AN INTERPRETIVE SHOWCASE

The Hawaii Museums Association Fall Meeting was held in conjunction with the State Foundation on Culture and the Arts and their interpretive programs. In addition to presentations from keynote speaker, Dr. James Deetz and local interpretive specialists, the second day became one of “show and tell”. The Saturday afternoon session of demonstrations, performances and exhibits was an excellent opportunity to participate and to learn what other institutions can offer. It is hoped that future conferences will present similar demonstrations of new and exciting projects at Hawaii’s Museums.

The Saturday showcase gave Faye Kato and Betty Sandstrom the opportunity to share with others some of the interpretive activities in which they are engaged.

As part of the Conference materials, AASLH Video Tapes on Interpretation are now available to the membership. For arrangements please contact: Glen Grant, Interpret Hawaii Program, Kapiolani Community College 735-8256. Loan period yet to be established, available free to members.

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HMA SPRING MEETING
MAY 1 & 2

The conference committee is presently working on the details of the Spring Meeting which will focus on new museums. Titled “Gleam, Dream, Scream,” the meeting is scheduled for May 1 and 2 at the Kahala Hilton. More information will be made available as soon as possible.

HMA WELCOMES TRUSTEE MEMBERS

The Hawaii Museums Association is pleased to welcome the following new members, all of whom serve as trustees of various organizations in Hawaii. The new members joined HMA after a special invitational campaign organized by HMA Board members Kipling Adams and Barnes Riznik.


They join twenty-five other trustees who have long been members of the Association.
COLLECTIONS COMMITTEE REPORT

By Betty Long

PROFESSIONAL
For your continuing advancement, please consider joining the Registrars Committee Western Region. It is open to those who work in collections management, cataloging, packing and shipping arrangements, condition reporting etc. With membership you will receive newsletters containing special articles, book reviews, announcements and special task force reports. The committee also makes available copies of articles current to our field. Application forms are available by calling Betty Long at (808) 595-8014. Membership runs a calendar year and is available for only $5.00.

TRAINING MATERIALS
Please send self addressed/stamped envelope for copies of the following:
2. Basic Collections Management Bibliography: This covers publications in the areas of law and ethics, collection policies, record keeping, collections maintenance, collection movement, security and access, (large envelope needed).
3. Air pollution in Greater Los Angeles Area Compared to Other U.S. Locations: (Significance for damage to materials; Margaret Hoggan, South Coast Air Quality Management District.)

All of the resources above were pulled from conferences or workshops held in 1986. If any of you have attended something and have materials you would be willing to share please send a copy to me and we will make it available to all interested through this column. Next newsletter will have a list of all tapes available through this same collections committee lending service. If you have tapes you would be willing to add to our "lending library" please get in touch with me at 525-8014.

SPRING MEETING
All interested in the future of collections please plan two hours to discuss our concerns during the time of the HMA spring meeting, time and place to be announced. Some concerns could be the new tax laws, royalties for artists bill being presented to the legislature and the restrictions of Hawaii's insurance laws. I am arranging to have a speaker at this next meeting from the State Insurance Commission. If you attend a conference or meeting send me notes on it that we can share with the rest of the membership; your knowledge is important to us. See you in May.
ORLANDO H. LYMAN
1903-1986
Charter member of the Hawaii Museums Association; President, Board of Trustees of Lyman House Memorial Museum 1952-1986; Chairman of the Board since July 1986; Director, Lyman House Memorial Museum 1968-1983; great grandson of New England missionaries, David and Sarah Lyman who came to Hilo in 1832.

Orlando worked for the Hawaii Sugar Planters Association, first on Maui and then in Hilo, retiring after forty years in 1967. His concern for excellence and sense of history prompted him to expand the Museum from the original mission house to the construction of the modern Museum building in 1972. Conservation considerations were a significant factor in the installation of an air conditioning system to control temperature and humidity in the new building.

The Island Heritage Gallery houses extensive exhibits of the ethnic groups making up the population of the islands. Second to his dedication to the Museum was Orlando's life-long interest in minerals. As a result, the Lyman House Memorial Museum houses one of the most extensive mineral collections in the United States.

