for removing a dead cat for Zohmah Charlot. [Panel 2, November 1971] (Laura Ruby, 2006)
- 6:2.4 An unidentified complainant once pointed out that custodians should not be cleaning and mopping around schoolchildren (including some of Charlot's grandchildren) while they were eating! [*Cafeteria Workers and Custodians*, Panel 4, May 1975] (Laura Ruby, 2006)
- 6:2.5 The almost invisible presence on the far right of Sister Maureen Kelleher, director of St. Francis Hospital, not only identified the location of the laundry but also memorialized her interest in Charlot's work. [*Hospital Laundry*. Panel 5, October 1972] (Laura Ruby, 2006)
- 6:2.6 Strikers continue their demonstration in spite of disastrously heavy rain. The carrier of the sign, "Reinstate 4 workers," is Stephen Murin. [*The Strike in Nuuanu*, Panel 6, August 1973] (Laura Ruby, 2006)
- 6:2.7 Evelyn's feet, in silhouette, dangle from the scaffold where she had been working to reattach fallen tiles after the mason's first use of epoxy failed. One of her

favorite photographs. It makes her think of Charlot's imagery of Christ's feet, see 6:2.8 below. (Stephen Murin, 1971)

- 6:2.8 The feet of Christ as He rises. [Charlot Jean. *Ascension*. Panel 31 from Door 4, Episodes.... 1971, MU 66] (Philip Spalding III, 2016)



6:2.1



6:2.2



6:2.3



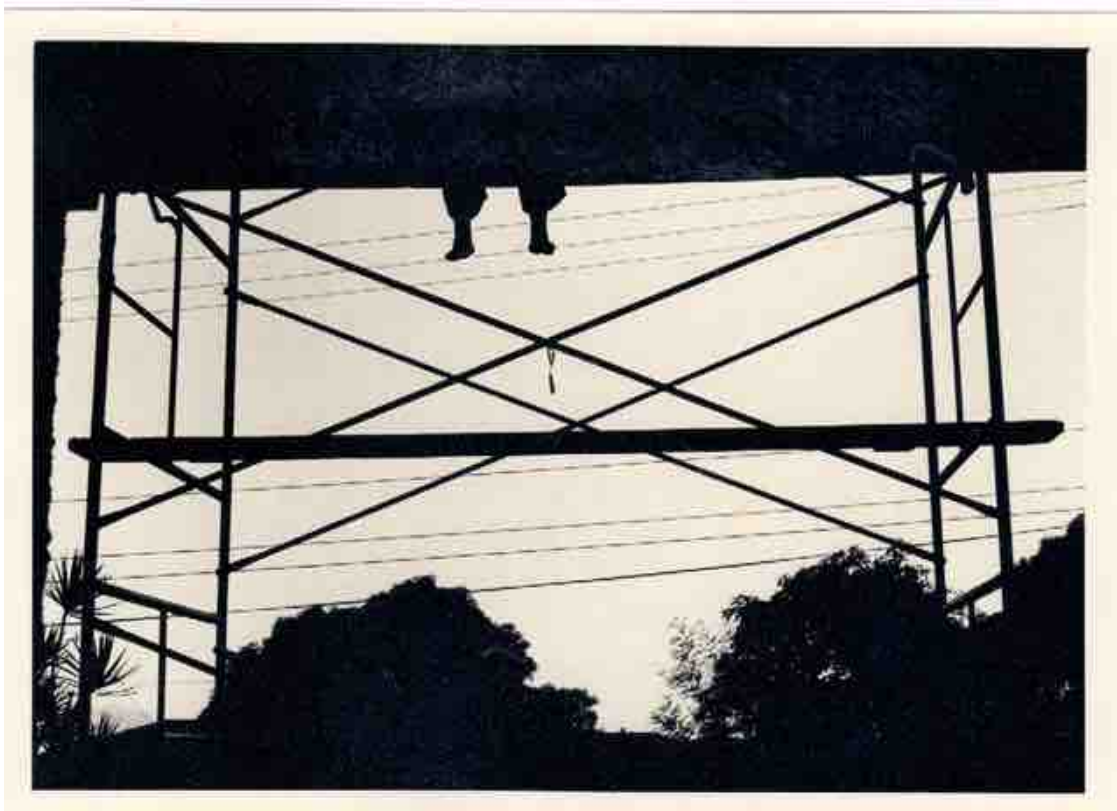
6:2.4



6:2.5



6:2.6



6:2.7



6:2.8

INTERVIEW 6, PART 3

Wednesday, March 4, 2015
Jean Charlot Collection, Hamilton Library

Present: Evelyn Giddings; Bronwen Solyom, Jean Charlot Collection; and Interviewer, Lila Gardner

Notes:

We look at Charlot's portfolio of twelve etchings, *Moanalua: 12 Hawaiian Petroglyphs* [Printed in a limited edition of twelve copies, 1972, JCC M641–M657].

On February 24, Evelyn and Lila had visited the related sculpture, *In Praise of Petroglyphs*, at Moanalua Intermediate School [1973, MU 69. See Interview 6, Part 1.]

Editor's comments:

The prints were an inspired accidental happening that became a six-month cooperative effort involving at least a dozen people. Evelyn's on-going presence is documented in entries in Charlot's diaries. The process by which the prints were created, and a list of the participants are given in the printed Introduction to the portfolio that was designed for each set of prints.

Charlot's diaries show how progress on the sculpture, *In Praise of Petroglyphs*, was intricately linked to the creation of the prints that were pulled from a most unusual set of "plates." (See also Morse, 1976, p. 370–385, but particularly p. 370–371.)

Charlot made a concept drawing and a small model of the sculpture. Evelyn then made a mold and cast a plaster copy of it for their use. By early July 1972, they had built the full-scale clay model. Evelyn then draped newspaper pages across the model, cutting each page into a pattern to fit one facet of the surface. The patterns were used to cut out the heavy asymmetrical copper panels that would be fitted and welded into the faceted, vertical, boulder-like form Charlot had designed.

Charlot selected the figures [inspired by actual Hawaiian petroglyphs pecked on the flat parts of stones] from his own tracings and drawings of ancient petroglyphs¹ to be etched with nitric acid on twelve of the panels that would ultimately be enameled.

First the panels were laid face down on the rough surface of Evelyn's anvil and textured by her hammer blows on the back ready for Charlot to transfer his drawings to the panels.

Charlot is quoted saying in 1975, "Once we saw the flat plates [i.e. the panels], the idea came of etching the designs." Peter Morse suggested the panels could be inked and printed on an intaglio etching press.

By mid-July 1972 their trial etchings of four small images—Birth, Dog, Paddler and Turtle Man—and subsequent test enameling were successful.

By the end of August, with the help of Peter Morse and Marcia Morse, the demanding task of deeply etching the twelve selected panels with acid was completed.

After successfully printing number 2 in the series, the Morses coordinated their work with Leroy Bailey of the UH etching studio. By the end of September, Bailey had produced the remaining eleven prints for the small edition. Numbering and arrangement of the prints, the design of the cloth-covered portfolio, the drafting of the introductory text, the finalization of the Hawaiian titles and English translations, continued through January 5, 1973. An exhibition of the portfolio opened at Gima's Art Gallery on March 25.

Meanwhile, construction of the sculpture had begun in mid-September 1972 with the welding of the copper panels that went at the top, including panel numbers 2, 6 and 10 (after the printers had pulled twelve prints from each).

Arnold Roberts the welder, working closely with Evelyn, bent and welded the panels into the sculpture one by one. The “plates” were effectively cancelled when Evelyn began enameling them in mid-November. Welding and enameling continued intermittently until April 4, 1973.

Installation of the sculpture and construction of the pedestal took place April 7, 8 and 9. An entry in Charlot's April 15 diary notes with finality, “Evelyn destroys clay model statue.”

Because of the two complicated but very different creative processes that resulted in these two inextricably linked artworks, the petroglyphs as they appear in the prints are mirror images of the same petroglyphs in the sculpture. Also, they were created in different colors, although the Hawaiian and English titles given for each are the same.

EV: These were made from copper. Brings back old memories.

Lila: Good memories?

EV: Yes. I started at the top. Well, you see, while they were still printing... then I took them to put them together.

Charlot had made a model out of clay, about eighteen inches high, of the way he wanted it to look.

So, on his patio, we built about a five-foot replica in clay. We kept building it and building it and building it!

Regarding the copper part: the different facets we were going to put together were very strange shapes. The flat panels were, however, good for making the prints.

I had hammered and hammered some of them, and you can see this in the prints, the hammer marks. (When we visited the American Red Cross building where a set of the prints hangs, Evelyn pointed these hammer marks out to me. They are evident on most of the prints.)

Some of the petroglyphs are enameled, and some are copper with the surrounding area enameled. They began [with the panels] at the top, and when they finished the first three or four, then I began having them welded together.

I used very heavy copper. Usually when you enamel, you put enamel on both sides because the copper expands. It gets hot in the kiln and it shrinks again when it comes out of the kiln. If it doesn't have enamel on both sides... Hard to explain... As it begins to cool, the enamel "grabs" the copper. The enamel gets bigger—if you measure it—enamel you have fired three or four times... It does get bigger. If you only put it on one side, the enamel grabs one side and the other side shrinks, and you get, "Poof," the enamel popping off.

I think this is sixteen gauge, pretty heavy.² I textured it by hitting it on the back on my anvil so it looks like it feels kind of velvety, doesn't it?

Doesn't it look like it came out of the kiln?

The neighbor's parrot kept saying, "Ping, ping, ping" (Evelyn imitates the sound of hammering.) Probably made the parrot very happy. Probably didn't make the neighbors happy, as I was working in Jean's garage making that noise, but they were friendly people. (Laughs.)

(Describing welder's equipment.) It's called a helium arc welder, and has something around it that makes the flame very sharp.

Lila: That's pretty cool!

EV: We worked together very well. You see some panels were indented. He [Arnold Roberts, the welder] could weld a little way, and I could hammer it some more, so it would fit better. It was very well done by the welder.

Lila: It's pretty neat.

EV: I had a friend who was in the rehab. hospital at the time, and I used to take the pieces up in the elevator and show her. Soon it got too big to carry up in the elevator, so I would park my truck so she could look out the window. Eventually I had to stop carrying it around. When it was finished, we built a ramp for my daughter's Volkswagen van. We took her wheelchair into the van, and we took her to the site to see it when it was

finished. (Laughs.)

Lila: They must have had some kind of presentation?

EV: They must have, but I don't remember it. I remember the one from Lunalilo School,³ but I don't remember one from here.

(Referring to the champlevé enameling process.) I didn't have a kiln big enough to put it into, so I did it with my torch from the back. I didn't want to have this upper part expand again once it was finished. So when I got down this far, I would enamel the ones above it—in the garage with the doors shut so I could watch it melt—from the back with my torch, and just keep moving it around until I got the whole thing melted into here [the deeply etched parts of each petroglyph shape]. I think this is probably a unique piece of work. (Laughs.)

Lila: I agree.

(Looking at Number 5, *He Hoe Wa'a = A Paddler* [M649].) This is maybe the canoe paddler.

EV: Yes, we had their names on a piece of paper so we could check the names as we would go along.

Lila: (Looking at Number 2, *Hanohano ka Hanau'ana = Glorious Birth Labors* [M646].) Number 2. This is the birth labors. Giving birth was at the top apparently [of the sculpture].

EV: You could say these [prints] are the sculptor's "proofs." (Laughs.)

Lila: Pretty neat!

(Going through the portfolio of prints, they look at Number 1, *He Maka'ainana = A Peasant* [M645].) This is *A Peasant*, *He Maka'ainana*. How did Charlot decide on the shapes?

