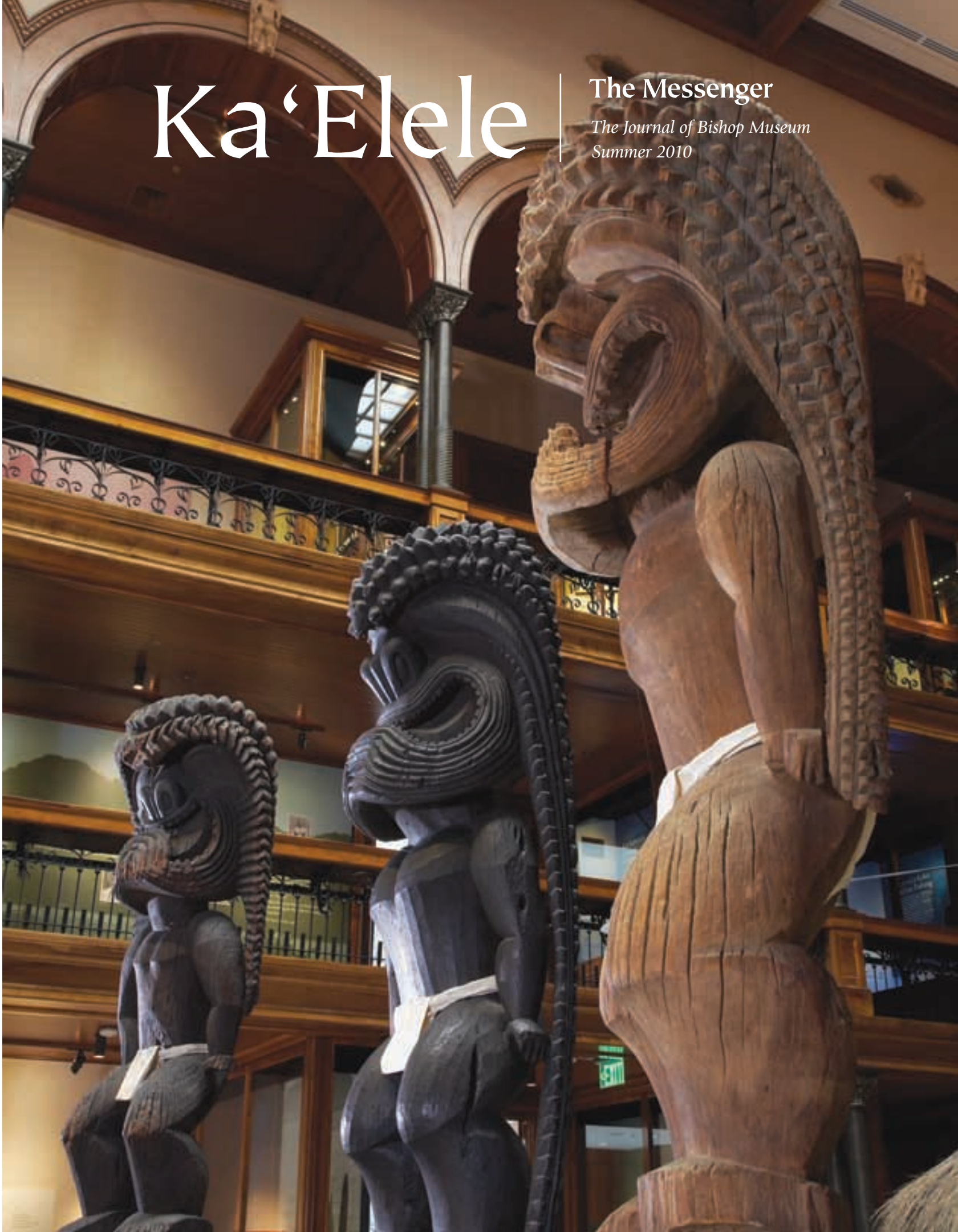


Ka‘Elele

The Messenger

The Journal of Bishop Museum
Summer 2010



the museum

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upcoming events

Upcoming Events



Moonlight Mele on the Lawn August 7, 2010 Doors open at 5:30 p.m. Bishop Museum

Nā Palapalai and George Kahumoku will double headline, supported by the Royal Hawaiian Band, *ukulele* whiz Taimane Gardner, Waipuna, the Galliard String Quartet, and Hālau Hula Ka No'eau, led by *kumu hula* Michael Pilipang. The theme of the evening will be "The Queen's Songbook," as classic Hawaiian songs and monarchy music ring out from all three stages. Samadhi Hawai'i's aerial dancing will accompany the headlining Nā Palapalai.

