



The Ware Art Collection

LONG BEACH
CITY COLLEGE FOUNDATION

LONG BEACH CITY COLLEGE
FOUNDATION

presents

THE WARE ART COLLECTION

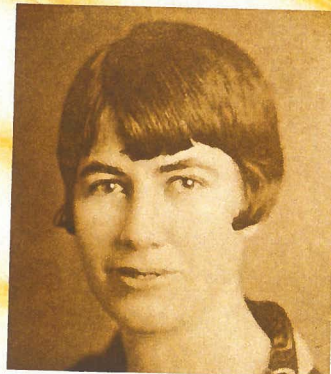
DONATED BY
BEULAH, HELEN AND PAULINE WARE



Beulah Jane



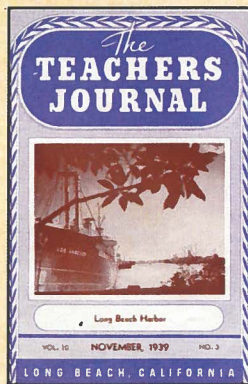
Helen Elizabeth



Lelia Pauline

Feb. 20, 1933.
Dear Miss Ware,
I have the honor to inform that
the class of the English Night School
will begin on Feb. 20th.
Please find enclosed the schedule
for your class.
See you very soon.
Sincerely Yours,
Matthew H. Fan

葉國學報 西
Miss Pauline Ware,
27 Hsi Tsung Pu Huiung
East City.



ASTOR HOUSE HOTEL
SHANGHAI
No. 2342
Received from Miss Pauline Ware
the sum of Dollars Sixty one
in payment of Bill No.
\$ 61.00
ASTOR HOUSE HOTEL
Shanghai

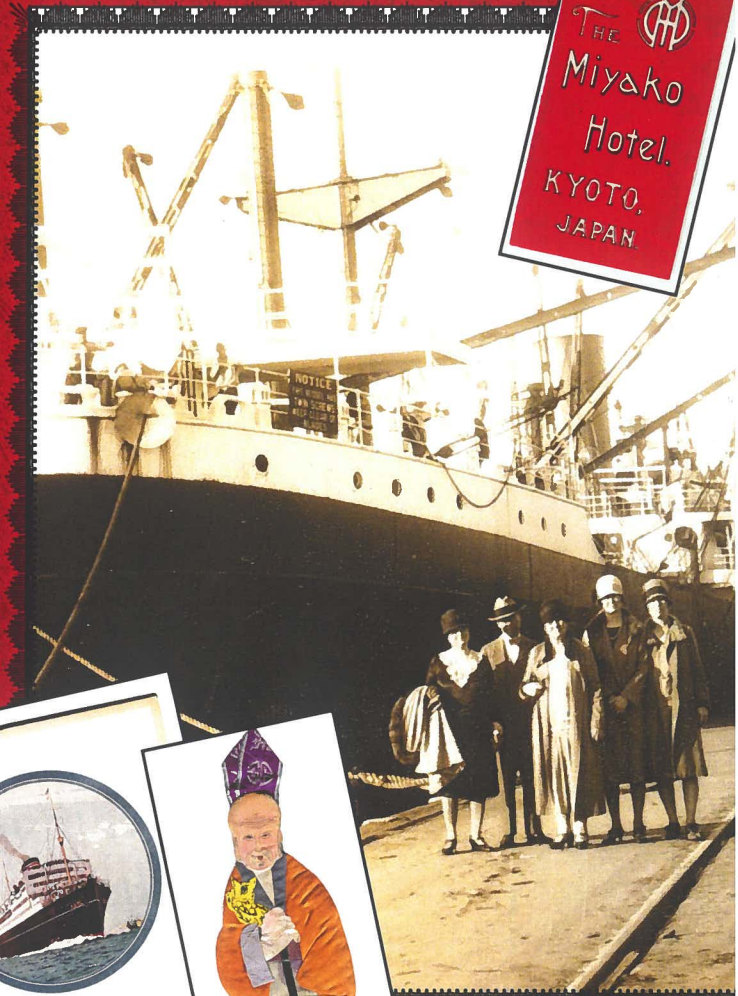
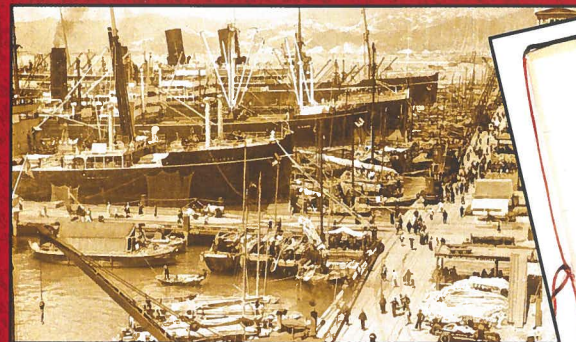
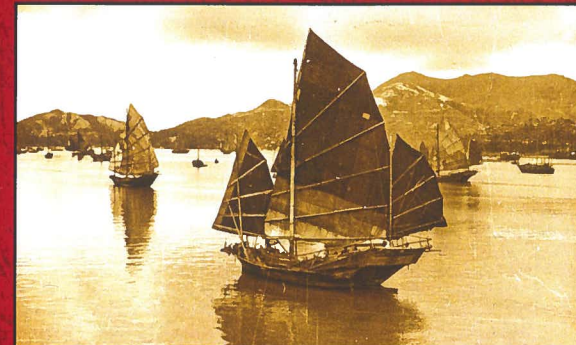
THE PEIPING YOUNG MEN'S CHRISTIAN ASSOCIATION
會年青教信基平北
Be English Night School,
Jan. 16, 1939.
Dear Miss Ware -
Your salary of January is now ready at
hand. Please come to take it at 5:15 PM any day
during this week.
Sincerely yours
L. H. Chang