EV: That's what I did. In building the big model, I could put paper on it and cut out flat places like this, and in-between places.

Lila: You see those? Are those hammer marks?

EV: (Sings out the sound.) Ping, ping, ping! Many, many pings!

Lila: That's a lot!

EV: That's a lot! Pings! Oh, my God!

Lila: So why are some of these [prints] lighter [in color].

EV: Didn't "ping."

Lila: So the "pings" are the darker.

EV: The "pings" took the ink and the shiny parts didn't.

Lila: That's good. That is what I need to know. It took the ink and the shiny, lighter part did not take it.

EV: The etching is quite deep.

Lila: So, Evelyn, how did you figure out how to make these shapes. That's what I can't understand.

EV: We had this model. I'd take a surface and put the paper on here and draw around. Places that needed to be filled in, I'd fill them in, with enameling.

Lila: Used the dressmaker's model.

EV: We'd fix the paper on it. It is weird.

I made the hammer marks. Then gave it to Jean. He laid out the parts to etch, and waxed it all, so the only thing that is going to get "eaten" is this petroglyph, and then it is put in the acid.

Lila: The whole thing goes into the acid?

EV: It has to be completely covered with wax, except for the area you want to etch. It was out of my hands. They [Charlot, Peter Morse, Marcia Morse, and Leroy Bailey] did the etching and the printing.

Lila: OK, let's go forward. (Turns over several prints.)

(They look through photos, but images Lila has taken at the American Red Cross are too dark and do not illustrate what Evelyn wants to discuss.)

EV: The thing that I am interested in—this is the part that was etched, right, and this is the part that was not etched—and you can see the hammer marks here. When you etch it, it takes off a certain layer of copper molecules, that's all it is. It goes down and you can see the hammer marks. I think that's fascinating.

Lila: That is fascinating.

EV: Marcia [Morse] could tell you more about this process.

Lila: I think Jean Trapido-Rosenthal wants me to work with you in this process.

Now this is Number 3, *Ko Ka Wa Kahiko 'Ilio = Ghost Dog* [M647].

EV: (Bursts out laughing.) It certainly is! Gotta to be careful what you name things.

There was this guy who lived across the street. He worked for one of the banks, and his name was Mortimer! He never got promoted or anything.

Lila: Due to his name, right?

EV: I can't imagine anybody naming their child Mortimer.

Lila: Imagine his life as a child. They must have called him something, like Mort or Morty.

EV: Or Mortician. (Laughs.)

Lila: Can you add anything about the metalwork you have done?

EV: (Looking at Number 3 again.) This one has the dog. I'm looking for a picture of the sculpture of the dog [as a panel welded into the sculpture and enameled].

Lila: Of the enameling, right.

EV: Anyway, I am happy about the care they've taken of the sculpture. I had to repair some of it once there, but it looks like they are taking good care of it now. There are a few chips in the enamel missing—the vandals, Visigoths! (Laughs.)

Lila: You know, it was in good shape.

EV: Yes, it was in pretty good shape.

Lila: 1973 to now. And considering there's a lot of kids around there.

EV: One time when I was restoring it there, some fellow was walking his dog there and he said, "This is a waste of money. Children don't like art."

Lila: Art is good for children.

EV: How are they going to learn about art if they don't see it?

Lila: (Looking at Number 4, *He Pale ke Akua o ke Kanaka = Man Protected by the God*. [M648].) This print is Number 4, *Man Protected by the God*.

Each of these panels has a unique shape. [The prints follow the unique shapes of the copper panels from which they were printed.]

EV: Wonder how much this paper costs?

Lila: A fortune probably, right?

This print is the *Paddler*. [M643, Title page. Originally a trial etching.]

(Looking at photo taken at the American Red Cross of a print hanging in an office, separate from the set of prints on the corridor walls. It is a trial piece Evelyn made, and she had wondered where it was.)

So this is *Paddler*, and you said it was a sample. Why did you make a sample?

EV: To see if it was going to work, and just testing I guess.

Lila: It is close but not the same. It is not exactly the same as the full-sized print of *A Paddler* [Number 5].

EV: When you look at the sculpture, you don't see the individual hammer-marks, but the ink [on the prints] shows where I did the hammering. The effect, interesting.

Lila: Number 6, *Loloa Kela, Li'ili'i Keia = A Tall One, A Short One*. [M650, figures of two people.]

EV: I don't know why he [Charlot] chose those names.

(Evelyn digresses about the Berlitz Brothers and how they learned different languages.)

Lila: You said Charlot spoke pretty fluent Hawaiian.

EV: Yes, he did. He took first year Hawaiian, second year Hawaiian, third and fourth, and kept repeating fourth year.

Lila: At UH?

EV: Yes. Charlot actually wrote plays in Hawaiian. It was asked if Hawaiians resented his speaking Hawaiian, and they said maybe, just a little bit.

There is one petroglyph in profile [M649, Number 5?]. I think this one represents a real petroglyph. I think Hawaiians considered them *in* the rock, not *on* the rock.

Lila: The spirit of the rock?

EV: Uh-huh. You see this one here is chipped. (Points at enamel-work in photos of the

sculpture.)

Lila: If you look hard, you can tell it is chipped. This is the paddler on the sculpture at Moanalua. Yes, there is chipping on that. I see that now.

EV: Well, this is a nice print.

Lila: (Looking at Number 8, *He Honu Paha, he Akua Paha = Turtle, or God. Who knows?* M652[.]) Number 8 is *Turtle, or God. Who knows?*

EV: Only god knows. (Laughs.)

Lila: That's toward the top of the sculpture and is in red—the enameling that Evelyn did.

EV: Inside this sculpture is a thing like a tree-trunk. It is a copper tube which fits closely over another tube of copper, which is implanted in the cement foundation, so that wall that you see is not supporting the sculpture. We lubricated it with grease so it can just be lifted off if they [the school] want to. I often thought I should make that official if they want to move it so they would know what to do with it.

Lila: There's a document over there [refers to copy of Morse, 1973?] that describes exactly how that is put together. I was thinking that we should Xerox that, and give a copy to Teri (Assistant Principal at the School).

EV: Gosh, she was so nice!

Lila: She was wonderful.

INTERVIEW 6:3: NOTES

1. “The beautiful Moanalua Valley with its weathered boulders covered with ancient petroglyphs naturally became the inspiration as regards to subject matter and style.” (Morse, 1976, p. 370)

Since his arrival in Hawaii in 1949, Charlot had studied and sought out petroglyphs, understanding them as “one of the arts which have come directly to us from the ancient Hawaiians.” Examples of his petroglyph drawings and tracings are held in the Jean Charlot Collection.

John Charlot noted (March, 2017) that in 1972, there was a serious political issue, an on-going fight to stop the proposed H-3 freeway from going through Moanalua Valley, threatening destruction of ancient petroglyphs and other Hawaiian sites. Charlot had hoped that the portfolio might be used as a way to help raise awareness of these ancient artworks, and the threats to them, but the copy of the portfolio he donated to one of the organizations involved was sold as part of a fundraiser without reference to its educational value.

2. As Honiron had already closed, Evelyn remembers purchasing 4 x 8 foot sheets of 16-gauge copper in Portland, Oregon, when she visited her daughter’s in-laws. Before shipping, the sheets were cut into 2 x 4 foot pieces. In Honolulu, the plumbing company, Durant-Irvine, cut them into their final shapes. Charlot described the copper as 14-gauge (Morse, 1976, p. 370).
3. Lunalilo School was the location of *Poha Wawalo Kaino o ke Alii Ika Lewalani* [*Pohā Wawalo ka ‘Ino o ke Ali ‘i i ka Lewalani*], dedicated on May 21, 1976. It was the first of four enameled copper wall sculptures, created by Evelyn Giddings for Hawai‘i elementary schools, between 1976 and 1979, commissioned by the Hawai‘i State Foundation on Culture and the Arts.

INTERVIEWS 6:1 and 6:3: ILLUSTRATIONS

- 6:3.1 Charlot’s preliminary sketches of petroglyphs to be included in the enameled copper sculpture, *In Praise of Petroglyphs* [1973 MU 69]. The same figures were also included in the *Moanalua* portfolio of prints [1972, M645–M656]. Charlot notes possible titles in Hawaiian, some with English translations. Most were subsequently revised after being reviewed by Professor Sam Elbert. From a reduced photocopy, to which print numbers from Morse (1976, p. 373–384) have been added. Jean Charlot Collection.
- 6:3.2a Concept drawing for a “multi-media sculpture to be etched with petroglyph motifs in polychrome enamels.” Approximate height 6½ feet. Jean Charlot Collection.

6:3.2b Small plaster model cast by Evelyn Giddings from Charlot's clay original. Charlot had penciled color names on some of the facets that were to be enameled. Height 41 cm (16½ inches). Jean Charlot Collection.

6:3.3a,b Working together beside the plaster model, Evelyn and Charlot built the full-scale model in clay, at the Charlot house. (Photograph and label, Giddings, 1972)

6:3.4a When the idea arose that prints could be pulled from the etched panels created for the sculpture, Charlot and Evelyn made four small trial plates. *Paddler* shows the depth of the etching required in the plate. Printed by Leroy Bailey, appeared on the title page of the *Moanahua* portfolio [M643]. Jean Charlot Collection.

6:3.4b Peter Morse and Marcia Morse printed five proofs from the first trial plate, *Birth*. It was then canceled by Evelyn's enameling [M641]. Jean Charlot Collection.

Preparatory tracings and drawings for transferring images of petroglyphs from stone to copper. Jean Charlot Collection.

6:3.5 Drawings for *He Maka'ainana = A Peasant* [No. 1, M645].

a. Grooved line suggesting a petroglyph traced from a stone.

b. Verso. Figure inked within the traced line to suggest "pecking" on the stone.

c. Tracing of inked drawing to be transferred to copper panel.

6:3.6 Drawing for *He Ho Wa'a = A Paddler* [No. 5, M649]

Figure inked to suggest "pecking" on stone.

6:3.7 Drawing for *Ke Ka'ina o Ka pō = Ghosts in the Night* [No. 12, M656]

Figure inked to suggest "pecking" on stone.

6:3.8 Drawing for *Hanohano Ka Hanau'ana = Glorious Birth Labors* [No. 2, M646]

Tracing of inked drawing to be transferred to copper panel.

6:3.9 Drawing for *He Honu Paha, He Akua Paha = Turtle or God, Who knows?* [No. 8, M652]

Tracing of inked drawing to be transferred to copper panel.

6:3.10 The panels of the sculpture were welded over a period of months after the prints were pulled and the plates released for cancellation. Before installation, it was photographed in the Charlot garden beside the plaster model. (Giddings, 1973)

6:3.11 Installing *In Praise of Petroglyphs*. To support it from within, the sculpture required an internal structure of copper tubing, which was secured into the square cement post, in turn set into a cement base. On the left, hollow tiles are piled ready for the construction of a "pseudo-base" around the cement post, which will then be covered by non-structural lava rocks. (Giddings, 1973)

6:3.12 Evelyn and Teri Tabiolah, Assistant Principal, Moanalua Intermediate School.
(Lila Gardner, 2015)

6:3.13a *In praise of Petroglyphs* as it appeared in 2016. (Philip Spalding III, 2016)

6:3.13b Evelyn chased “Jean Charlot” and her own “EV” beside the year, 1973, to provide a “signature panel” for the finished sculpture. Whether chased, inscribed or impressed, “EV” is the signature Evelyn has used on her artwork for many years. Note the raised weld line, where the welder added copper as he heated and joined adjacent panels, typical of most of the joins. (Philip Spalding III, 2016)

6:3.14a Portfolio designed for *Moanalua*, the set of twelve etchings pulled from the copper plates that were then made into the sculpture, *In praise of Petroglyphs*. 109 x 76 cm. No. 2 of an edition of 12. Inscribed “JC’s own copy.” Jean Charlot Collection. (Solyom, 2017)

6:3.14b The title page of the *Moanalua* portfolio used two trial etchings, *Paddler* [M643] and *Turtle Man* [M644], created at the beginning of the process. (Solyom, 2017)

Comparisons of petroglyphs pulled from etched copper plates for the *Moanalua* print series (Solyom, 2017), and the same figures after the plates were bent to shape, welded in place, and enameled to create the sculpture, *In Praise of Petroglyphs*. (Philip Spalding III, 2016)

6:3.15a,b [No. 1, M645] *He Maka‘ainana = A Peasant*

6:3.16a,b [No. 2, M646] *Hanohano Ka Hanau‘ana = Glorious Birth Labors*
Print clearly shows effect of Evelyn’s hammered texturing.