Find out more about the concert at www.bishopmuseum.org.

- July 16, 2010 The Sky Tonight, 8 p.m. (J. Watumull Planetarium)
Reservations required (808) 848-4168
- July 17, 2010 12th Annual Bernice Pauahi Bishop Awards Dinner, 5 p.m. (Bishop Museum)
- July 29, 2010 Traditions of the Pacific Lecture: "Kākau Hawai'i: Hawaiian Tattooing," 6 p.m. (Atherton Hālau)
Reservations required (808) 847-8296
- Aug. 6, 2010 The Sky Tonight, 8 p.m. (J. Watumull Planetarium)
Reservations required (808) 848-4168
- Aug. 7, 2010 Traditions of the Pacific Workshop: "Kākau Hawai'i: Hawaiian Tattooing," 9 a.m. (Flanders Lawn)
Reservations required (808) 847-8296
- Aug. 7, 2010 Moonlight Mele on the Lawn, 5:30 p.m. (Bishop Museum)
- Aug. 8, 2010 Family Sunday, 9 a.m. to 5 p.m. (Bishop Museum)
- Aug. 14, 2010 Science Family Fun Day: Climate Change Festival, 10 a.m. to 4 p.m. (Castle Memorial Building)
- Aug. 20, 2010 The Sky Tonight, 8 p.m. (J. Watumull Planetarium)
Reservations required (808) 848-4168

- Sept. 3, 2010 The Sky Tonight, 8 p.m. (J. Watumull Planetarium)
Reservations required (808) 848-4168
- Sept. 13, 2010 5th Annual Benefit Dinner Supporting Bishop Museum's Picture Gallery & Art Restoration Fund, 5:30 p.m. to 8:30 p.m. (Morton's The Steakhouse, Honolulu)
- Sept. 17, 2010 The Sky Tonight, 8 p.m. (J. Watumull Planetarium)
Reservations required (808) 848-4168
- Sept. 28, 2010 Member Preview for *Creatures of the Abyss* (Castle Memorial Building) *Reservations required (808) 847-8296*
- Sept. 29, 2010 *Creatures of the Abyss* opens to the public (Castle Memorial Building)
- Oct. 8, 2010 Traditions of the Pacific Lecture: "Hula Ki'i," 6 p.m. (Atherton Hālau) *Reservations required (808) 847-8296*

Please visit our online calendar, available at www.bishopmuseum.org/calendar, for an up-to-date listing of events at Bishop Museum and Amy Greenwell Garden.

Cover: The world's three largest remaining Kū images on display in Hawaiian Hall. Photograph by Linny Morris.

from the president

Dear Friends of Bishop Museum:



Timothy E. Johns

It is my pleasure to greet you in the midst of Kauwela, the season in the Hawaiian calendar associated with the god Kū. Fittingly, the most exciting news we have to share with you this season is the unification of the world's three largest remaining Kū

images in the landmark exhibition *E Kū Ana Ka Paia: Unification, Responsibility and the Kū Images*, on display now in Hawaiian Hall and the J.M. Long Gallery. This momentous undertaking is the result of our partnership with the British Museum and the Peabody Essex Museum, who have loaned Kū *ki'i* from their collections to Bishop Museum for the duration of the exhibit.

Witnessing the opening of this exhibit—the product of so much collaboration and cooperation—was perhaps my proudest moment as President of Bishop Museum since the reopening of Hawaiian Hall last August. Already, the exhibition has awed visitors and prompted spirited dialogue on a range of important cultural issues. Many of you have already come to view the Kū firsthand, but if you haven't, I strongly encourage you to visit before the exhibit closes on October 4. On page 6, you can read more about the history of these three Kū images and the significance of their return to Hawai'i.

