

repair a massive water-pipe break. At street level, the road workers wield jackhammer and wheelbarrow, while the BWS crew, knee-deep in muddy water, handle water pump, hoses, and placement of the jaws of the giant diesel shovel.

Panel 4 Custodial and Cafeteria Workers



Charlot again portrays two units of workers even though typically they do not work simultaneously. The cafeteria workers are completing the serving of the daily school lunch. As the children start to leave, the custodians enter the room through a rear door ready to mop and wax the cafeteria floor.

In the right hand bottom corner of the panel, there is a pupil carrying a tray as she leaves the room. Instead of food, however, her tray carries the signatures of Charlot and Enemoto, along with the inscription "1970-1975".

Panel 5 Hospital Laundry Workers



This panel depicts a working scene of hospital laundry workers. The atmosphere of the laundry pulses with energy. It is a compact room crammed with machinery that challenges the men and women to keep pace with its rhythm.

Charlot enjoyed the opportunity to draw the equipment - the presser, the enormous dryer-tumbler, and the overhead conveyer, heavy with wet laundry. The hand-folding of the bed sheets, the male operator of the tumbler, and the heavy gold band on his arm are images that had caught the artist's eye while observing actual hospital laundry operations.

Panel 6 Work Stoppage at Nu'uauu

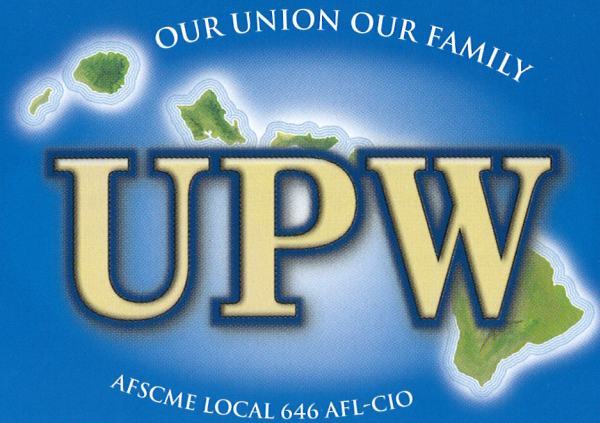


Charlot insisted that this panel be placed at the right end of the building opposite the government workers' demonstration at the State Capitol at the left end "to establish balance - but more than physical balance." He wanted to show union strength in its rawest form, namely, the exercise of union power to shut down the employer's operation.

This panel captures the Kida Nursing Home work stoppage of 1969, a spontaneous worker response to the discharge of four employees. The event occurred on the rainiest Saturday in memory. Worker anger and the spontaneity of the action are reflected in the crudely printed slogans.

Notice the gigantic picketer in the red muu'muu. She towers over all other demonstrators while hoisting the historic union declaration: "AN INJURY TO ONE IS AN INJURY TO ALL." The stolid policeman, clad in heavy-duty rain gear, averts his eyes from a young couple dancing in a wet embrace, mockingly ignoring him.

Credit: Descriptions of murals were based on the writings of Stephen Murin.



Henry B. Epstein Building



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United Public Workers (UPW) Henry B. Epstein Building Murals

In October 2006, the 35th UPW Convention adopted a resolution to rededicate the UPW headquarters building in Honolulu as the "Henry B. Epstein Building" to honor and express tribute to the memory, contributions, and accomplishments of the founder and first State Director of UPW.

Epstein (1923-1995) came to Hawaii in 1947 as an International Representative for the United Public Workers of America. Six years later, he was elected State Director and served in this capacity until his retirement in 1980.

Early on, Epstein had dreams of building a union hall to house UPW's growing membership. By the early 1960's, the dream began to turn to reality. Epstein envisioned that the hall's walls would be adorned with images of union members at work and in action. Artists Jean Charlot and Isami Enemoto would bring this concept to vivid and enduring life through the installation of a six panel mural on the face of the Union building. Today, the murals remain a testimonial to Epstein's leadership, as well as Charlot's love of humanity.

The 6-year project (1970-1975) by muralist Charlot and ceramicist Enemoto was undertaken in concert with union members in full view of all passersby - a tremendous achievement, in and of itself.

Charlot (1898-1979) was a prominent artist of prodigious accomplishment, whose works include drawings, paintings, murals, prints, cartoons, books, articles, and other writings. Throughout his lifetime, Charlot enjoyed connecting with people from all walks of life wherever he lived, including France, Mexico,

New York, Colorado, and Hawaii. While the murals on the UPW Henry B. Epstein Building generally are regarded among Charlot's finest works, the murals retain special significance for the working people of Hawaii: more than a "labor of love," the murals are also about Charlot's love of labor.

Panel 1 On Strike at the State Capitol



Frustration and resentment over the state legislature's failure to act on proposed salary increases prompted a mass work stoppage by government blue-collar workers in 1970. UPW expected a turnout of 1,000, but more than 3,000 union members turned out at the newly constructed State Capitol building to demonstrate in support of long overdue wage raises.

The UPW leadership plan called for an assembly of pep-rallies to fire up workers and prepare them for lobbying key legislators. The overall effect of the demonstration was one of controlled energy and determination. Legislators stood on the Capitol's wide balconies looking down at the chanting workers. Many were favorably impressed and welcomed groups of demonstrators into their offices; others seemed tense, almost angry, and retreated to their offices.

Refreshments appeared. Musicians and dancers took over. A relaxed atmosphere punctuated by spontaneous remarks of friendly legislators developed. Impromptu dancing and singing groups drew their own circles of rapt attention.

Panel 2 Refuse Collection Workers

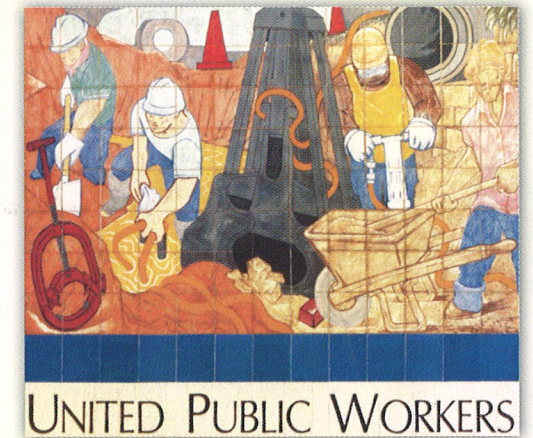
Refuse collection workers are hard working and hard living, and they are the backbone of the union.

Based on work rules that supplement the basic Unit 1 Collective Bargaining Agreement, refuse collectors' pay is defined by an "uku pau" (complete your route) system. Each crewmember earns a day's pay for completing a route of a negotiated number of streets. By working at burnout speed and disregard for their physical well-being, the workers earn full day pay as long as they finish the assigned pick-up route.



This scene depicts a homemaker talking with a truck helper during a dawn pickup. The sky is still rosy and palm trees are swaying. As was the early custom, the homemaker is offering the men a case of Hawaii's own Primo beer.

Panel 3 Road and BWS Workers



Road and Board of Water Supply (BWS) workers seldom have occasion to work together. Charlot, however, cast them here at the same work site to

Jean Charlot