6:3.17a,b [No. 3, M647] *Ko Ka Wā Kahiko ‘Ilio = Ghost Dog*

6:3.18a,b [No. 5, M649] *He Ho Wa‘a = A Paddler*

6:3.19a,b [No. 8, M652] *He Honu Paha, He Akua Paha = Turtle or God, Who knows?*

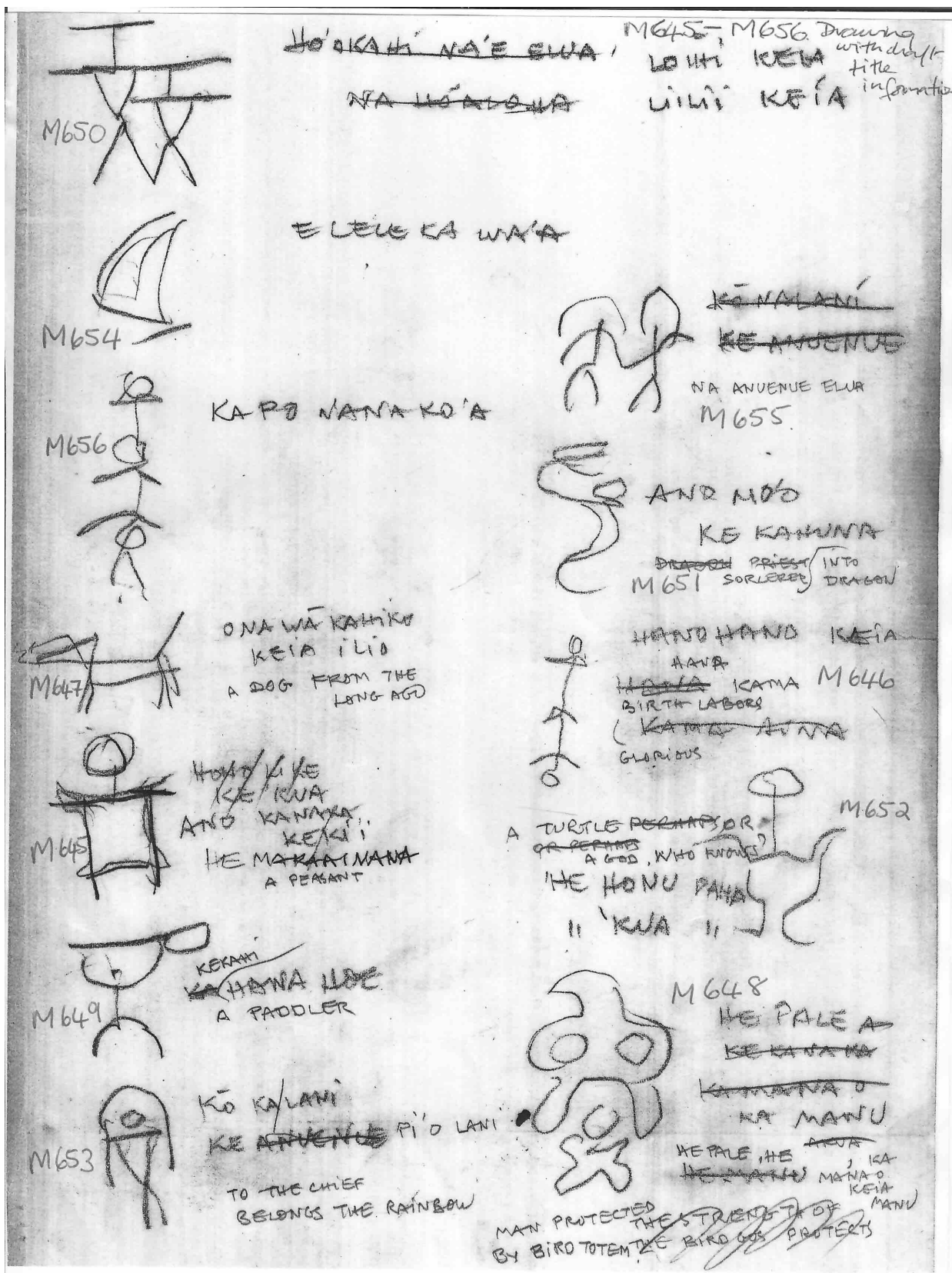
Additional figures enameled on the sculpture, *In Praise of Petroglyphs*. (Philip Spalding III, 2016):

6:3.20 [No. 7, M651] *‘Ano Mo‘o Paha, ‘Ano Kahuna Paha = Man into Dragon*

6:3.21 [No. 9, M653] *Ko Ka Lani Ka Pi‘o = Chiefly Insignia, the Rainbow*

6:3.22 [No. 10, M654] *Holo Ka Wa‘a = Canoe under Sail*

6:3.23 [No. 11, M655] *Na Mahoe Anuenue = Twin Rainbows*



6:3.1



6:3.2a



6:3.2b



SMALL PLASTER
MODEL AND THE
BEGINNING OF THE
FULL SCALE CLAY
MODEL
Label from Evelyn
Giddings

6:3.3a



FULL SCALE
CLAY MODEL
IN PROGRESS
at Charlott House

6:3.b



6:3.4a



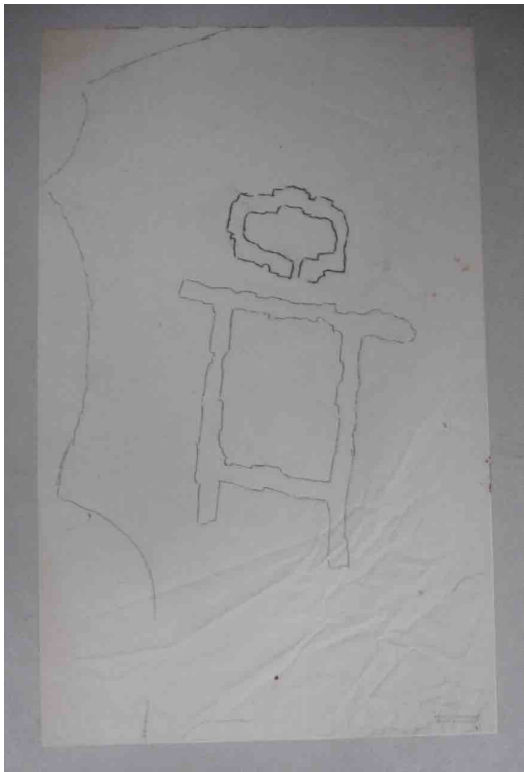
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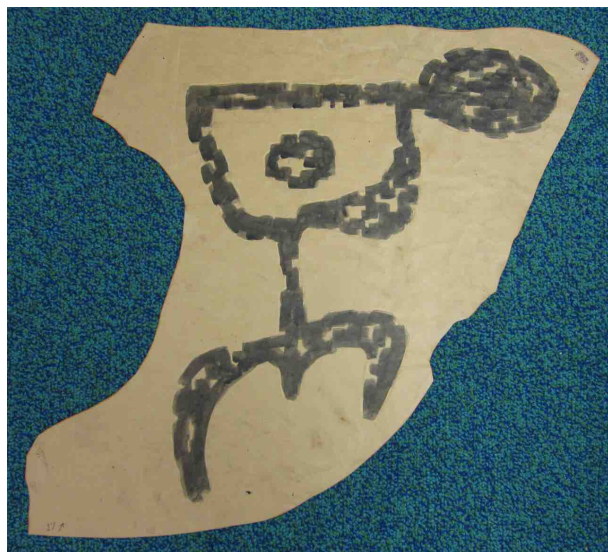
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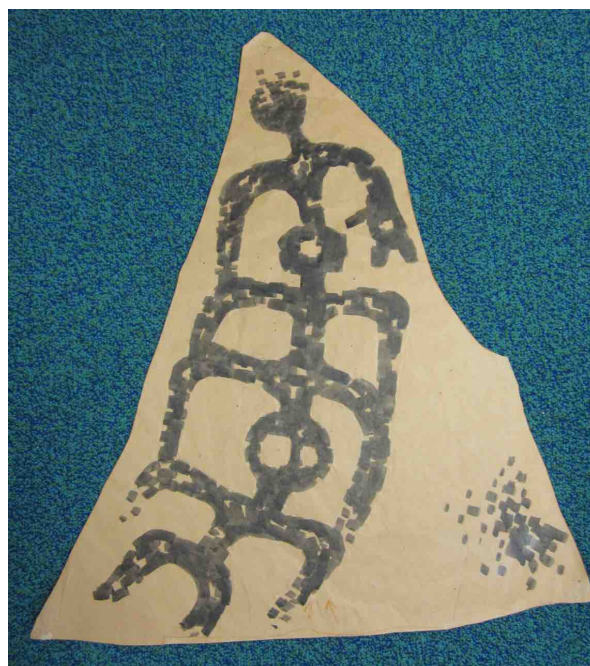
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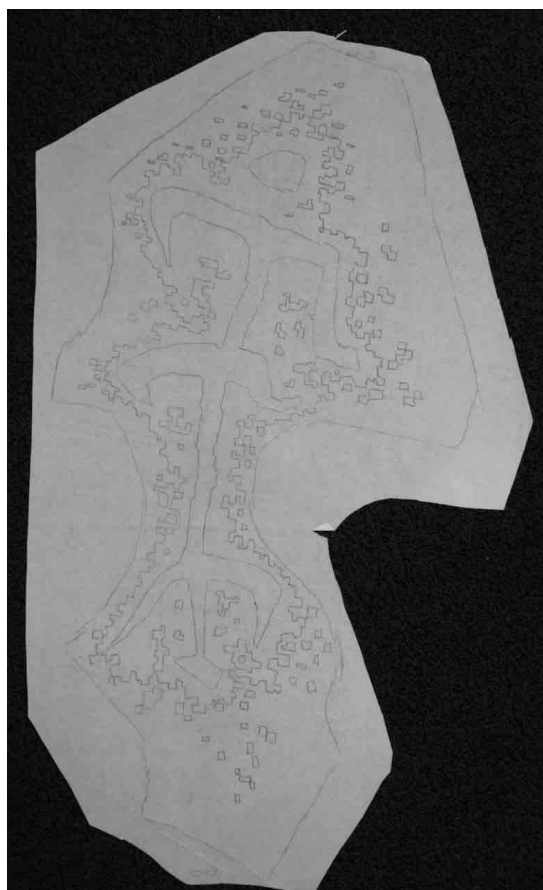
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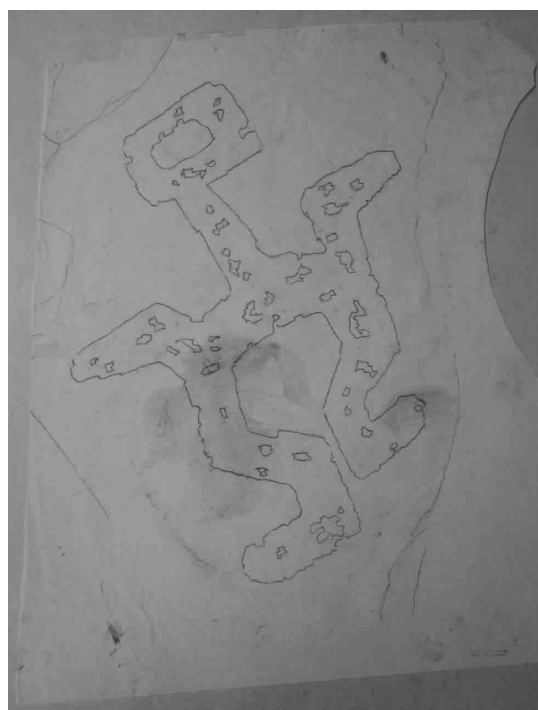
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6:3.7