Recent visitors to the Museum will have noticed a striking transformation of the area around Hale Ikehu, the small plantation-style building between Castle Memorial Building and the Richard T. Mamiya Science Adventure Center. Where there was once ordinary grass cover there is now a fledgling Hawaiian Garden, complete with native and Polynesian-introduced plants and traditional dry-stack rock walls. In addition to beautifying our already verdant campus, we hope that this new garden will help us educate visitors about the interdependence of Hawaiian culture and the natural environment of the islands. On page 8, you can read a first-hand account of the extensive planning—and plain old hard work—that went into the garden's construction.

I hope you'll also take a moment to acquaint yourself with Allen Allison, who is this issue's highlighted staff member. When he is not trekking through the forests of Papua New Guinea in search of undiscovered frogs and lizards, Allen serves as Vice President of Bishop Museum's Science Division. This issue of *Ka 'Elele* also features a behind-the-scenes look at the creation of a Bishop Museum Press children's book as well as a consideration of hibiscus, one of the few well-known tropical flowers that is actually native to Hawai'i.

In addition to the Kū exhibition, we are pleased to share two other special exhibits with you this summer. *Surfing: Featuring the Historic Surfboards in Bishop Museum's Collection* offers a glimpse into surfing's past through surfboards and archival photographs from Bishop Museum's unparalleled collections. *Still Present Pasts: Korean Americans and "Forgotten War"* combines contemporary art responses to the Korean War with a juried art show featuring work by Hawai'i-based artists on themes related to peace and justice. Both exhibits are on display on the first floor of Castle Memorial Building through September. In addition, we'll be hosting the final concert in our Moonlight Mele on the Lawn series on August 7, as well as a Family Sunday commemorating the first anniversary of the reopening of Hawaiian Hall on August 8.

In closing, I'd like to extend a heartfelt *mahalo* to all those who worked to guide *E Kū Ana Ka Paia: Unification, Responsibility and the Kū Images* from dream to reality. This historic exhibition, years in the making, would not have been possible without the crucial support of numerous individuals and organizations in our community. A full list of those who supported the exhibit appears on page 7.