The formation of a private, non-profit corporation, the establishment of an Endowment Fund for operational purposes, and many generous financial and artifact contributions over the years assures the continuation of the Lyman House Memorial Museum as a fitting memorial for the impact of the Lyman family in Hilo, particularly that of Orlando H. Lyman.

His death is a great loss to Hilo and the Hawaii museum community. His wife, Helen, survives and continues to serve the Museum as a trustee and able volunteer.

LA ‘OHANA AT THE HAWAI‘I NATURE CENTER

The Hawai‘i Nature Center has initiated a new nature education program designed specifically for parents with young children. Starting in January the last Saturday of every month will be La Ohana (family day) at the Center.

This new addition to the Center’s programs was developed to provide a fun, educational opportunity for parents and children to participate in environmental and Hawaiian cultural activities. It encourages families to bond with each other by learning together and sharing a common experience, and promises to be both interesting and fun for all!

For more information please call 942-0990.

SFCA FOLK ARTS PROGRAM

SFCA FOLK ARTS PROGRAM

The State Foundation on Culture and the Arts, through its Folk Arts Program, announces MARCH 30, 1987, as its deadline for applying for Apprenticeship Awards in the folk and traditional arts. Funds are available for four to six apprenticeships.

The Apprenticeship Program was designed to assist in the perpetuation of the rich folk art traditions in Hawaii. The awards allow experienced, qualified apprentices to spend an in-depth period of study with an accomplished master folk artist.

Award amounts range from $1,500 to $2,000, most of which covers the Master Artist’s fees for teaching, and other eligible expenses are for materials and transportation.

Apprenticeship Awards are possible in all cultural traditions. Folk and traditional arts can include wood carving, canoe building, fiber weaving and basketry, featherwork, stonework, instrument making and/or playing, dance, song, the making of traditional clothing or toys, lacemaking or stitchery, quilting.

Last year’s awards were as follows:

1) Master Artist: Sybil Ha’ae Grace—Na’alehu, Hawai‘i
   Apprentice: Dennis Kana’e Keawe—Hilo, Hawai‘i.
   Art Form: Lauhala Hat Weaving

2) Master Artist: Rocky Ka’ouliokahihikiolo’Ehu Jensen—‘Aiea, O‘ahu
   Apprentice: Rupert Kaimoku Patrick Pine—Wai‘anae, O‘ahu
   Art Form: Ku‘ikepa La‘au (Wood carving)

3) Master Artist: Raymond K. Kane—Wa‘i‘anae, O‘ahu
   Apprentice: Denny R. Santiago—Wahiawa, O‘ahu
   Art Form: Kiho’alu (Slack-key guitar playing)

4) Master Artist: Clyde “Kindy” Sproat—Pololu, Hawai‘i
   Apprentice: Zelie K. Duvauchelle—Kane‘ohe, O‘ahu
   Art Form: Hawaiian Songs and Storytelling

For further information on the Apprenticeship Program or to obtain application forms, please contact:
Lynn Martin, Folk Arts Coordinator
Folk Arts Program
State Foundation on Culture and the Arts
335 Merchant St., Rm. 202
Honolulu, HI 96813
Tel. (808) 548-4657
MUSEUM ASSESSMENT PROGRAM GRANTS AVAILABLE

Museum Assessment Program grants of $1,000 are now available from the Institute of Museum Services! MAP provides a streamlined consultation tailored to suit your needs, at no cost to your museum. Now is the time to take advantage of this special service provided by the American Association of Museums. Turn the challenges you face into opportunities.

MAP operates within the framework of institutional self-study and a consultation by a professional peer. The result is a written report offering advice for future planning. Extensive preparation for MAP is not necessary. You need not wait to receive the advice you need today!

The first benefit of MAP is derived from the process of institutional self-study. Through the completion of a comprehensive questionnaire, the staff and board of a museum focus on issues and concerns they want to address.

MAP can help you develop a long range plan, educate staff and board, strengthen fund-raising efforts and build a network of museum contacts.

MAP grants are available to museums operating on a nonprofit basis, open 120 days or more a year and having a full-time paid or volunteer staff person (or the equivalent). Grants are awarded on a first-come, first-served basis. In its six-year history MAP has assisted more than 1,600 museums improve their operations.