6:3.8



6:3.9



6:3.10



6:3.11



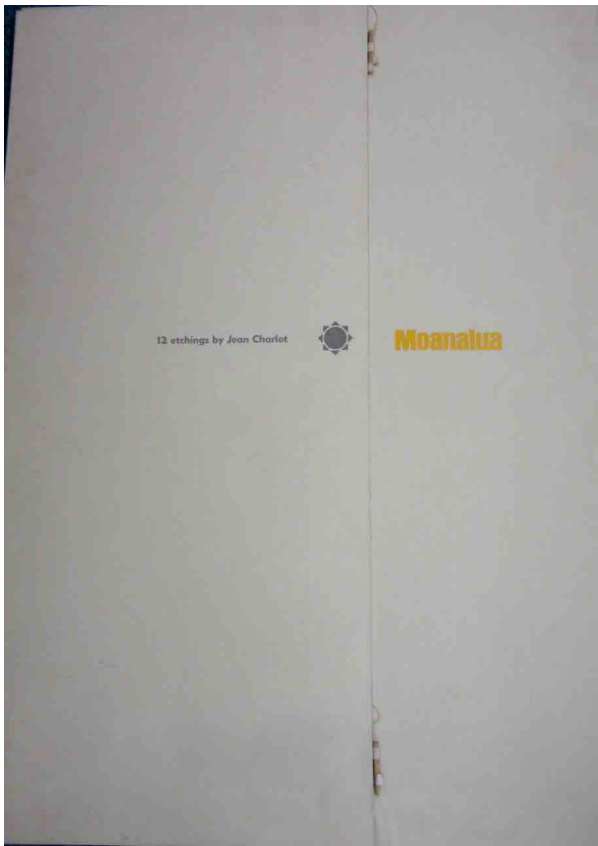
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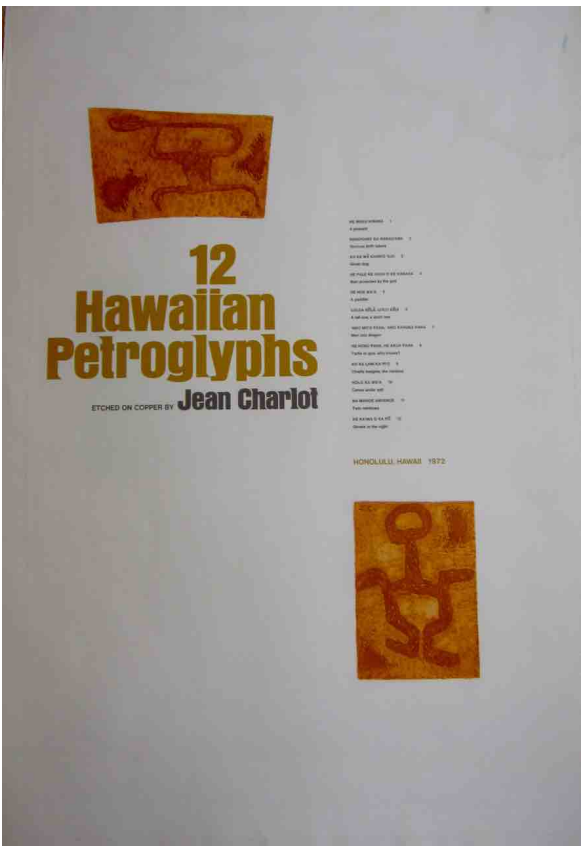
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6:3.14a



6:3.14b



6:3.15a



6:3.15b



6:3.16a



6:3.16b



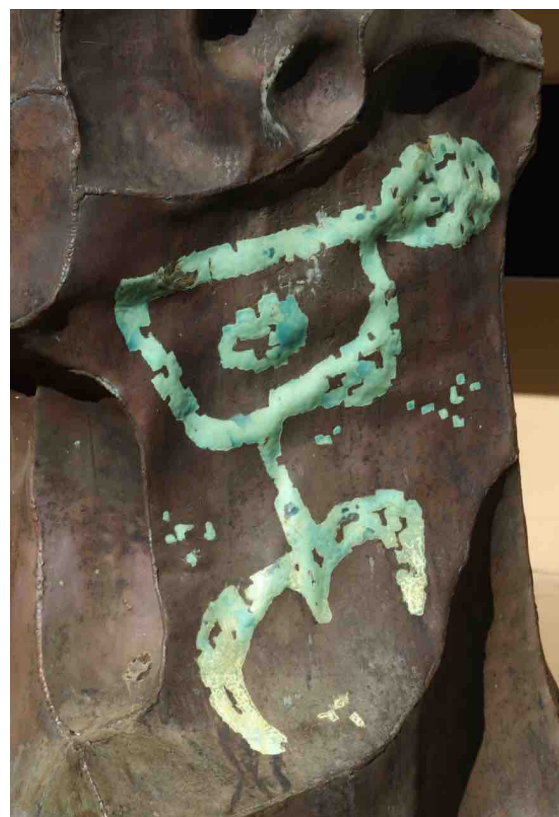
6:3.17a



6:3.17b



6:3.18a



6:3.18b



6:3.9a



6:3.9b



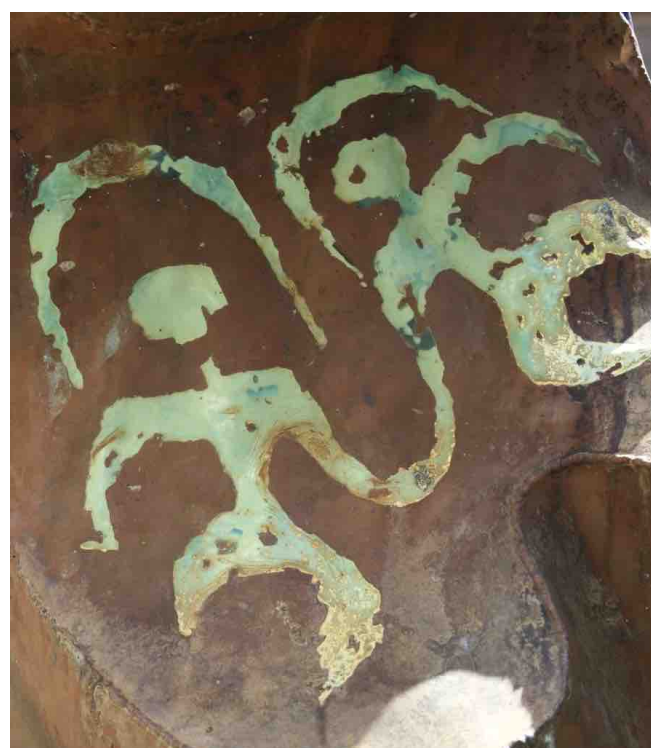
6:3.20



6:3.21



6:3.22



6:3.23

INTERVIEW 7, PART 1

Wednesday, June 17, 2015

Pā Kaloka (Charlot) Courtyard, Hawai'i Convention Center

Present: Evelyn Giddings; and Interviewer, Lila Gardner.

Note:

We discuss *Chief's Canoe* and its companion mural, now cut and installed in the Hawai'i Convention Center as four separately titled murals, *Conch Players*, *Female Hawaiian Diver*, *Male Hawaiian Diver*, and *Hawaiian Drummers* [1956, MU 35].

Lila: (Reads from the small plaque beside the mural of the *Chief's Canoe*.)¹

The inspiration for these frescoes was drawn from the culture of the Hawaiian people in appreciation for the contribution that they have made to our understanding of our life in this universe.

CONCH PLAYERS, Male Hawaiian Diver, Female Hawaiian Diver, and Hawaiian Drummers describe the creation of Hawaiian culture. Hawaiians are as immersed in their environment as swimmers in the sea and celebrate the beauty of that experience in their arts.

CHIEF'S CANOE portrays the dignity with which the Hawaiian people presented their cultural gifts to their first foreign visitors and to the world.

Jean Charlot (1898–1979) was born in Paris, France, and worked in France, Mexico, and the continental United States before coming to Hawai'i in 1949.

(Evelyn shows photocopy of 1971 newspaper story about her repairing the *Chief's Canoe*, long before it was moved to the Convention Center.)

EV: This picture shows me putting plaster into the holes. The fresco was all beat up.

Lila: (Referring to tool Evelyn is using.) Is this a brush?

EV: No, it is not a brush. It is a little palette knife. It's like a tiny trowel. I'm putting plaster in. I'm fixing it with the plaster.

Lila: What about the place where this fresco was. Was it a restaurant?

EV: It was a restaurant to begin with, and at the time I was there to repair it, was a storage space. The *Chief's Canoe* was badly scratched up. In this photo I'm restoring it. When I was restoring it, I don't think they were considering making big changes. I don't

think they were thinking about tearing it down. [The restaurant re-opened and continued for several years before it was demolished in 1986.]²

Lila: So when they decided to tear it down, did they call you?

EV: I came back to sort of supervise it [the removal of the frescoes] and remind everybody that they were valuable. These things [the four smaller frescoes] were on hollow tile.³ I'm sorry I can't tell you how they took them apart. Bron seems to think they cut them up. But there is no sign. I can't see any sign where they cut them up. I have to talk to Bron a bit more about that. The Jean Charlot Collection has the pictures of when they were in place.

Lila: In place at the Hilton?

EV: Yes. It would be all right if they were on a partition that was made of expanded metal [like *Chief's Canoe*] which you could saw through and just cut it out. But these were done... The plaster was done directly on the hollow tile. I can imagine that they cut the bricks off from the back but I am not sure. I can't remember it all. I wasn't part of that, but I was on hand when they were sawing the wall [with *Chief's Canoe*]. I didn't imagine it was that big.

Lila: So what happened when they were sawing away at it?

EV: Nothing special. They were just sawing away at it. They had already taken the whole building off above it [i.e. the roof and upper part of the structure]. So there was just a wall. It was eight inches thick. It was out in the open.

I am trying to think who it was that was working on these smaller ones on the side. It was somebody that I knew [cutting the longer, narrower mural into four pieces for removal from the site].

Lila: So when these were being removed, was Charlot still living?

EV: Oh, yes.

Lila: Where was he?

EV: He was at home. He didn't come down to watch this [removal process].

Lila: What can you share with us about your relationship with Charlot?

EV: He didn't consult with me [about repairing *Chief's Canoe*]. I don't know if he came and looked at it after I repaired it or not. I just went there and worked quietly by myself. It was a place where there were no people. Before they decided to move the frescoes, I was shocked to see they put the tables so far back [against them]. This was before they decided to tear it [the building] down.

Lila: So did he [Charlot] call you and ask you to restore the frescoes?

EV: Maybe he did, but he didn't hang around and watch me do it.