Aloha,

Timothy E. Johns
President & CEO

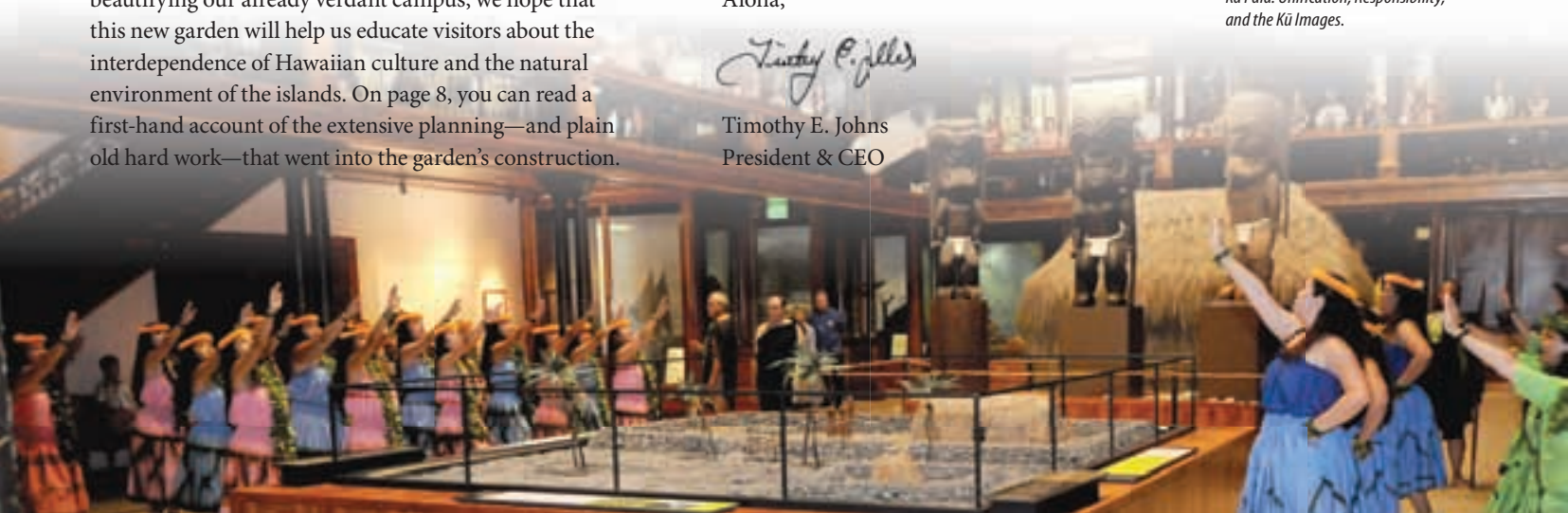


One of the two *ki'i* on loan for the historic Kū exhibit, page 6. Photograph courtesy of the Peabody Essex Museum, Salem, Massachusetts.



Above: Kahu Wayne Cordell, Clyde Imada, and Bishop Museum Board Chair Dr. Charman Akina at the groundbreaking of Bishop Museum's new Hawaiian Garden, page 8.

Below: Inside Hawaiian Hall during the opening ceremony for *E Kū Ana Ka Paia: Unification, Responsibility, and the Kū Images*.



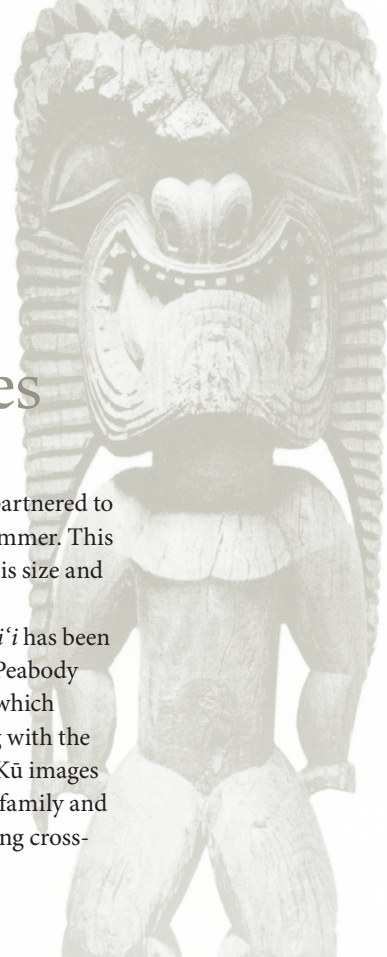
on exhibit

E Kū Ana Ka Paia: Unification, Responsibility and the Kū Images

June 5–October 4, 2010 ~ Hawaiian Hall & J.M. Long Gallery

Bishop Museum, the British Museum, and the Peabody Essex Museum have partnered to bring together the three largest Kū *ki'i* in the world for a historic exhibition this summer. This exhibit marks the first time in over 160 years that three traditional Kū images of this size and magnitude have been displayed alongside one another.

Since the reopening of Hawaiian Hall in August 2009, Bishop Museum's Kū *ki'i* has been prominently displayed as a central piece in the Hall. The British Museum and the Peabody Essex Museum in Salem, Massachusetts both have Kū images in their collections, which have been loaned to Bishop Museum for the duration of the exhibition. Coinciding with the bicentennial of the unification of the Hawaiian Kingdom, the unification of these Kū images provides an unprecedented opportunity to explore issues such as cultural identity, family and community responsibility, political sovereignty, and the role of museums in fostering cross-cultural dialogue.



Surfing: Featuring the Historic Surfboards in Bishop Museum's Collection

June 19–September 6, 2010
Castle Memorial Building, 1st Floor

One thousand years after Hawaiians first paddled longboards into the ocean, modern wave riders continue the practice we know as surfing. Enjoy this glimpse into the fascinating past of surfing, one of Hawai'i's gifts to the world, through surfboards from the Museum's renowned collection along with historic images from Bishop Museum Archives. Trace the transformation of surfing's image through the centuries, from Polynesian myths of love to recollections of surfing as a character-building activity and sometimes the test of one's romantic interest. The exhibit also features an interactive surf simulator.