A complementary program, MAP II, focuses on collections care and management. MAP II assists museums requiring advice on collections policies, documentation, preservation, inventory and risk management.

Deadlines for receipt of applications:

MAP ................................................... May 1, 1987
MAP II .............................................. July 31, 1987

For more information contact: Kim Igoe or Susan Graziano, Museum Assessment Program, American Association of Museums, 1055 Thomas Jefferson Street, NW, Washington DC 20007, (202) 338-5300.

SPECIAL FUNDING AVAILABLE FOR ARTS AND HUMANITIES PROJECTS

The State Foundation on Culture and the Arts is seeking proposals for culture, arts, and humanities projects which will begin between February 19, 1987, and June 30, 1987, and end by December 31, 1987. Deadlines for receipt of applications:

MAP ................................................... May 1, 1987
MAP II .............................................. July 31, 1987

For more information contact: Kim Igoe or Susan Graziano, Museum Assessment Program, American Association of Museums, 1055 Thomas Jefferson Street, NW, Washington DC 20007, (202) 338-5300.

SPECIAL FUNDING AVAILABLE FOR ARTS AND HUMANITIES PROJECTS

The State Foundation on Culture and the Arts is seeking proposals for culture, arts, and humanities projects which will begin between February 19, 1987, and June 30, 1987, and end by December 31, 1987.

Priority will be given to new projects, particularly those for film and media production, youth symphony activities, and the administrative needs of qualified, nonprofit organizations. Proposals previously submitted to the SFCA for FY 1986-87, both those which received funding and those which did not, may not be resubmitted.

Application forms are available from the State Foundation on Culture and the Arts, 335 Merchant St., Room 202, Honolulu 96813. Interested organizations with questions or in need of assistance may call Rebecca Lawrence, SFCA Field Coordinator, at 548-4657.

JOINT VENTURE:

Formative Evaluation in an Exhibit Partnership

by David Kemble
Chairman, Exhibits Department
Bernice Pauahi Bishop Museum

In October Bishop Museum opened a new exhibition, “The Wayfinding Art,” that was developed cooperative-ly with Lawrence Hall of Science in Berkeley, California. Two sets of the exhibition were prepared, one for each institution, with funding provided by the National Endowment for the Humanities, the L.J. and Mary C. Skaggs Foundation, and AT&T. The logic behind the partnership was to match Bishop Museum’s expertise in the subject matter of Polynesian navigation with Lawrence Hall of Science’s expertise in the production of interactive science exhibits.

A major benefit of this experimental partnership turned out to be the insights gained by comparing and contrasting the two institutions. The extent of the differences became apparent in the course of working together, as it gradually became clear that there were two different mission statements that had to be matched, two different institutional histories, two different modes of operating, two different design philosophies, two different sets of personalities. It was a little clumsy sometimes trying to mesh these differences but the experience proved to be very valuable.

A brief description of each museum will help to clarify just how different the two institutions are: Bishop Museum, now nearly 100 years old, is dedicated to the cultural and natural history of Hawai‘i and the Pacific Basin region. Traditionally Bishop Museum has stressed scientific research, and its exhibit galleries are relatively modest (25,000 sq. ft.) relative to the size of the museum’s collections. Most of the public galleries are devoted to anthropology, and the visiting public is attracted to Bishop Museum primarily for the quality of its Hawaiian ethnographic collection. Bishop Museum exhibitions are object based. The goal of the exhibition program is to make the museum’s collections accessible and meaningful to the general public. Visitors come to Bishop Museum to see real things—artifacts and specimens.

Lawrence Hall of Science, on the other hand, belongs to a new breed of museum—the science education center. Unlike Bishop Museum, Lawrence Hall of Science doesn’t have collections of “real things” to display. Instead, it seeks to “exhibit” the methods, knowledge, and principles of science. All of their displays are “hands on.” Visitors come to Lawrence Hall of Science to learn and to be stimulated. The preservation mission traditionally associated with museums disappears from an institution like the Lawrence Hall of Science, while the educational mission comes to the fore.