Lila: So he was doing something else?

EV: Lots of other things.

Lila: Do you remember the placement of these [smaller] frescoes at the Hilton?

EV: I think they were in a row along this wall. (Points to the photo of herself working on the restoration.)

Lila: Where was the large one placed? Was it in the center?

EV: It was the whole wall. It was probably open, the large one here and the small ones in a row on this other wall.

I think we could learn more by going to the library and reading the whole article there.

There was this woman who came and said, "We're going to put an article in the paper." I said, "May I read it before you print it?" She said (imitating a huffy voice), "Well, I want you to know I got a Pulitzer Prize for writing about this and that." She had the attitude of "How dare you question my literacy!" Sure enough she said something that wasn't really the way things were. How could she know?

Lila: That's funny. This is someone from the *Star Advertiser*?

EV: No, it was the *Star-Bulletin*, I guess. It's not a serious mistake but it's not correct.

Lila: Can you think of anything about your work with Charlot that you would like to add?

INTERVIEW 7:1: NOTES

1. The text on the plaque was also printed in the program: *Dedication Ceremony: Works of Art at the Hawai'i Convention Center* (1998, page 7).
2. For the history of this mural, see brochure, *Chief's Canoe: the Story of a Jean Charlot Mural* (Solyom, 2010).
3. *Chief's Canoe* was on plaster applied to a load-bearing wall that was firm enough to be cut and lifted away. However, the other wall with the four framed figure groups was non-structural plastered hollow tile. The hollow spaces had been filled with cement. There was great concern that the wall would crumble so it was cut before it was moved (Burlingame, 1998).

INTERVIEW 7:1: ILLUSTRATIONS

Illustrations for Interview 7, Part 1, are combined with illustrations for Interview 7, Part 2, at the end of Part 2.

INTERVIEW 7, PART 2

Wednesday, June 24, 2015
Jean Charlot Collection, Hamilton Library

Present: Evelyn Giddings; Bron Solyom, Jean Charlot Collection; and Interviewer, Lila Gardner

Note:

We discuss photos of *Chief's Canoe* and the companion fresco, originally titled *Conch Player, Divers, Drummer*, and their removal to the Hawai'i Convention Center [1956, MU 35].

Bron: In the old photos, it shows it [the original mural, *Conch Player, Divers, Drummer*] was one piece on the wall at a right angle adjacent to the *Chief's Canoe* fresco. Even though it has little windows, it was one piece. [Charlot painted window-like frames around each figure group so they looked separate, even though they were all part of a single fresco.]

It was commissioned by Hawaiian Village before it became Hilton.

EV: Mr. Kaiser.

Bron: Yes, Mr. Kaiser commissioned it.

The first set of photos shows how it was created in the hotel—the best photos, by Robert Wenkham.¹

EV: (Looking at the photo.) This is the floor.

Bron: Yes, this is the floor, ceiling, and two sides. (Shows how *Chief's Canoe* occupies the whole wall from floor to ceiling.)

Now in this later group of photos, you see the one of Evelyn in 1971 restoring *Chief's Canoe*. This one is Evelyn doing repairs and you can see it goes from the floor to ceiling. This one [*Conch Player, Divers, Drummer*] is one whole piece. It is not actually cut. It wasn't cut till they removed it.

EV: What about the frames? They are painted on it.

Bron: This is a piece of furniture that was built in front of it. It was a beautiful dining room at first, and they gradually junked it up.

EV: They were stacking tables against it.

Bron: The next group of photographs [1984]. There isn't a date on it, but they totally obliterated it [i.e. both murals] with all those coffee machines, and completely ruined it.

Lila: Oh, my goodness, how ugly!

Bron: Then they were going to take it [the building] down. These are Steve Murin's photos. The murals were removed in 1986 and put in storage for a long time.

Then they were sold to the State Foundation on Culture and the Arts and installed in the Hawai'i Convention Center.²

(Discussion about dates follows. Photos dated 1984 show frescoes behind yogurt, ice cream and coffee machines, still at the hotel. Stephen Murin's photos of removal are dated 1986.)

When they moved it out, they were able to take the *Chief's Canoe* in one piece. It weighed over seven tons.

EV: I'm sure. It was a thick wall. It was eight inches thick.

Bron: The person who confirmed all that was Larry Pace because he helped repair it after it was installed in the Convention Center. The other one, they couldn't get out in one piece.

EV: It was on hollow tile.

Bron: Whatever it was on, they cut it into four at that point. Luckily the design of the second one was four framed figure groups.

EV: Frames were painted around them.

Bron: Charlot painted the frames. This one which included the drummer, conch player and male and female Hawaiian divers was all in one piece and they had to cut it. Evelyn remembers it was on hollow tile.

EV: I was there when they picked up *Chief's Canoe*. It was a structural wall.

Bron: I can see when they brought it into the Convention Center they didn't cut anything off at all.

EV: I can see the edges. No, they didn't cut anything off. I don't know why, but when I saw it at first it seemed so much smaller!

Bron: Because, and this is my idea, in the hotel it was floor to ceiling and it was leaping out to the sea.

EV: That's right, yes.

Bron: In the Convention Center there is a foot underneath it and a high ceiling, so proportionally, it looks like a smaller thing.

(Lila and Evelyn looking at photos of Evelyn.) You can look at these photos of you in 1971 at the hotel. Did you know the photographer, John Titchen? You can see how the room is different, proportionally.

Lila: It does... It looks like the canoe is just coming out of the wall at you.

EV: Yes, he [Charlot] just does so well with space. It just goes down to the floor. They had to take all the sides off to get it out of there and cut down the sides with a big mason saw.

(Looking at several photos showing Evelyn's hand using the palette knife, and also the handle of the palette knife, to layer fresh plaster. She also uses the handle of the knife to clear and clean out debris in the cracks before she can fill them.)

Lila: How many hours do you think you worked on this?

EV: Ah, I have no idea. I am just pulling out the crumbles so I can put more plaster in.

Lila: Did you work on any of the others, the drummer, or swimmer?

EV: This one, *Chief's Canoe*, was the one that was really damaged.

Lila: It says here that it is eight by twenty feet. Eight feet high and twenty feet long.

INTERVIEW 7:2: NOTES

1. In the original hotel location the *Chief's Canoe*, at twenty feet wide, filled the Diamond Head wall. The second mural, with the four figure groups, was twenty-three feet wide and at right angles to the *Chief's Canoe*, along the back wall.
2. With the restaurant about to be demolished, the hotel donated the two murals to the Jean Charlot Foundation that had them removed to storage, until they could be sold.
3. *Chief's Canoe* was removed in one huge piece weighing over seven tons and later reinstalled in one piece in the Hawai'i Convention Center. This was not possible for the second mural created on the less stable hollow tile wall. Its design was such that it could be cut into four separate pieces, around figures that were already separated from each other within Charlot's painted frames. It was thus easier to remove and store. Furthermore, the four cut pieces were more easily accommodated around the walls of the new courtyard space, designed by architect Ty Sutton in the Convention Center. Conservation was completed by Pace Art Conservation, LLC.

INTERVIEWS 7:1 and 7:2: ILLUSTRATIONS

- 7.1a Evelyn repairing *Chief's Canoe*. The former Catamaran Café was closed. (John Titchen, *Star-Bulletin* photograph, 1971)
- 7.1b A waiters' station built in front of *Conch Player, Divers, Drummer* appears to divide it. (John Titchen, *Star-Bulletin* photograph, 1971)
- 7.1c Evelyn uses a palette knife to "clean out the crumbles" and fill the holes with new plaster. (John Titchen, *Star-Bulletin* photograph, 1971)
- 7.2 Both murals, now covered with plastic panels, were almost invisible in the ice cream and yogurt shop, the last iteration of the café before demolition. Attaching the plastic sheet damaged the murals yet again. Many screw holes were left after the plastic was removed. (T. Umeda, *Advertiser* photograph, August 1984)
- 7.3a,b Moving the *Chief's Canoe* to storage in one giant piece. (Stephen Murin, 1986)
- 7.4a,b Re-installation in the Hawai'i Convention Center. (Stephen Murin, 1994)
- 7.5
 - a. View of the murals in the Pā Kaloka (Charlot) Courtyard
 - b. *Chief's canoe*
 - c. *Conch players*
 - d. *Hawaiian Drummers*
 - e. *Male Hawaiian Diver*
 - f. *Female Hawaiian Diver*



7.1a



7.1b



7.1c



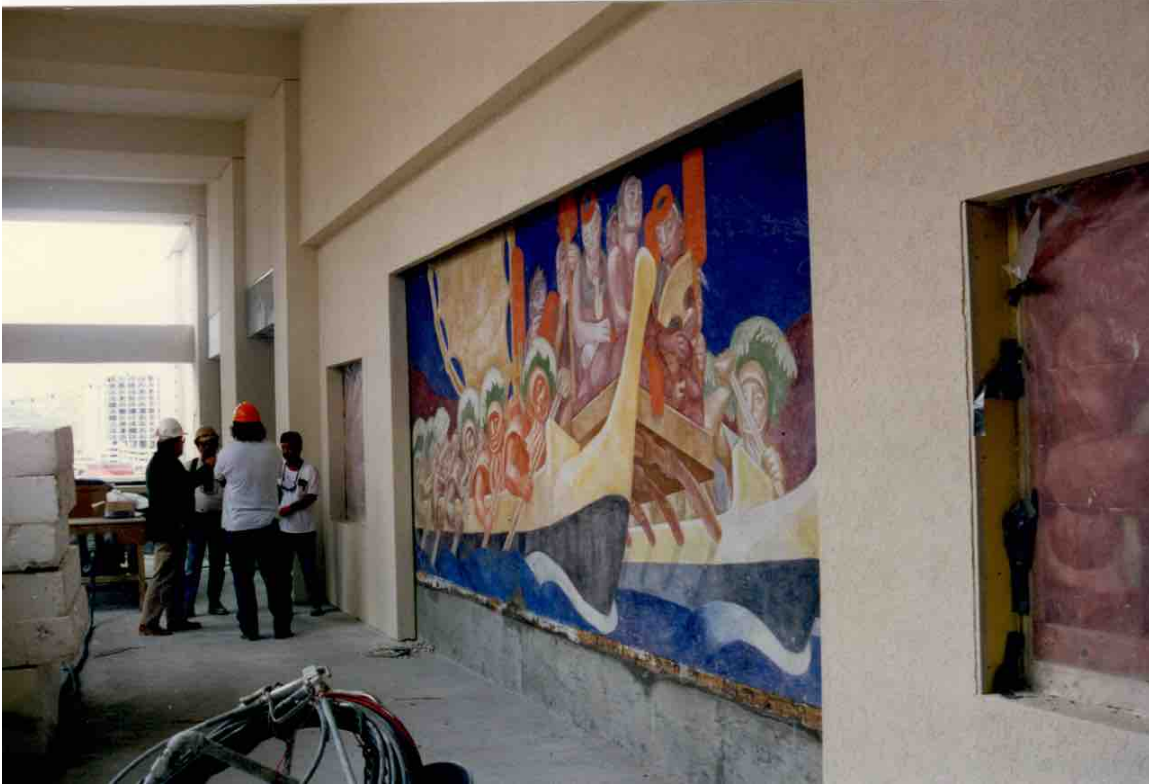
7.2



7.3a



7.3b



7.4a



7.4b



7.5a



7.5b



7.5c



7.5d



7.5e



7.5f

INTERVIEW 8, PART 1

Wednesday, July 22, 2015
Jean Charlot Collection, Hamilton Library

Present: Evelyn Giddings; Bronwen Solyom, Jean Charlot Collection; and Interviewer Lila Gardner

Note:

We discuss the fresco at the Leeward Community College Theatre, *The Relation of Man and Nature in Old Hawaii* [1974, MU 70].