Still Present Pasts: Korean Americans and the "Forgotten War"

June 26–September 12, 2010
Castle Memorial Building,
2nd Floor

June 25, 2010 marked the 60th anniversary of the start of the Korean War. This "forgotten war" resulted in 3 million civilian deaths and devastating casualties to combatants, yet the war receives little attention in the standard history books. Created by a young generation of Korean American artists, *Still Present Pasts* is a multi-media exhibit that uses art, video, history and spoken word to explore the long shadow of the war. The art is designed to draw visitors into the experience of history, creating empathic connections between the viewer and those who were witness to the Korean War. For the Hawai'i showing of this exhibit, local artists were invited to create art responding to the themes of war, remembrance, and reconciliation, which are exhibited in a juried companion show entitled *If Not Now, When?*

staff spotlight

Allen Allison

Many Bishop Museum supporters are familiar with the Museum's work in Papua New Guinea, where each new scientific expedition seems to yield dozens of spectacular discoveries. But it is less well known that the Museum's presence in New Guinea actually dates back to the 1950s, when legendary Museum entomologist J. Linsley Gressitt began working on the island. No one better represents the continuity of Bishop Museum's commitment to research in Papua New Guinea than Allen Allison, Vice President of the Museum's Science Division, whose connection to New Guinea stretches back nearly four decades.

While an undergraduate at the University of California at Davis, Allen signed on as a research assistant for a professor who was working on a project on lizards in Donner Pass, high in the Sierra Nevada mountains. On long drives to and from the field site, Allen recalls, he read Sherwin Carlquist's *Island Life*, a now-classic book in which New Guinea figures prominently. Intrigued by the Melanesian island's unique natural history and excited by the possibility of working there as a scientist, Allen decided to stay at Davis and pursue a PhD in Zoology. He first set foot in Papua New Guinea in 1973 to begin his doctoral fieldwork and has returned regularly ever since.

After collaborating with Gressitt throughout the 1970s, Allen joined Bishop Museum in 1983, and became Vice President of its Science Division a decade later. Today, he leads a team of roughly 40 scientists and support staff, while also making frequent trips to Papua New Guinea and publishing technical papers describing the many new frog and reptile species he finds there.

For a scientist, Allen says, working in Papua New Guinea is like traveling back in a time machine to a bygone era of biological discovery. Thanks to New Guinea's complex geological history and topographic variation, the island is home to extraordinary biodiversity, but many of its plants and animals are still unknown to science. "We estimate that the entire land area, which is about twice the size of California, has about 1,400 reptile and amphibian species," Allen explains, using his own field of expertise as an example. "This is a number of species comparable to the Amazon basin in a region seven to eight times smaller."

So far, only about half of those 1,400 amphibians and reptiles have been scientifically named, but Allen and his Museum colleagues are steadily closing the gap. Allen's time machine metaphor extends to evolutionary history as well. Because many of the plants and animals in Hawai'i and greater Polynesia trace their ancestry to

New Guinea, Allen says, "our studies in New Guinea are crucial for understanding patterns of distribution and diversity throughout the Pacific Basin."

Allen's base of operations in Papua New Guinea is Kamiali Field Station, a site that he is working to develop near a village on the island's north coast. For him, the field station is more than just a place to organize his next expedition; he is acutely aware that the area's survival as a mecca for biological research is inextricably linked to the livelihood of its local residents. As in many biologically rich but economically underdeveloped nations, pristine forests in Papua New Guinea are threatened by destruction for resource extraction. Thankfully, far-sighted village leaders in Kamiali have long been interested in finding alternative means of development. For the past decade, Allen has been working with funding agencies and local leaders to develop research infrastructure that is now beginning to attract visiting scientists from around the world.

"Kamiali's residents are very self-sufficient, and we have a lot to learn from them in that regard," notes Allen. But the villagers need ways of generating income to pay for things that they wouldn't otherwise be able afford—such as school fees for local children to attend school. Drawn to Kamiali by the area's biological richness and the amenities of the field station, visiting researchers pay for lodging and research permits and hire local people as field assistants and resource managers. This "research enterprise" ensures a modest but sustainable flow of revenue for the village and provides a powerful incentive for local people to protect their land from ecological destruction. If the field station continues its success, Allen says, "We may ultimately help to conserve an area the size of Volcanoes National Park, containing globally significant levels of biodiversity."