As different as the two museums are, there’s considerable overlap in their exhibition goals. Bishop Museum—in order to make its collections interesting and meaningful to visitors—tries to use objects to tell stories, to educate. Lawrence Hall of Science, on the other hand, has learned that for their educational exhibitions to be...
successful they must embody the abstractions of science in the guise of “real things”—interactive experiences or tangible objects. The rules of good exhibitry apply equally for both institutions.

Both museums are also confronting common issues related to current trends in exhibit design. With the growing sophistication of exhibits over the last two decades has come increased understanding of the limitations and potential of exhibits as a medium of communication. It is a medium based on use of space, and one in which the goals of entertainment and edification must be skillfully balanced. To deal with the unique characteristics of the medium, exhibit design has emerged as a recognized specialty within the broader design profession.

But the growing sophistication of exhibits has raised problems. Professionally produced museum exhibitions tend to be expensive and complex undertakings. As this reality has been recognized and faced up to, increasing attention has been devoted to incorporating evaluation into the design process. Evaluation is critical to ensure that the major resources consumed by an exhibition are being wisely invested. If exhibitions are to be so expensive, they’d better be doing the job for which they’re designed.

At issue today is: What is the most efficient way to develop effective exhibits? It’s clear that you can’t just wait until an exhibit’s installed and then evaluate the finished product, because by that time it’s inordinately expensive to make anything other than modest changes in the design. So the hunt has been on to find ways to detect and address problems as an integral part of the design process. This is the basis for the growing attention being given to “formative evaluation.”

As it turns out, Lawrence Hall of Science and Bishop Museum have been evolving very different techniques for incorporating evaluation into the design process. Each approach has its merits, and the two institutions have lots to learn from each other.

Lawrence Hall of Science, with its explicit educational mission, emphasizes direct public feedback. As they develop exhibitions, they mock up each unit and try it out to eliminate the pitfalls of trying to second guess audience reactions. Their mock-ups are kept deliberately cheap and informal to encourage flexibility in responding to the suggestions and responses of visitors. This direct sampling of public reaction to exhibit plans is what is normally meant by the term “formative evaluation.”

In contrast, Bishop Museum’s approach is to emphasize reviews and teamwork by museum professionals to provide ongoing evaluation of projects as they develop. For example, scale models are prepared to allow all of the members of the planning team to pre-vision accurately what the finished product will look like. When problems are detected in the model, testing for solutions is a simple matter of moving elements around or crumpling up scraps of cardboard and trying again—a far simpler matter than modifying a real exhibit. Bishop Museum has also implemented procedures for exhibit development based on periodic team reviews. First a “Theme Statement” is prepared to provide a conceptual basis for an exhibition—its objectives, its contents, its intended scope. After that has been approved, a “Design Statement” is prepared that represents a designer’s interpretation of the Theme Statement, a specific installation plan. Finally, a script is developed and plans, budgets, and schedules are refined, leading up to a “Final Review” and approval before fabrication begins. The goal of this series of benchmark reviews is to encourage input from the many individuals whose cooperation will be required to produce the exhibition—researchers, collections managers, educators, conservators, maintenance staff, preparators, administrators, et al.

As the staff of Bishop Museum worked with the staff of Lawrence Hall of Science, it became clear that all of the evaluation methods discussed above have their place.

Directly involving the public in the evaluation process by testing exhibit ideas gives you feedback that cannot be gained any other way. This tool becomes especially important for displays that are interactive or highly didactic, where specific visitor responses are required for the exhibit to be successful. On the other hand, testing of components and full scale mock-ups will not help much with designing the spatial elements of an exhibition—the flow, the pacing, the sequence of experiences. You can test pieces, but not the integrated whole. It seems better suited to micro-design than macro-design.

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**KA PO'E KAU LEI NOW AVAILABLE**

*Ka Po'e Kau Lei: An Oral History of Hawai'i's Lei Sellers,* a one-volume study recently published by the Oral History Project, Social Science Research Institute, University of Hawai'i at Manoa is now available to the public at selected state libraries, the University of Hawai'i system libraries (including community colleges), and the Hawai'i State Archives.

The study contains the life histories of eleven long-time lei sellers and documents lei selling on Downtown and Waikiki sidewalks, the waterfront, and at the Honolulu International Airport. Interviewees also discuss the role of the family in their businesses, the changes in the industry, and the craft of lei making.