Beulah, Pauline and Helen Ware were born at the turn of the 20th century in the Tucson-Phoenix area. The sisters were adventurous, curious, and accomplished educators who lived most of their adult lives in Long Beach. They completed their undergraduate education at the University of Southern California; Beulah also completed her graduate studies at Columbia University.

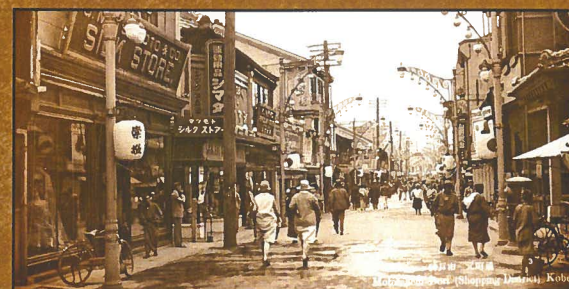
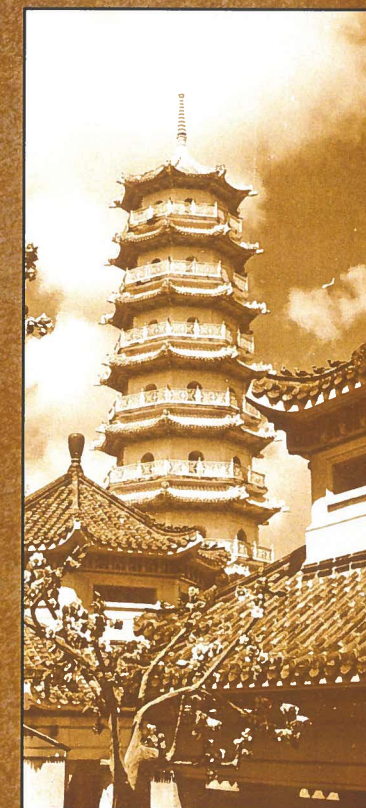
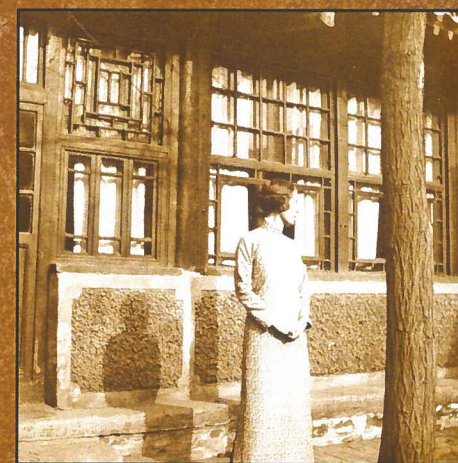
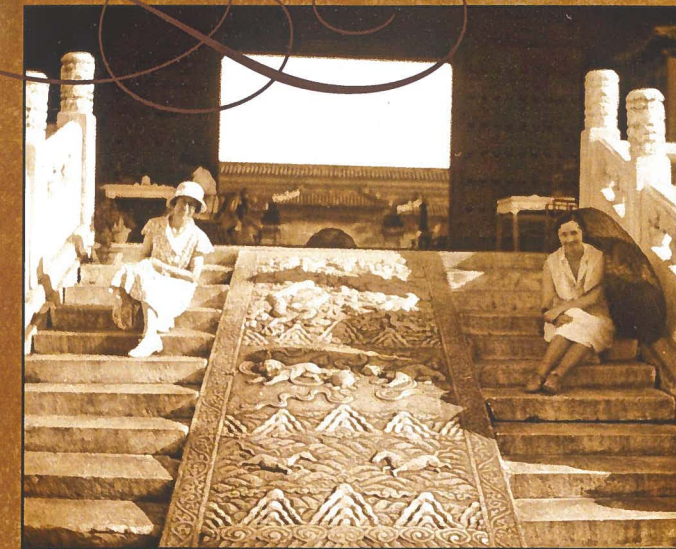
Beulah and Helen enjoyed professional careers with the Long Beach Unified School District. Beulah began as a high school social science, English and math teacher before becoming an administrator. After 36 years of service, she retired as the Assistant Director of Research in 1961. Helen was a 5th and 6th grade teacher for 37 years prior to retiring in 1962. In August 1935, Beulah traveled to England to attend the Oxford Conference of the World Education Association, as a credentialed delegate representing the National Education Association of the United States.