Conservation aside, Allen concedes that the sheer thrill of exploration is part of what keeps bringing him back to Papua New Guinea. He describes the thrill of journeying to an isolated area of the island that is believed to be rich in undiscovered species. "When you get there and set up camp, night falls, the frogs start calling, and you recognize maybe a couple of the calls but the rest of them you don't recognize...", he trails off, smiling. "To a biologist it's the same level of excitement as a little kid running around chasing Easter eggs."





cultural collections

E Kū Ana Ka Paia: Unification, Responsibility, and the Kū Images

Jonathan King of the British Museum and Dan Monroe of the Peabody Essex Museum take part in a *pahoa* presentation during the opening ceremony for the exhibit.

On June 5, 2010, in the season of Kauwela, the landmark exhibition, *E Kū Ana Ka Paia: Unification, Responsibility, and the Kū Images*, opened to the public. The exhibition, which brings together the last of the great Kū images in the world, takes its name from the last line in what is known as the “prophesy chant.” Uttered by the prophet Kapihe, who lived during the time of Kamehameha, it is said that he predicted the fall of the *kapu* system in 1819. For this exhibition, however, the last line of the “prophesy chant” takes on a new meaning. Says Project Manager Noelle Kahanu, “for me, these words evoke the literal Kū, and I envision these images gathered, upon the *paia*, the templed platforms, standing firm.”

This is, in fact, what English missionary William Ellis observed in 1823, at Kamehameha’s *heiau*, Ahu’ena, in Kailua-Kona, four years after the *‘ai kapu* was broken. “The idols are all destroyed, excepting three, which are planted on the wall, one at each end, and the other in the centre, where they stand like sentinels amidst the guns, as if designed, by their frightful appearance, to terrify an enemy.” Ellis’ sketch of one of these idols bears a striking resemblance to the image which ended up at the Peabody Essex Museum (PEM) in Salem, Massachusetts, donated by John T. Prince in 1846. PEM records indicate the image was procured by a New Englander “after considerable solicitation from one of the Native chiefs, now a convert to Christianity,” a likely reference to Governor Kuakini.

Those at the British Museum, whose image was donated by W. Howard in 1839, suspect that it may have been brought to London by King Liholiho in 1823. Others surmise that it may have departed on the *HMS Blonde*, after the vessel returned the remains of the King and Queen in 1825. Lord Byron, the ship’s captain, was taken to Hale

o Keawe by Kalanimoku and was allowed to remove “some of the ancient gods.”

Bishop Museum’s image has perhaps the least amount of information associated with it. Acquired from the American Board of Commissioners for Foreign Missions (Boston) in 1895, it was part of a large group of “Hawaiian and Micronesian Curios.”

Inventory records simply describe the image as a “wood idol” with no provenance or time frame associated with it. The only assumption that can be made is that it departed Hawai’i by missionary hands sometime after 1820. The image is also very similar to one depicted from Ahu’ena by Choris, the artist onboard the Russian vessel *Rurick*, in 1816.

As with many treasures of antiquity, we may never know definitively which site these three Kū images originated from. What we do know is that they were carved “in the language of Kū,” with features unique to Hawai’i Island, and specifically Kona. Importantly, they are among two dozen images or so that initially survived the transition from the breaking of the *‘ai kapu* in 1819 and the influx of American missionaries a year later.



Whether they left Hawai‘i at the hands of Hawaiian chiefs, missionaries, or merchants, is unclear, but it is perhaps this departure that ensured their continued existence to this day, for these are the last of the great Kū images in the world. “That they survived at all is a miracle,” says Kahanu, “when so many others did not. They connect us, in a tangible and visceral way, to our past, for they are the embodiment of the imagination, artistry, and skill of our ancestors, who created beings in the imagined likeness of their gods. They will look down upon us, these sacred vessels, and we will see ourselves in their eyes. How have we changed? What chords within us will resound? What will this do for our community?”