The transcripts include an introduction describing the methodology used, biographical summaries of each interviewee, a photo section, a chronology of events, a glossary of non-English terms, and a name-subject index.

For more information, call the Oral History Project at 948-6259.

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**GIVE A SPECIAL GIFT**

The Hawaii Maritime Center has begun to collect actively through loan and by donation, maritime/nautical related items, artifacts and memorabilia for exhibits in its museum. The Center is scheduled to open in early 1988. Ground breaking at Pier Seven, Honolulu Harbor is set for February 1987.

The Center needs items that are relevant to Hawaii's marine and maritime history. These may be such things as photographs, documents, books and other archival materials; full-sized vessels, models, boat equipment, old fishing gear, fishhooks, harpoons, longshore tools, maritime clothing, old surfboards, canoes and canoe oriented artifacts, art and crafts, jewelry, cooking utensils, navigational instruments, early visitor industry ("tourist") souvenirs, etc. Nothing is too esoteric or obscure. All donations are tax deductible at appraised value.

Those interested in lending or donating such items should call or write Tommy Holmes or Evarts Fox at the Hawaii Maritime Center, Pier Seven, Honolulu Harbor, Honolulu, Hawaii 96813; telephone: (808) 523-6151.

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**JAPANESE INK PAINTING MASTERPIECES IN ACADEMY EXHIBITION**

The Honolulu Academy of Arts is one of only two American museums permitted to present *Of Water and Ink: Muromachi-Period Paintings From Japan 1392-1568,* a major exhibition of 14th-16th century ink paintings. It was co-organized by the Honolulu Academy of Arts with the Detroit Institute of Arts and the Agency for Cultural Affairs of the government of Japan.

*Of Water and Ink: Muromachi-Period Paintings From Japan 1392-1568* will be on view January 22 March 15, 1987 in the second floor galleries of the Honolulu Academy of Arts. Admission is free.

Planning for the exhibition began more than five years ago when the Academy's senior curator of Asian art Howard Link first proposed the idea to authorities and art experts in Japan. Negotiations between the Japanese government and American presentors, the Academy of Arts and Detroit Institute of Arts, took more than three years to complete. The exhibition represents a major international cultural exchange.

More than 100 folding screens, hanging and hand scrolls are included in the show which was drawn from 50 museums, temples and private collections throughout Japan. Many are registered by the Japanese government as cultural properties, signifying their value as part of the nation's artistic heritage. With only a few exceptions, the works have never been previously exhibited in America and, in fact, the total assemblage has never been nor ever will be seen together in Japan. The exhibition is a unique, scholarly-based presentation exclusively for American audiences.

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Because of the fragile nature of these early paintings on paper and silk and the large number of works, two sequential installations will be shown, January 22-February 15 and February 19-March 15. Both portions are presented in an elaborate setting evoking architecture of the period, which is the work of Academy exhibit designer and installation foreman Fujio Kaneko.

The paintings trace the development of Zen Buddhism and related cultural traditions under the patronage of Japan's early samurai shoguns. Panoramas of distant landscapes, scenes of changing seasons, studies of flora and fauna, famous arhats (sages) and priests in meditation, and legendary eccentrics are subjects depicted in the works.

Known as *suibokuga* (literally, "pictures of water and ink"), these monochrome ink paintings are modelled on Chinese paintings of the Sung and Yuan dynasties (960-1279 and 1279-1368), many of which had been imported to Japan along with Chan Buddhism, which evolved into Zen in Japan, during the preceding Kamakura period. The medium is closely related to the art of calligraphy with which it is often combined, and is ideally suited to the spontaneous expression of mind and spirit associated with Zen.

Japanese ink painting was produced and appreciated against the background of Zen culture. In fact, most of its early practitioners were monk-painters living in Zen monasteries. During the later 15th century, the early symbolism and expressive qualities drawn from Zen lore evolved into a secularized, more decorative tradition.

The history of Japanese ink painting parallels the refinement of medieval Japanese rituals depicting man's intimate relationship with nature and art. *Chanoyu* (the tea ceremony), *Noh* drama, *ikebana* (flower arranging), garden design, archery and the martial arts are among those expressions associated with the complex essence of Japanese culture as it developed during the Muromachi period.