In 1929, Pauline began teaching English for several years at a school in Peiping (now known as Beijing, China). In 1930, Beulah took a one-year leave from LBUSD to join her sister Pauline in Peiping (now known as Beijing). Beulah traveled by ship to the capital of China, with extended stops in Honolulu, Japan, and Hong Kong. Following in Beulah's footsteps, Helen embarked on the same journey to Peiping to join Pauline in 1932. The sisters all taught English while in China. During the late 1980s, the Ware sisters developed a relationship with Ruth Wright, former LBCC foundation president, and Dr. Virginia Baxter, executive director of the LBCC Foundation, and conveyed to them their interest in designating a portion of their estate to LBCC. While they were alive, Dr. Baxter also formalized the Ware sisters desire to contribute their Asian art collection to the college.

During the last decades of their lives, Beulah and Helen were active in the local chapter of the California Retired Teachers Association and donated to the local CRTA Scholarship fund, which continues to award scholarships to students who pursue careers in education at Long Beach City College and California State University, Long Beach. In 1991, the Ware estate made a significant contribution to the LBCC Foundation. The interest from this bequest has provided scholarships to students studying for careers in education and funds for various Foundation projects.



"The Ware sisters all taught English while in China. During their travels through the Orient, the sisters purchased art and other artifacts and brought them to their home in Long Beach."



The Collection...

LANDSCAPE PAINTING ON HANGING SCROLL -

Chinese

Landscape painting in China originated during the Three Kingdoms Period (220-280), when landscapes were used as backdrops for portraits or figure paintings. During the Sui (581-618) and Tang (618-907) dynasties, artists began to produce paintings with landscapes as the central theme. During this era, Chinese scholar-bureaucrats began to paint as a leisure activity. Brush painting was closely associated with the art of calligraphy and employed the same brushes, inks, and other materials found in a scholars study. For many individuals, painting was not a professional occupation but one of several means by which they expressed their intellectual reactions to life and nature in visible symbols. They regarded painting as a form of meditation, influenced by Zen Buddhism. The basis of their technical skill was training in calligraphy, which allowed them to transmit their thoughts in symbols of nature with the same ease as in conventional Chinese characters. For many art historians, the Song dynasty (960-1279) marked the high point of landscape painting, with continued references to Buddhist and Daoist beliefs.

This hanging scroll depicts a rocky landscape with snow-covered trees in the bottom left portion, partially obscuring a pavilion where two figures are engaged in some sort of activity. The image includes a stream, a gate, buildings and a mountainous region that looms over the small village below. Chinese landscape painting often employs shifting perspectives and, although based upon sketches of actual sites, the resulting imagery is a distillation of years of looking at nature and expressing language using pictorial conventions. The Chinese found rules of scientific perspective, as understood in the European context, to be too restrictive.