It is not a coincidence that this exhibition takes place on the 200th anniversary of the unification of the Hawaiian Islands, and in a year when the second ‘Aha Kāne Men’s Conference will gather hundreds to consider issues of health, wellness, and responsibility. Remarked Ty Kawika Tengan, one of the principal exhibit consultants, “the return of the two Kū images that departed Hawai‘i over 150 years ago leads us to reconsider the place of Hawaiian men in society today... Kanaka men are active, awake, and energetic. The task of nation rebuilding is at hand, and Kū is presiding.”

Solidarity was a term often evoked during the first week, as thousands came to see the gathering of the Kū—three thousand alone came on Kamehameha Day. Many sat for hours, gazing upon the images. Some brought sketchbooks and notepads, while others brought offerings of *lei*. At a private ceremony led by Hale Mua o Kualī‘i, Keone Nunes perhaps summed it up best: “Their coming back home gives us hope that we too can overcome and come together as a people in a sacred way.”

Preparing for the exhibition involved many individuals and institutions, but most important to the process were the Hawaiian consultants. Over a dozen Hawaiians from the arts, carving, spiritual, lua, and political communities came together to consider issues such as when key events would take place and what ceremonies and protocols would occur. Consultants traveled with Bishop Museum staff to London and Massachusetts to introduce themselves to these images and to share the nature and purpose of their impending journeys home. Along the way, the British Museum and the Peabody Essex Museum witnessed and learned first hand the reverence the Hawaiian community has for these Kū.

The learning curve continued in Hawai‘i. Dan Monroe, Executive Director and CEO of Peabody Essex Museum and Jonathan King, Research Keeper of Anthropology at the British Museum, attended several ceremonies and events marking the opening of the

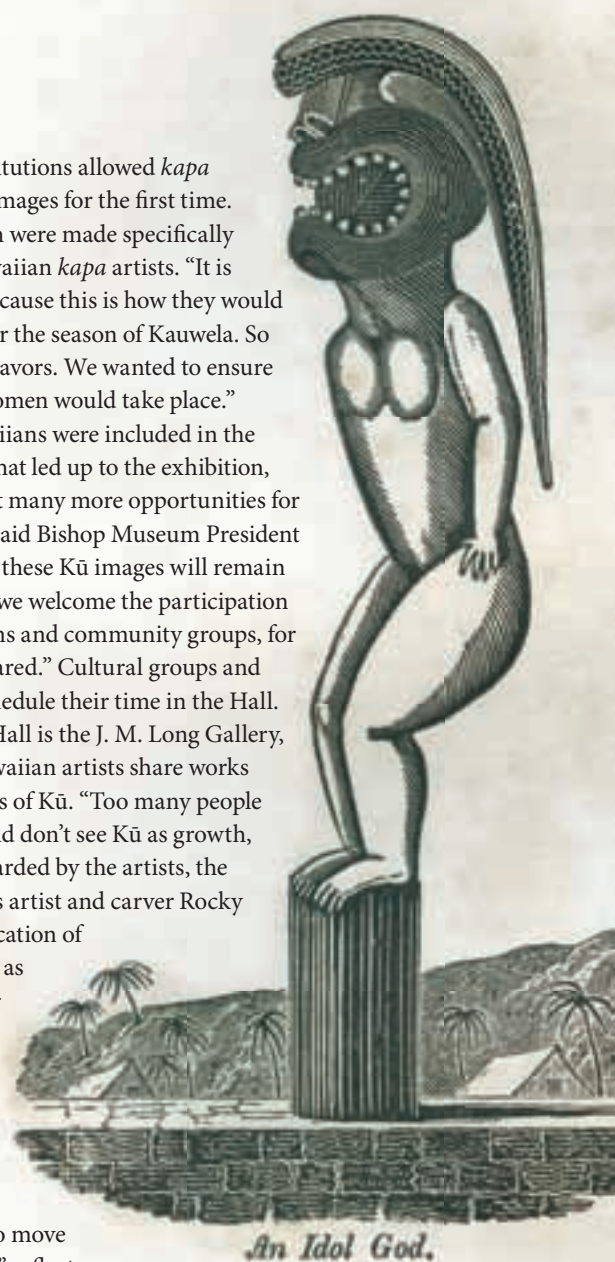
exhibit. Importantly, both institutions allowed *kapa* loincloths to be placed on the images for the first time. All three now wear *malo* which were made specifically for them by female Native Hawaiian *kapa* artists. “It is appropriate,” says Kahanu, “because this is how they would have once appeared, dressed for the season of Kauwela. So much of Kū is about male endeavors. We wanted to ensure the one aspect that involved women would take place.”