Lila: I know you told me that you and Charlot would drive out there together.

EV: My daughter Ann had a Volkswagen van which she let us have. We were very happy in this vehicle because we had room for everybody.

I remember that one day there was a flood and the water was running over the bridge at Moanalua Gardens and water was running up underneath the van and we were really the last people to get through. Fortunately, the van is waterproof underneath and we could drive into the water. There were really only two ways to get out there, this way and by the airport.

It was Mondays and Wednesdays, I think, that the plaster-man would come and plaster the wall. I would go out and do the tracing on the wall [trace the full-scale cartoon and then tape the tracing on the wall to transfer the drawing to the plaster using a blunt nail]. Charlot's studio had two walls with a curved rather than an angled corner between them. He could make something about forty feet long if he wanted to. We started out with a drawing about 18 inches, a small one with the squares on. Do we have that small drawing here?

Bron: Probably. (Opens drawer housing the smaller concept drawings and plans for this fresco. Shows plan outlining day tasks, *giornata*, with numbered sections indicating order in which each would be painted.)

EV: When he [Charlot] came to look at the wall, he discovered that they had two air-conditioning ducts that came out about here. (Points to drawing.)

Bron: They had to be moved.

EV: [The work] took us a long time. How many months did it take?

Lila: It was from February to May.

EV: You could only do two sections a week. I didn't think it was this big.

Bron: This is different. These are photographs by Francis Haar. Look at the pieces. (Counts from one to seven, the number of photographs pasted together into a panoramic view taken after completion, and compares it to the original concept drawing.)

Lila: Yes, when he was photographing the mural, he couldn't do it all at once, so he photographed the mural in sections.

Bron: These were the scale drawings for his cartoons before he scaled them up. (Looks at a selection of preliminary drawings.)

EV: Each one of those squares is a foot. Are they the ones on tracing paper?

Bron: These were the small scale ones. If we have big ones, they are in rolls.

EV: (Looking at photo of herself, opening a big roll with a full-scale cartoon on brown wrapping paper.) That's what this picture shows.

(Looking at photos showing creation of mural [JCC: Photos: Art: Murals: MU 71].)

Lila: This is the group that worked on it, right?

EV: There is Tanimoto [Tsukasa Tanimoto, the plasterer].

Lila: (Looking at photos where Charlot and Evelyn work side by side.) Love this expression on his face. He is apparently talking to you about something while you are both working on the mural.

EV: Don't know why I wore this shirt. I didn't like it.

Lila: Looks like you had a smock over the shirt in this picture. How would you describe this part of the mural Charlot is painting?

EV: That's a *kahuna*.

(Looks at photo including Roland Mercer, one of the crew.) This picture is of Roland. The art teacher at Leeward Community College brought her art class to see us working. She kept asking Charlot so many questions about how he made the fresco. He said, "Just ask Evelyn, she knows everything about making fresco." [He said this often when people asked him questions about making fresco if Evelyn was present.]

I looked over the scaffolding and there was this young Hawaiian kid who had his arm around Charlot, and he said: "You're pretty old to be climbing around on this scaffolding." (Laughs.) It turned out he was this student from Waianae High School who had taken all the art classes that he could at the high school, so he had come out and was

taking art classes at the community college while he was still in high school.

Lila: (To the photograph.) He's obviously doing some of the work.

EV: Oh, sure. It turned out he wasn't Hawaiian at all. His mother and his father were each half-Indonesian. His father was Dutch-Indonesian. So he was half Indonesian and half *haole*. So he ended up coming every day and helped us. Jean and I talked about it and said, "This isn't working out." So when he came the next day, we said: "Roland, we are going to put you on the payroll." He was really happy, and that was good for him too.

Lila: That's good, and this fellow's name is Roland?

EV: Yes. Roland. (Evelyn tells the story of how he used his stepfather's name, Mercer, until he went to Holland, met his father, and took his father's Dutch name, Van Loon.)

Lila: Does he still live here?

EV: No, he is living in Santa Fe.

On Monday and Wednesday mornings Tanimoto would plaster the area we would work on. By noon this plaster had begun to set up, so Roland and I would trace the lines of the original full-scale drawings on heavy, good quality tracing paper. Then we would hang the tracing paper on the wall. With a blunt stylus we would press the lines into the setting plaster. When we took off the tracing paper, the wall was like a coloring book.

These lines made a groove with the edges lifted. Charlot likes to do it that way so the color from over here if it is blue and from over here if it is brown, whatever, when it comes to this line, the colors blend.

(Evelyn mentions, an old technique, not used by Charlot for his own murals, for transferring cartoons to a wall. Tiny holes would be made through the paper cartoon using a small tool like a sewing tool, a little wheel, with points on it—she describes how you roll it along the line and it makes *puka, puka, puka*. Then the cartoon would be put against the wall, and fine carbon in a soft bag would be "pounced" against it, leaving a fine dotted line on the wall.)

Lila: One of the photos has the date of the project, February to May, 1974. Here it is: 2/14 to 5/17, 1974. The plaque has everyone's names on it: Tanimoto, Evelyn Giddings and I can't quite read them all. Yes, and Wilson and Beth—didn't she come to your birthday party? [Refers to Bruce "Pan" Wilson and Beth Kiyosaki, both of whom were in the crew. Beth attended Evelyn's ninetieth birthday party in spring 2015.]

EV: Yes.

Lila: She did talk to me about working on this mural, and here's Mercer.

EV: That's Roland Mercer.

Lila: So how did you get in touch with Roland Mercer? Did he come with the class?

EV: He came with the class, and he was up in the scaffolding with Charlot. He came to visit Hawai'i once. He's lived on the mainland a long time.

Lila: (Looking at photo of crew gathered around Evelyn having lunch.) This is an interesting picture.

EV: You know what this is—this is preparing lunch for a French palate. (All laugh.) You couldn't just make any old thing.

Oh, look at this one! This is his granddaughter, Martin's girl, Kawena. (Evelyn is surprised that one of the photos shows her with such curly hair back then.)

Lila: So did this group who worked on the mural come every day?

EV: The group came on Tuesdays and Thursdays. I brought them all out. We put the tracings up on the plaster and did the “scratching” [making the lines, discussed above] on Mondays. On Tuesdays we'd come to paint.

Lila: It was covered with plastic?

EV: Just overnight. (Continues to identify various people in the photo album.)

Lila: What can you tell me about the meaning, the symbolism of this? The title is *The Relation and of Man and Nature in Old Hawaii*.

Bron: (Gives paper to Lila to read.) There is something here that Charlot wrote and his concepts were already incorporated.

Lila: This was written in 1971.

Bron: It was a draft for his concepts.

EV: Imagine what a shock it must have been to see those air-conditioning ducts! (Laughs.)

Lila: (Looking at photos.) And who is this person?

EV: That's Zohmah and there's Johnny [Jean's son, John].

Lila: This is Zohmah, and she actually helped. Is that right?

Bron: A lot of people helped paint this mural.

EV: Now you see this... This is the new plaster and he made it right up against the one we were doing.

We only did two sections every week. Tanimoto would put the plaster on and we'd do the tracing, and the next day we'd paint. That's Monday and Tuesday. So Wednesday and Thursday it's the same thing. So Friday was the day off, also Saturday and Sunday.

It [The mural] looks so small in the photos.

Lila: When you would take lunch and you were all together, what did you talk about?

EV: (Laughs.) I don't remember that. I was just so concerned to make something that would be good for his taste.

Lila: Once you started this, did you feel like it was a huge job since everything is so large?

EV: No, I didn't feel overwhelmed.

Lila: So Charlot would always go with you in the vehicle.

EV: Yes, Tuesday and Thursday.

Bron: (Referring to Charlot's 1971 concept document.) It takes a long time and the discussion went on before the wall was even built. The architects built the wall; the State Foundation collects proposals and they have to develop a contract and all that happens while the work is going on. That part is very well documented. After that, there's always the follow-up, what people think about it, what the newspaper coverage was, how it was done.

(The conversation digresses about whether to spend money on the arts.)

Lila: (Reads from Charlot's proposal, Conceptual presentation of a fresco mural for the Leeward Oahu Community College, October 8, 1971.)

Answering these conditions my theme will deal with Hawai'i. The lower part of the wall will be treated as a kind of submarine landscape, in a dominant range of blues. Besides diverse marine elements there will be, as a vision of ancient Hawai'i, swimmers and divers in action, as they are described by all early travelers.

The second floor area will be a landscape. No realistic transition would be attempted between the ocean and the earth. Only a band of warm color hemmed in between the dominant blues of the lower half and the ochres and greens of the upper portion.

The upper part of the wall would be filled with a curtain of foliage both varied and

compact. Against this background men and women would busy themselves at simple crafts, tapa making, canoe hewing, etc.

Even though such an approach is quite different from the historical anecdotes I chose to paint in the First Hawaiian Bank in Waikiki, it will mean more than a mere decoration and not lack in human values. The respect that ancient Hawaiians showed for nature agrees with our own present-day concerns for ecology. Thus envisaged, the mural acquires obvious implications for today.

Projected into the future it will appear even more meaningful as our highrise Hawai'i rises even higher.

EV: Yes.

Lila: How little he knew! Prophetic actually! Did this theatre already exist? Or was it being built?

Bron: It was being built.

EV: The architects and planners were working on this.

Lila: But there was this one defect that didn't reveal itself till later, the air-conditioning duct, right?

EV: So they had to drop the ceiling.

Lila: Were you there when he discovered that?

EV: No.

Lila: I was wondering what his thoughts were about that. Can you think of anything that stands out, any stories about this work?

EV: The only thing that stands out is the day we had that flood—that was kind of scary! Traffic was just inching along.

INTERVIEW 8:1: ILLUSTRATIONS

Illustrations for Interview 8, Part 1, are combined with illustrations for Interview 8, Part 2, at the end of Part 2.

INTERVIEW 8, PART 2

Tuesday, August 25, 2015
Theatre, Leeward Community College
Continued Thursday August 27, 2015
Jean Charlot Collection, Hamilton Library

Present: Evelyn Giddings; and Interviewer, Lila Gardner.

Notes:

After our July 22 meeting in the Jean Charlot Collection [Interview 8, Part 1, we visit the Leeward Community College Theatre and continue to discuss *The Relation of Man and Nature in Old Hawaii* [1974, MU 70]

This interview continued and was completed on August 27, 2015. Recorded on a separate tape, it is archived and transcribed as the last part of Interview 8 Part 2.

EV: Just imagine Charlot's mind, to conceive of this fresco. He looks at this blank wall and he imagines all this on it [a panorama of daily lives of the ancient Hawaiians as an integral part of the great landscapes and seascapes of the islands]. When he came here and looked at the wall and saw those air-conditioning ducts on it, he was shocked. So, a little time went by and they lowered the ceiling on each side and put the air-conditioning ducts there where you see them now.

Lila: If you look at the fresco, you will see that on each side, the ceiling is lower. You can see where the air-conditioning ducts were placed, which are out of the plane of vision if you are looking at the mural.

EV: This is similar to what happened in the mayor's office [a painted ceiling, later restored by Evelyn, was covered up to accommodate air-conditioning] and the library [a mural by Juliette May Fraser in the children's room of the Library of Hawai'i was partially obscured when the ceiling was lowered to accommodate air-conditioning ducts].

Lila: Would you like to talk more about what you were saying about the structure out in front of this theatre.