EMBROIDERED PANEL OF A FENG HUANG IN A GARDEN - *Chinese*

The fêng huang is a composite bird. As described by a writer during the Han dynasty: There is a bird whose shape is like a cock. It has five colors and stripes. It is called fêng huang. As the dragon is the chief of the animals, the fêng huang is the chief of the birds. It is the symbol of happiness. The stripes on the head are called virtue; the stripes on the wings, justice; on the back, politeness; those on the breast are called humanity; those on the stomach, honesty. This bird drinks and eats, sings and dances by itself. When it appears, the world enjoys peace. When the great bird flies, a crowd of birds follows it and when it dies, they bury it. Eventually, the fêng huang became associated with the Empress, as did the five-clawed dragon with the Emperor.

In this embroidered panel, the great bird is placed in the center with the long tail trailing down to the left. It stands on an elaborate blue structure and a thin tree rises on the left with meandering branches filling the space on the left side, while the right is empty. The embroidery work on the bird is detailed with a variety of stitches to elaborate the feathers of the tail, body and plume.

HANGING SCROLL, MEN AT PLAY -

Chinese or Japanese

A vertical scroll featuring a narrative scene with young men engaging in a variety of activities, including fishing and flying a kite. The perspectives in the bottom third of the image are a combination of profile and aerial views. The roof of the pavilion has a striped decoration that is repeated on two other structures that are obscured by swirling embroidered lines.





EMBROIDERED SILK PANEL WITH FLOWERS -

Chinese

The peony and lotus motifs indicate that this panel may be an auspicious banner. More than thirty varieties of peony are cultivated in China and they appear frequently in art as symbols of riches and honor as well as emblems of love and affection. The tree-peony is a sign of spring, while the lotus is a sign of summer. In the Buddhist tradition, the lotus is a symbol of purity and perfection because it grows out of mud but is not defiled. The lotus is esteemed by Taoists as well and may be an emblem of offspring, as depicted by the seeds in the pod.

WOMEN IN A GARDEN PAVILION -

Chinese or Japanese, ink and colors on silk

This landscape scene with a view inside the architecture features women engaging in various pursuits. The woman in the foreground holds a basket of flowers while the seated woman in the pavilion seems to be surrounded by attendants, with one holding a flywhisk. The prominent rock formation in the foreground recalls the garden culture that emerged during the Ming dynasty, which favored rocks that were irregular and fantastic and understood as symbols of the creative forces of nature. The sharp outlines suggest this may have been inspired by a woodblock print.



ROUND PANEL WITH EMBROIDERED FLOWERS AND FIGURES -

Chinese

Three large embroidered chrysanthemum flowers are lined up on the vertical axis and set into diamond shapes that interlock. Alongside the flowers are diamond-shaped areas featuring figures that may represent the Eight Immortals associated with Daoism. Each is carrying an object that may be an attribute for identification. These figures are set against backgrounds that feature geometric meandering or wavy patterns. The small black spider motifs are symbols of good luck.



EMBROIDERED COLLAR -

Chinese

A collar with symmetrical designs that features snarling dragons, which would fasten on the shoulders when wrapped around the neck. Dragons are associated with the Emperor and they are known to unfold themselves in storm clouds, hence the swirling cloud motif. The outermost border features peonies embroidered with taupe, light sienna and pinkish beige threads.





CREWEL EMBROIDERED RUG OR PANEL -

Chinese

Daoism encompasses beliefs that may be described as either philosophical or religious and is native to China. It emerged out of the metaphysical teachings attributed to Laozi (6th century BCE) and the treatise associated with him, known as the Dao de jing (The Way and Its Power). Daoist philosophy emphasizes an intuitive awareness, nurtured by harmonious contact with nature, and shuns everything artificial. The Dao has been described as like water, always yielding but eventually wearing down the hard stone that does not yield. Thus, Daoists believe that strength comes from flexibility and inaction and they often favor retreat from society in favor of personal cultivation.