This flowering of the arts beginning in the 14th century was encouraged by a new family of rulers who returned the seat of political power to Kyoto, the ancient capital city, home to the imperial court and center of Japan's aristocratic traditions. In spite of persistent political strife and social disorder, the Ashikaga shoguns, samurai lords and courtiers of this new era continued customs of samurai and aristocratic patronage begun in the 12th century. They expanded trade and relations with China and looked to China for cultural inspiration, forms, subjects and techniques.

Zen, introduced to Japan from China, was the favored Buddhist sect among members of the samurai class. Hundreds of Buddhist temples and monasteries were built in Kyoto with those of the Zen sect achieving great prominence. Like their counterparts in medieval Europe and throughout Asia, Zen monks lived an austere life enriched by intellectual pursuits, as the monasteries were centers of learning and culture.

Zen emphasized frugal living, introspection and rigorous discipline as means to achieving enlightenment and recognizing the illusory nature of existence. In painting of the period, Zen gave rise to an emphasis on simplicity, asymmetry, subdued color, serene mood and spontaneous expression. This new style of painting with ink and water emerged as an effective means of evoking the contemplative aspects of simple, everyday natural phenomena when viewed as the basis for an intuitive understanding of the universe as a whole.

The exhibition, *Of Water and Ink: Muromachi-Period Paintings From Japan 1392-1568*, features outstanding masterpieces by this painting tradition's two greatest exponents, Sesshu and Sesson.

Sesshu Toyo (1420-1506) dominated the world of Japanese ink painting in the later 15th century and influenced many generations of artists. His robust brushwork is seen in eleven works signed or attributed to him, including the hanging scroll "Hui-K'o Showing His Severed Arm to Bodhidharma," an Important Cultural Property owned by Sainenji Temple in Aichi Prefecture.

Sesson Shukei (ca. 1504-1589) brought ink painting continued on page 9.
ARCHAEOLOGY EXHIBIT AT BISHOP MUSEUM

Long before the arrival of Westerners, a vibrant and powerful culture existed in the islands of Hawai'i. The material vestiges of this rich and dynamic prehistoric culture are proudly remembered in the new photographic exhibition, "Places in the Past: Hawaiian Archaeological Sites," now on display at Bishop Museum's Jabulka Pavilion Gallery through June 1987.

This exhibition is supported in part by a grant from the Hawaii Committee for the Humanities, a public program of the National Endowment for the Humanities. Dr. Paul Cleghorn, assistant archaeologist at Bishop Museum, is the exhibit coordinator; exhibit designer is Bonnie Louise Judd of the exhibits department.

"Places in the Past" is designed to invite people to consider the impact of modern development on ancient Hawaiian sites and to promote public awareness of archaeology. The exhibition has three components; the photograph exhibition, an accompanying brochure and a film discussion series, developed in conjunction with the Society for Hawaiian Archaeology.

The scale model is the best tool to anticipate the grand effects that an exhibition will have, and the more three-dimensional the contents of an exhibition are the more valuable a model becomes. The model also allows fuller involvement of a team in reviewing design plans. On the other hand, models have only limited value in being able to anticipate accurately visitor behavior and responses. Used in isolation, the model still requires the planners to rely on their imaginations to estimate how an exhibition will be received by the public.

Good teamwork is essential to the efficiency of exhibit development, and periodic team reviews can nip a lot of problems in the bud. Teamwork is the best tool to incorporate professional evaluations into design plans. However, even the most experienced teams cannot always predict public responses to exhibitions, and the larger the team the greater the danger of "lowest common denominator" compromises.

In an ideal world, all three techniques—testing of components, scale models, and team reviews—would be employed in the development of each exhibition. In reality, formative evaluation in all of its forms is costly and time consuming. The more people you involve in design development, and the longer the planning process, the more cumbersome it becomes to produce exhibits simply and efficiently. There has to be a balance. The rule seems to be that the more complicated a project is, the more interactive the design, or the more expensive the price tag, the more important it becomes to make the effort to incorporate evaluation into the planning process. It's a wise investment.
to its crowning achievement at the end of the Muromachi period. His mastery of the agile brush is seen in ten signed works including the famous “Pine and Hawks” diptych from Tokyo National Museum and “Stormy Waves,” from the collection of Nomura Foundation, renowned as one of his most outstanding masterpieces and classified as an Important Cultural Property.