EV: The ticket kiosk has a lot of wasted material. It didn't have to be that high because the top part of it is just wasted space. There is nothing in it. It blocks the view of the fresco from the parking lot and now we discover today [around 10:30 a.m.], it projects a shadow on the mural so it is hard to see it if you are standing outside the doors and looking in. What you see is the reflection of the ticket kiosk.

When Charlot saw this kiosk, he jokingly called it "an unnecessary erection," which certainly points out its phallic qualities. I am sure that he is happy to know now that they

are going to cut that whole kiosk down when they do the renovation of the theatre in 2016. Down, down, it will go and I am delighted to learn they are planning on doing this. [The kiosk has been demolished.]

Lila: It's wonderful because it certainly casts a long shadow on the fresco and blocks the view of it.

EV: We just learned about that today.

(Looking at plant imagery, breadfruit and *hala* trees on right side of mural, Evelyn mentions that her daughter Lynn Corbett is a weaver.) She created a tapestry for Charlot that included these Hawaiian plants. He really appreciated it.

Lila: She saw this.

EV: Yes, she knew about this, and Charlot made a drawing for her of the size that he wanted for the tapestry.

(Continuing to look at the fresco.) Notice the foreshortening of things, as though we are looking at the fresco from down below.

Thinking of the scaffolding, they did the whole scaffolding all at once [that is, installed it across the entire wall.]

He [Charlot] started at this corner here. (Points to far left.) He always starts at the top and works down. The plaster has to be hard, but still wet when you add the pigment. The pigment soaks in and becomes part of the wall. It is not *on* the wall, but it is *in* the wall.

Charlot had the same idea about Hawaiians who were making petroglyphs. They were not putting the images *on* the rocks, but were putting them *in* the rocks. They were just part of the rocks.

Lila: So you are saying that these images that we see here are *in* this wall.

EV: That's right. They are part of the wall now and are not just painted on. You can see the brush strokes, and aren't they beautiful!

Lila: Oh, my yes! Can you tell any difference in the work here, considering all the different people who worked on this mural?

EV: Mostly we painted in the open spaces [that is, filled in the colors as in a coloring book]. All the details, Charlot did himself.

(She describes again how Charlot made his scale drawings in his studio with the curved cork wall, and scaled them up to full sized cartoons.)

So he made his squares [scale drawings] and created whatever the proportions were on butcher paper [brown wrapping paper]. He had to decide how much to do in one day, and where to draw the line. It was easy to draw the line that depicts the ocean from the land but there are parts of this that are not easily divided.

Lila: The structure that he uses to divide the lower panels frames the activity of the swimmers. Is that coral?

EV: It doesn't look like coral to me. It looks like wood, but it doesn't matter.

Lila: Wood actually.

EV: Looks like a tree.

Lila: A tree in the ocean. How did he come up with this idea to open and frame these panels?

EV: One, two, three, four! There's four of them. [The four ocean scenes on the lower half are indeed framed by coral structures.] Wonderful movement, isn't it!

Lila: Yes. And the way he rests this other on top of it! [Scenes of daily life are above ground, the ocean is below. One is shown above the other].

EV: Everybody is sitting, except the little girl! These guys (swimmers) are all over the place.

Lila: The "sea people" are moving.

EV: Yes, they're all moving, and they are supporting the scene above them.

Lila: What is the figure that is partly covered.

EV: That's a *kahuna* making an offering [before a tall, partially draped sacred stone].

Lila: It reminds me of the shape of the sculpture at Moanalua Intermediate School [1973, MU 69].

EV: It is amazing!

Lila: Incredible! Was this his last big mural?

EV: He loved *hala* trees. He had a beautiful one in his yard.

Lila: (Looking at plants on left side.) This is ti. (Looking to the right side.) Is this also ti?

EV: Looks like ginger to me, but ginger isn't a native plant.

Lila: The draped sculpture with the *kahuna* making an offering is in the middle of the fresco. It is like a reference to the Moanalua school sculpture.

(Evelyn and Lila walk over to the small signature panel neatly tucked into the coral forms along the lower edge. It is inscribed: “1974, 2-14–5-17,” i.e. February 14 to May 17, 1974. The names of people who worked on the mural are also inscribed.)

EV: That's funny. The order of the list of characters is pretty much by age.

Lila: You think so? Tanimoto is older than you?

EV: Yes. (The conversation digresses to the ages of the others, and how they became involved in this project.)

(Looking closely at the lines and the colors, Evelyn points out large areas of a particular color.) This is Mars violet.

Lila: Do you remember the names of any of these other colors?

EV: No.

Lila: Well, you have some browns, Mars violet...

EV: Well, Tanimoto would come Monday morning and do the plaster, and we would come in the afternoon and trace the lines with tracing paper. The lines are scratched in the wall; some you can't see but I can see this one (points it out) and see it goes down to the rock. The plaster doesn't harden till it hits the air. You can put plaster in a bucket and cover it with water and it won't harden till you pour the water off. So they used to save their plaster for three years because it was more plastic by then.

Lila: Who's the “they”?

EV: The Old Masters.

Tanimoto did all the plasterwork. He was never here when we did the painting because we painted on the day after he plastered. We would “scratch” [the lines] in the afternoon, and then we hung plastic over it to keep it moist till we came back the next day.

So, we would put the tracing paper up here, and push with a blunt nail—or, I like to use one of those orange sticks that you use for your fingernails. What it does is that it pushes a line in and makes an invisible hollow on each side of the line on the tracing. When you are painting, you come to the edge of the Mars violet, it drops into the gulch. When you come to the blue, it drops into the gulch, so the line there is actually blue and Mars violet together. This actually creates a little bit of different color.

Lila: That's pretty cool!

EV: Sometimes you can see brush strokes and sometimes you can't.

Lila: So some of these brush strokes here, you all did that?

EV: Yes.

Lila: Charlot would do the specific shapes, right?

EV: Yes.

(We walk up the stairs on the right to examine that part of the mural more closely.)

Oh, he's making petroglyphs. And look, there's a dog. He has dogs in his work.

Lila: Yes, I've seen them in other works, such as the Punahou doors [1971, MU 66]. Did he discuss these color schemes with the group?

EV: No.

Lila: The shading is beautiful. Is that done with a brush?

EV: Yes, with a brush. We came twice a week.

Lila: February to May.

(Evelyn digresses to "Experience Fresco," two workshops she taught in 2014 at the Honolulu Museum of Art. She brought the classes to see this mural.)

EV: I came by myself on Mondays, and Roland came.

Roland painted signs on Diamond Head Plumbing trucks. If you ever see those trucks, notice the signage on them. They're very funny signs. Roland is a very funny man.

The next day we all came to paint. I had room in my daughter's van for everybody.

Lila: So you would go over to Kāhala and pick him [Charlot] up?

EV: Yes, I guess so. Also on Tuesday I had to prepare a lunch suitable for a French palate. The best way to a fresco painter's heart is through his stomach! (Laughs.)

Lila: That picture of you guys eating lunch, where was that?

EV: We were sitting on the stairs out there. Roland came from Waianae.

Lila: (Looking at the mural again.) These folks are swimming out of the wall.

EV: (Focusing on the ticket kiosk.) Charlot was so quiet and modest and he didn't make a big fuss about it, but he didn't like it.

Lila: You could tell he was upset?

EV: Yes. He said it was the architect's ego and an “unnecessary erection.” You could see the whole top of the fresco from the parking lot, if it weren't for the “erection.”

Lila: It is just interesting, the animation below. (Notes figures in the lower ocean level are all actively moving.)

EV: Yes, I hadn't thought about that before, but all the action is going on below, while everybody above is seated.

Lila: The band of orange color suggests the earth.

EV: On the far left, the female figure is playing music.

You can really imagine what it is like to be a Hawaiian and think that everything in nature has a spiritual aspect.

INTERVIEW 8, PART 2
Continued

Note: The following part of this interview was recorded on August 27, 2015. It completes the conversation begun on August 25 in front of the mural.

Lila: What I am asking you about is the story you shared with me on the bus about the sand that was used in mixing the plaster for the Leeward Community College fresco. (We were coming back from visiting the fresco but with the noise on the bus, we could not tape it.)

EV: Plaster is made with lime. The Old Masters used one part of sand and one part of lime. As long as you keep the plaster out of the air, it doesn't get hard. Sometimes the Old Masters would keep it up to three years before using it, because it gets more and more plastic. They would bury it so deep in the ground that it wouldn't get frozen.

I am guessing that Tanimoto mixed the plaster two or three weeks before he began. Of course, he didn't mix it all at once for these big frescoes.

When Charlot got to Hawai'i, it was the first time he had experience with volcanic cinders. He was very happy because volcanic cinders have corners, and when you [use

them in the plaster mix and] trowel them, they really lock in place.

When Charlot was in Fiji, there were no volcanic cinders, so he used river sand [for his fresco, 1963, MU 57]. These are little balls of stone [smoothed round] and it has to be sifted through window screen. This is kind of like trying to stack marbles because they are round and they don't really lock in place.

I don't know if Charlot ever mixed the plaster himself. He usually has someone to do that, to do the work on the wall.

Lila: So Charlot was very happy to have volcanic cinders to work with when he came to Hawai'i?

EV: Yes, I don't think he ever had volcanic cinders to work with before he came to Hawai'i, but I am not sure about that.¹

In Fiji, using the river sand, in one section, grass seeds sprouted (laughs), so he had to redo that section.

Lila: So at this one at Leeward...

EV: That's a lot of sand, a lot of sand!

I had an experience, I'll tell you. I was driving down Ward Avenue. They were going to build an apartment [On the corner of Ward and Kina'u Streets, *mauka* of and diagonally across from the Academy of Arts].

I couldn't see what was going on because it was all underground [below street level]. I was just driving by! And this truck comes up out of that pit, and it is loaded with cinders. Just loaded! I couldn't believe it! It was a miracle. So I quickly parked my truck—I was driving the old Datsun pick-up at the time. I went back and talked to the contractor, the boss there, and he said, "Bring your truck, that's easy."

I looked down into the pit where I could see three distinct eruptions of cinders, and I could see slightly different shades. This is on Kina'u Street, which is pretty far from the ocean now, and underneath those three layers of volcanic cinders was white coral beach sand.

[They filled up Evelyn's truck with the cinders as they wanted to get rid of them.] I got a friend of mine and he sifted the whole thing.

I was so excited about the geology. I have a friend who is a geologist and he agreed to come and talk to us with as many school kids as we could get together, friends and family. He explained it all—the different layers of cinders and which mountains and which areas these came from.

Lila: When you saw the truck come up, you saw that it was black cinders?

EV: Oh, yes, I knew it was.

Lila: This was out of a hole in the ground?

EV: Yes, it was a pit and went around six stories down for the garage.

Lila: They just gave you this?

EV: Oh, yes, they were trying to find a place to dump it.

I remember now that Tanimoto always mixed a little cement with the plaster when he made it. The Old Masters didn't, and I didn't when I had my fresco-making class. He just couldn't resist even though it was just a tablespoonful! He was a sweet guy.

Lila: Just a little bit?

EV: Just a bit to make him happy.

Lila: That's a good story.

Evelyn, can we talk a little bit about Charlot, about his personality, the kind of person he was, or anything about him that you'd like in this oral history?

EV: His mind was just moving all the time, still he was such a quiet fellow.

He never did learn to drive. Zohmah did almost everything. She was an artist too.

Lila: (Looking at the book on the table about letters between Edward Weston and Jean Charlot and their friendship.) There is a reference here in the frontispiece where Charlot says he "lives for art."²

EV: Yes, he did, and he had the freedom to do that, I think.

Lila: Why did he have the freedom to do that?

EV: Because of Zohmah, his wife. She raised the kids, kept the house clean, fixed the food.