The three figures in the center of this panel appear to be the Three Pure Ones, sometimes described as the Daoist Trinity. The largest figure is the deified sage Laozi. The other eight figures are known as the Eight Immortals, who are not deities per se but humans who have undergone spiritual transformations and serve as role models for Daoist practitioners. The Eight Immortals are depicted in a variety of media, including porcelain, bronze, ivory, embroideries and rugs. Each of the Immortals represents a different condition in life (poverty, wealth, aristocracy, plebianism, age, youth, masculinity, femininity) and each may be identified by a particular attribute, such as a fan, a specific musical instrument, a sword, an iron staff, a flower basket or a lotus.



EMBROIDERED NARRATIVE PANEL -

Chinese

Music is an important part of the Chinese way of life, appreciated and valued by all levels of society. The well-known philosopher Confucius (571-479 BCE) was an important influence on Chinese culture and he taught the Six Arts: ritual, music, archery, chariot riding, calligraphy, and computation. He regarded ritual (morality) as the most important subject, but the second most important was music. He emphasized music and included music in his educational process.

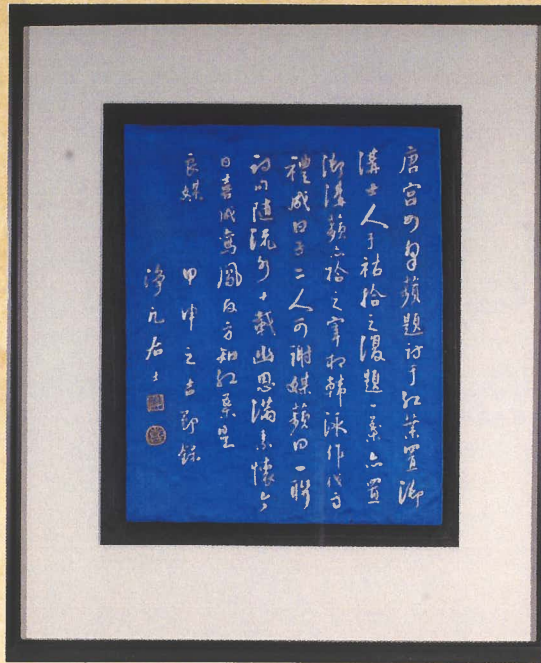
This panel features a procession of figures with musical instruments, including a clarinet, cymbals, a drum and a gong, while an older man to the right holds his ears in pain. Behind him a smaller figure holds flowers while another figure nearby appears to be fishing or dipping a spool into a bluish form. On the left, two gentlemen are playing a board game while a third man looks on. The flowers are peonies, which serve as symbols of riches and good fortune.



EMBROIDERED NARRATIVE PANEL WITH ORNAMENTS -

Chinese

This panel depicts a festive and colorful scene with figures in elaborate costumes traveling to visit the two individuals seated on raised chairs in the roofed pavilion in the center. They appear to be receiving an offering from a monk or servan, as attendants behind them hold fans. Some of the figures flanking the pavilion wear masks that recall Tang dynasty tomb guardian figures. The shiny thread used for the costumes and faces contrasts with the matte orange background. The specific narrative is unknown but may have been based upon a play.



BLUE PANEL WITH ANCIENT SCRIPT IN GOLD THREAD -

Chinese

The script used for this work of art is ancient and difficult to read but may refer to a husband and wife who love each other and are going to a King's palace." This embroidered piece features gold-colored threads against a blue background, perhaps a reference to wealth. Chinese characters were originally pictures representing objects, conditions and abstract ideas; the Chinese regarded painting and writing as correlated arts of equal importance. The graphic beauty of Chinese calligraphy is employed frequently for ornamental purposes and the characters are painted or embroidered in many different styles.

EMBROIDERED PANEL OF BIRDS IN WATER -

Chinese

An embroidered silk panel featuring two waterfowl with bluish crowns and black underneath their beaks. Most prominent, however, are the stylized flowers in muted tones of blue, green and pink. The palette and perspective suggest that this work is more modern in style than others in the collection.



EMBROIDERED PANEL OF FLOWERS -

Chinese

This panel features flowers that are mostly monochromatic (tan, beige, taupe, peach and coral), while leaves and other symbols are embroidered in contrasting blues and greens. A border with additional floral designs surrounds the main image. The peony is the flower of riches and honor as well as an omen of good fortune. The swastika (also known as a fylfot) near the bottom left is an ancient symbol that is common to many countries. In China and Japan it would appear to be a Buddhist import, as the symbol of the Buddhas heart or simply a variety of the mystic knot. Other scholars suggest that it symbolizes the twirling movement used when making a fire. The fylfot symbol is frequently found in ornamental border designs, carpets, silk embroideries and carved woodwork. Another motif that may be Buddhist is the image of two rolled documents tied together, which may be understood as sutras (written aphorisms).