An extensive schedule of related programs is planned during the exhibition’s presentation at the Academy in cluding weekly Sunday festivals, special lectures by visiting curators, tea ceremony demonstrations (February 3-7), Japanese Sunday luncheons (February 15, March 1 & 8), films, and special tours. Also on view in the museum’s galleries for Asian art will be highlights of the Academy’s own excellent collection of works from the Muromachi period.

Detailed information, program guides and certain ticket and purchase discounts are available to Academy members. For information on membership, phone 538-3693. For information on this week’s current programs, phone 538-1006.

Free Sunday festivals will focus on Chinese cultural influences (January 25), the Muromachi spirit in painting, calligraphy and flower arranging (February 1), Chanoyu: The Way of Tea (February 8), Noh drama (February 15), Zen archery and the martial arts (February 22), Japanese Gardens (March 1), and Muromachi architecture (March 8).

An illustrated catalogue ($27.50), exhibition poster ($7.50) and T-shirt ($9) are available in limited supply during the exhibition. They are offered, with 10% discount to members, in the Academy Shop.

The Hawaii presentation of the exhibition Of Water and Ink: Muromachi-Period Paintings From Japan 1392-1568 is sponsored by Duty Free Shoppers Limited with additional funding from the State Foundation on Culture and the Arts and the Oriental Art Society of Hawaii. Honorary patron of the Hawaii presentation is the Japanese Consulate General.

Of Water and Ink: Muromachi-Period Paintings From Japan 1392-1568 is assisted by the Founders Society Detroit Institute of Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Japan-United States Friendship Commission, the Commemorative Association for the Japan World Exposition (1970), and the Metropolitan Center for Far Eastern Art Studies. An indemnity has been granted by the Federal Council on the Arts and Humanities. International transportation for the exhibition has been partially provided through the courtesy of Northwest Orient Airlines.

NUHOU, the newsletter of the Hawaii Museums Association, is published four times a year and carries news about, and of interest to, HMA individual and institutional members.

NUHOU

Director ........................................ Donna P. Hanson
Editor ............................................. Mary Jane Knight
Production ........................................ Mary Mitsuda

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The Hawaii Museums Association is a nonprofit corporation dedicated to communication and cooperation among the staffs and supporters of Hawaii’s museums. Membership, subject to HMA Board approval, is open to all individuals, education institutions, historical organizations and museums interested in the growth and development of the museum profession and its activities in the state of Hawaii. To apply, send a check (Individual/$10; Institutional/$20) with your name, address/Zip code, home and business phone numbers, organization and your position/title (Institutional applicants should include the name of their designated delegate) to: Hawaii Museums Association P.O. Box 4125, Honolulu, HI 96813.
Interpret Hawaii will be showing two of these tapes at their "coffee hour" on January 28, please contact Glen at the number above for more information.

DECIDING WHAT TO INTERPRET
(Lee Scott Theisen)
How do you decide what to interpret at your museum or historic site? This program provides a practical guide to planning both museum exhibits and historic structure interpretive programs that will capture the interest and imagination of visitors.
VHS—19 minutes

INTERPRETIVE EXHIBIT DESIGN
(Robert A. Stark)
Designing interpretive exhibits involves more than simply lining up objects and labels. This program offers practical advice on exhibit planning.
VHS—29 minutes

INTERPRETING HISTORY THROUGH PICTORIAL DOCUMENTS (Nancy E. Malan)
Among the most frequently used and most effective pictorial documents used in exhibits are photographs. This program provides useful guidelines for selection, use and exhibition.
VHS—28 minutes

INTERPRETING HISTORY THROUGH THREE-DIMENSIONAL OBJECTS (Byron Price)
This program suggests methodologies for reading artifacts and provides practical advice on determining interpretive topics and themes and selecting appropriate artifacts for exhibition.
VHS—29 minutes

DEVELOPING A SUCCESSFUL INTERPRETIVE PLAN (Candace Matelic)
VHS—29 minutes