Lila: So she took care of everything so he could do his art. So he wasn't all that involved with his kids when they were little?

EV: Oh, I think he was. They were a family. I think maybe he made some art for Maryknoll School in part for their tuition.

(The conversation moves to the house in Kāhala where Evelyn says she and her daughters spent a lot of time; it was like their own house and they had lots of memories there.)

Lila: So you are saying that he was not temperamental? You know how some artists are temperamental.

EV: No, I don't think I ever saw him angry. Disappointed maybe, like when he saw those air-conditioning ducts [obstructing the wall where they were going to paint the fresco]. I'm sure he didn't fly into a rage.

Lila: Very controlled as far as his emotions were concerned.

EV: He was at ease with himself and the world.

People would tell me, "Do your own thing." I did some jobs along the way. But there was something about him—the thing that he said about living for art—that really satisfied me. I didn't feel like a slave or anything like that. I just felt that I was helping another artist. That's the way the relationship started because I was someone who worked in metal and he wanted someone who could express his ideas in metal. For me, it was a very fulfilling thing. I didn't feel like I was being used. He always gave me full credit for anything that I did for him.

He walked everywhere.

Lila: So exercise wasn't an issue since he already got his exercise. (Both laugh.)

EV: I met him soon after my own father had died. Charlot wasn't necessarily a father figure, but he was such a civilizing (influence).

Lila: Charlot was older than you?

EV: Well, my father was older. He was 50 when I was born. My father was older than Charlot.

Lila: He [Charlot] didn't treat you paternally like a father, right. He treated you like an equal?

EV: Oh, yes. It is surprising how centering it was to know older people and be close to them.

Lila: So, Evelyn, did you feel like he helped your art a lot from your experience working with him?

EV: No, I felt pretty much my own artist. There are some things I never got to make and they're still swimming around in my brain. One is called: *The Dream of the Rain Forest*. It just may be if I live to be 104, that I'll be able to make it. If I have access to a shop.

Lila: I just wondered if working with Charlot gave you more confidence.

EV: No, I was pretty much on my own path.

INTERVIEW 8:2: NOTES

1. In 1966, Charlot commented as follows: "...I've always used materials found locally. The plaster used in the Waikiki mural [MU 58] is made up of volcanic rock (which has been crushed to almost an ash consistency), lime and a little cement. The reason we chose volcanic rock is that when broken it has a crystal shape, as opposed to regular sand, which has more of a rounded shape. Because of this, it has a better binding quality; it has more surfaces" (Charlot talks..., 1966). Evelyn later described her process as sieving volcanic cinders.
2. "Write me please. There are so few people who *live* for art." Jean Charlot to Edward Weston, August 15, 1927. (Andrews, 2011)

INTERVIEWS 8:1 AND 8:2: ILLUSTRATIONS

- 8.1a Francis Haar created a panoramic view, composed of seven photographs, showing the full length of Charlot's second interpretation of the mural's theme, *The Relation of Man and Nature in Old Hawaii* [1974, MU 70]. Note: in this photograph of Haar's panorama, the far left and right sections over the theatre doors have been cropped. Jean Charlot Collection. (SFCA photograph)
- 8.1b,c *Ipu* player at the left end where the mural extends over the doors. She is complemented by an adze shaper on the corresponding extension at the right end. (Haar, 1974)
- 8.2a Evelyn probably met Tsukasa Tanimoto in 1966 as they both worked on the replacement mural, *Early Contacts of Hawaii with the Outer World* [MU 58]. In the family scrapbook, Zohmah Charlot included an undated photo, likely from this period. She noted on the verso, "Tanimoto young. Photo given to me by Ev." In these interviews, Evelyn sometimes referred to him as "the plaster-man."
- 8.2b In 1949, Tsukasa Tanimoto had plastered Charlot's first Hawai'i mural, the fresco *The Relation of Man and Nature in Old Hawaii*, in Bachman Hall [MU 16]. In 1974, Francis Haar photographed him as he plastered Day Task 18 for Charlot's second interpretation of the same theme, almost 25 years after the first.

In a 1966 interview Charlot noted that Tanimoto "...has done all my plastering—clear back to 1949."

In 1974, Tanimoto continued to perform exactly as Charlot described him then: "He knows exactly what is needed and is highly skilled. Each morning he comes in and plasters a small section. After I've completed the day's work, he scrapes away the excess plaster—right up to the edge of a figure for example—and lays new plaster right next to it, without a seam showing—a perfectly smooth surface. He's very good at it." (Charlot talks..., 1966)

- 8.2c A central detail of Charlot's plan for the day tasks shows Task 18, scheduled for painting on April 19 to fill in the area between Tasks 10, 11 and 15 plastered on previous days. (JCC: Art: Murals: MU 70)
- 8.3 In the Leeward theatre lobby, Evelyn unrolls one of Charlot's full-scale cartoons. She will trace it and use the tracing to transfer the lines of the cartoon to a freshly plastered part of the mural wall, ready for the next day's painting. (Stephen Murin, 1974)
- 8.4a,b Photographs from Evelyn's scrapbook capture the busy atmosphere of "painting days" with the crew working very close together on the scaffold, focused intently on the area of that day's task, freshly plastered the morning before. Children, family members, and other visitors also help out or watch. (Kent Pummill, 1974)
- 8.4c Plastering and painting began at the far left and moved down from the top of the 104-foot long wall. With the work half completed, the crew pose at the center of the mural, about ten feet above the floor, before a *kahuna* figure and a sacred stone. The landscape in the upper half is painted, whereas the wall for the submarine region below has yet to be plastered. (Kent Pummill, 1974)
- 8.5a Evelyn and Charlot consult about painting a detail of the *kahuna* figure who is making an offering. (Masao Miyamoto, 1974)
- 8.5b The *kahuna* figure in the completed mural. He makes an offering before a sacred stone wrapped in red *kapa*. Note the coral structure beneath him that both supports the land and divides the ocean level below. The signature panel for the mural is almost invisible, tucked into the lowest part of the coral on the left of the photo.
- 8.6 Evelyn makes lunch and shares it with the crew on the theatre steps outside. She is careful to suit Charlot's "French palate." (Stephen Murin, 1974)
- 8.7a The signature panel names Charlot and all the regular crew members who worked on the mural, given, as Evelyn suggests, in order of age: Tsukasa Tanimoto; Evelyn; Martin Charlot; Bruce "Pan" Wilson; Beth Kiyosaki; and Charles D. R. Mercer, the young student, now known as Roland Van Loon. Following the lettering work Pan Wilson had done for *Angels in Adoration* on Moloka'i [1967, MU 61], Charlot invited him to do the lettering here.
- 8.7b Over the years, Roland Van Loon has visited Honolulu to paint Diamond Head Plumbing's trucks. Evelyn said: "If you ever see those trucks, notice the signage... Roland is a very funny man." (Solyom, 2017)
- 8.8a The final day of painting brought extra helpers, including family members. Their names appear in this photo from Zohmah Charlot's family scrapbook: "Tanimoto,

Ann [Evelyn's daughter], Bruce Wilson, Roland, Evelyn, Candace [Charlot's daughter-in-law], Z [Zohmah], Beth, Kawena [Martin Charlot's daughter], Jean, Martin." (Francis Haar, 1974)

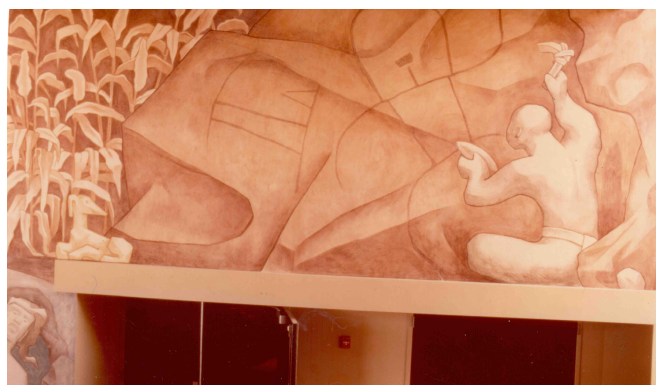
- 8.8b The final day was memorable for several participants. Bruce "Pan" Wilson saved another of Francis Haar's photos of the workers. He recently shared this photograph of himself in 2016 in front of a 1979 photograph of himself with that original 1974 photograph.
- 8.9a-d For her 2014 workshops, "Experience Fresco," at the Honolulu Museum of Art, Evelyn brought volcanic cinders that she had collected from a friend's garden on Roundtop Drive. She had already sieved them to separate the fine particles that she could use in the plaster mix, and the coarser particles that she would "return to the earth." As she scooped out her plaster mix ready for the students to use, it appeared gray, but dried lighter. (Solyom, 2014)



8.1a



8.1b



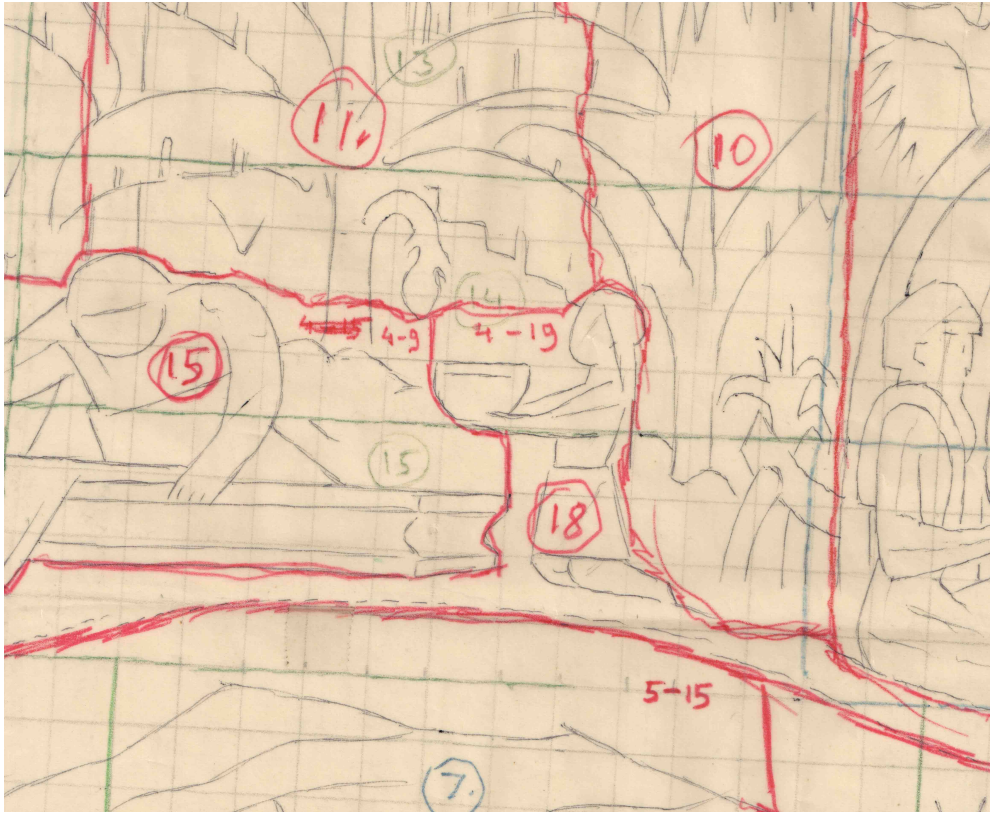
8.1c



8.2a



8.2b



8.2c



8.3



WORK IN
PROGRESS

8.4a



ARMS AND HANDS

8.4b



FORMAL PORTRAIT OF
PAINTING CREW

8.4c



8.5a



8.5b



8.6



8.7a



8.7b



8.8a



8.8b



8.9a



8.9b



8.9c



8.9d