UKIYO-E WOODBLOCK PRINTS - *Japanese*

During the Edo period (1615-1868), Japan expelled all foreigners except for the Dutch, banned Christianity and instituted Confucian ideas of social stratification and civic responsibility as public policy. During this closed door era, literacy spread throughout all sectors of society and, as the population became wealthier and more educated, a rich artistic environment and lively urban culture emerged.

Woodblock prints are the products of a collaborative effort. They involve an artist who creates a line drawing; a carver who cuts the design into blocks of wood; a printer who produces the final impression by applying ink to the woodblocks and transferring the image to paper; and a publisher who finances and sells the print. Sold in small shops and on the streets, an ordinary print cost about the same as a bowl of noodles; thus, people with modest incomes could collect prints in albums or use them to decorate their walls.



This narrative scene depicts figures in a winter landscape engaging in swordplay. The man peeking out from the building to the right suggests that this is a reference to a play or story about palace intrigue.

This narrative scene features a winter landscape with boats and water in the background. The forms behind the figures on the right appear to be stupas, which may be understood as votive offerings, grave monuments or reliquaries in the Buddhist tradition.



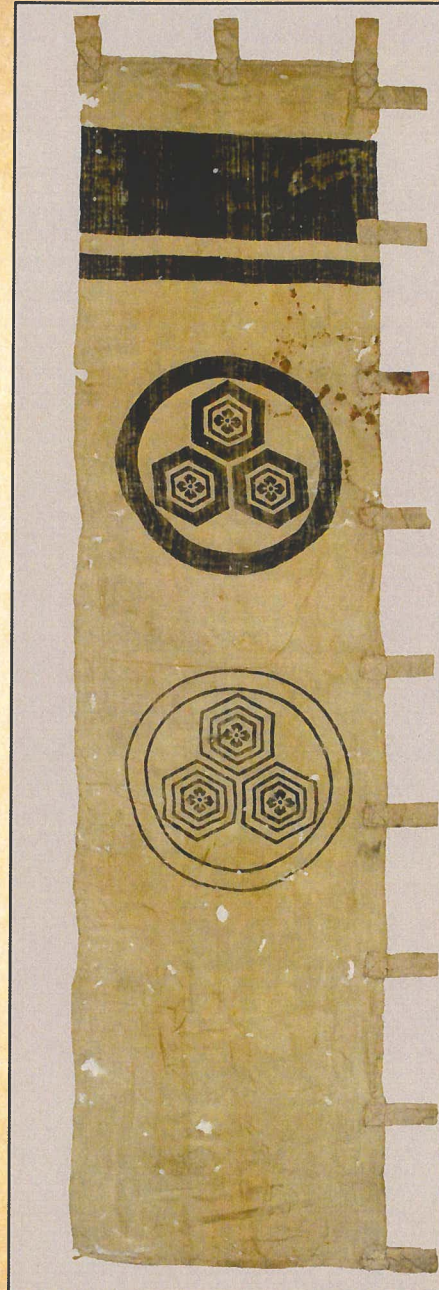
Stylistically, Japanese prints during the Edo period tend to have black outlines separating distinct color areas. In preparing a multicolor print, a separate block is used for each color and, in many cases, as many as twenty blocks may be required. This figures elaborate costume features images of swallows. She may be a geisha (a woman who entertains but is not sexually involved with her client). Typically, geishas are shown playing a musical instrument.



This print features an individual who may be a Kabuki actor, standing at the edge of a pier and holding a fan. Kabuki is a traditional form of Japanese theater that emerged during the Edo period. It is an art form that involves elaborately designed costumes, flamboyant make-up and wigs and, most importantly, the exaggerated actions performed by the actors. The stylized movements serve to convey meaning to the audience. This is necessary since an old-fashioned form of Japanese language is used, which is difficult even for native speakers to fully understand.

This type of print is known as Ukiyo-e, or pictures of the floating world. Ukiyo is an ancient Buddhist term referring to the ephemeral and transitory nature of life. During the Edo period, the entertainment district, with its fleeting pleasures and changing fashions, acquired this name. Patrons of the floating world indulged in various amusements, food, drink and sex. Patrons of woodblock prints favored three main subjects: beautiful women (particularly courtesans or licensed prostitutes), the Kabuki theater (scenes from plays or portraits of popular actors) and shunga (erotica).





SAMURAI ARMOR AND FLAG - *Japanese*

The term samurai is from the word saburafu, which means to serve by ones side. Around 750 AD when Japan ended its mandatory military service policy, landowners created their own private armed forces. Through time, these servants became expert samurai warriors, armed with elaborate, customized armors. Samurai armors such as this one consists of a helmet (kabuto), mask (menpo), chest armor (do), shoulder guards, sleeves, skirt, and thigh and shin guards. A complete samurai armor may weigh between 20 to 45 pounds. A variety of materials were used to produce an armor, including iron, leather, brocade, and precious/semiprecious metals. To exhibit the samurai's prowess, a team of artisans required several months to complete one armor that was both functional and aesthetically detailed. Even after 1615 when samurai battles were no longer fought, samurai families continued to commission elaborate samurai armors for ceremonial purposes. The armors embodied the warrior family's heritage by including family crests and other relevant symbols. The battle flags adorned with unique familial symbols were often carried by the samurai into battles.

TRADITIONAL CHINESE CLOTHING



From its earliest history, wealthy Chinese men and women wore elaborate gowns and other clothing made of bright fabrics adorned with dragons, flowers, birds and other noble symbols. Paintings of empresses and emperors often depict them wearing colorful, beautiful, silk gowns and jackets. During the 1920s, the stylish and often tight-fitting "cheongsam," that is best known as the traditional Chinese dress, was created in Shanghai and made fashionable by socialites and upper class women. In 1929, the cheongsam was formally designated by the National Republic of China to be one of the national dresses. These gowns, from the early 1930s, exhibit beautiful decorative and stylish designs, as well as functionality with the use of quilted textile. Today, updated versions of the cheongsam are still worn by many high-level officials, movie stars, and others to parties and formal events.

ANTIQUE HARDWOOD TRUNK -

Chinese

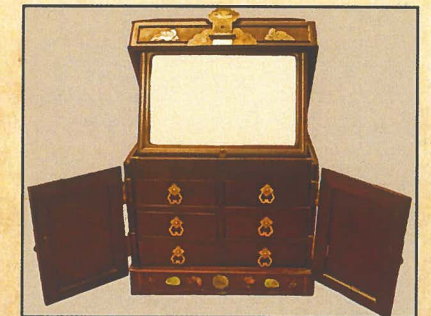
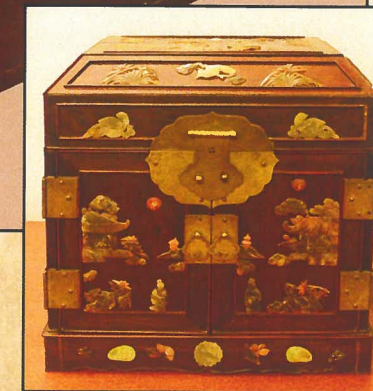
This object may be described as a trunk rather than a chest because it appears to have been designed for use on long trips away from home. The handles on either end, which may be raised up above the top of the trunk, allow for the insertion of a wooden plank or pole to enable two strong individuals to carry the piece. The lower drawer is decorated with floral motifs and the three drawers in the center would have been covered originally by a decorative wooden panel that could have been locked.



ANTIQUE JEWELRY BOX -

Chinese

Constructed of wood, brass and jade (or nephrite), this multi-drawer jewelry box with locking doors features bird and plant motifs, as well as small figures and pagoda structures. Although damaged on the top, the elaborate lock and intricate designs that remain attest to the craftsmanship of the work.



Acknowledgements

Thank you to Professors Wendy Koenig and Karen Roberts of Long Beach City College, journalist Chris Koenig, Professor Rebecca Twist of Pacific University in Oregon, Trevor Norris, LBCC Art Museum Director, Dr. Virginia Baxter, LBCC Foundation Executive Director, Kathryn Wade, Designer, William Wade, Photographer and Julie Lie, LBCC Foundation Consultant.