While many Native Hawaiians were included in the discussions and preparations that led up to the exhibition, perhaps more important is that many more opportunities for community interaction exist. Said Bishop Museum President and CEO Tim Johns, “Because these Kū images will remain on display for several months, we welcome the participation of other Hawaiian organizations and community groups, for this is truly a moment to be shared.” Cultural groups and *hālau* are already calling to schedule their time in the Hall.

Just outside of Hawaiian Hall is the J. M. Long Gallery, where over a dozen Native Hawaiian artists share works that speak to the multiple facets of Kū. “Too many people consider his warfare aspects and don’t see Kū as growth, as uplifting, as he who was regarded by the artists, the carvers, the canoe people,” says artist and carver Rocky Jensen. “It is part of the re-education of ourselves.” Interpretive panels, as well as a visitor’s guide, further explore Kū’s responsibilities in the ocean, on land, in the deep forest, and in relation to other deities.

“This entire exhibition is an opportunity not only to educate, but to celebrate, and to move forward in a fundamental way,” reflects Kahanu. “In the beginning, there was a certain amount of fear expressed, that Kū was harmful, but he is also the god of procreation and prosperity and governance. It is as much about what awakens within us as within them, because in the end, I think these Kū, they came for us.” Indeed, observed Sam Ka‘ai, “I see a bright face, like a man greeting his children with the exhaling of ‘Ha!’ It’s a smile of great joy.”

Bishop Museum is deeply grateful for the financial support provided by the Office of Hawaiian Affairs, the Native Hawaiian Culture and Arts project, Education through Cultural and Historic Organizations project (US Department of Education, Office of Innovation and Improvement), Hawaiian Airlines, Hawai‘i Council for the Humanities, Hawai‘i Tourism Authority, Peabody Essex Museum, and PAT Foundation. Letters of support were also provided by Senator Inouye, Senator Akaka, and Representative Hirono.



A print based on William Ellis’s sketch of a Kū image at Ahu‘ena, bearing a close resemblance to the image which ended up in the collection of the Peabody Essex Museum.

natural science

Bishop Museum's New Hawaiian Garden

It appears almost as a mirage, a landscaped oasis rising above its surroundings, nestled on the far side of Bishop Museum's Great Lawn. Approaching it, the visitor becomes a Polynesian voyager, traveling immense oceanic distances to arrive at a native Hawaiian beach habitat including *'ilima*, *'ohai*, and *'iliahi*. The settlers have already turned this strange land into their new home—note the expertly built agricultural terraces of *kalo* and *'uala* and other familiar canoe plants essential for cultural prosperity. *Mauka* of their well-tended gardens is the native landscape of Kaiwi'ula—a hot, dry, rocky plain hosting a variety of dry forest plants—*alaha'e*, *koai'a*, *'a'ali'i*, *lama*—that the settlers learned to use in their new home. Meet the Museum's beautiful new Hawaiian garden landscape.

Noting the unrealized potential of the Museum grounds to reward the visitor with outdoor exhibits that both enliven and educate, Dr. Allen Allison, the Museum's Vice President of Sciences, pushed for the Museum to focus its future landscaping efforts on plants native to Hawai'i or brought by the original Polynesian settlers. Colorful tropicals such as heliconias, bougainvilleas, and plumerias are recent introductions that don't begin to tell the compelling stories of how ancient Hawaiians interacted with their environment.

In 2009, Allison secured Museum support to use federal funding through the Education through Cultural and Historical Organizations (ECHO) program to start doing just that—revamp the Museum grounds into a living exhibit. Botany Collections Manager Napua Harbottle and Botany Research Specialist Clyde Imada were chosen as co-project managers.

Planning began in November 2009 with a meeting facilitated by architect Glenn Mason, held to gauge community sentiment about the Museum's role in society and how its landscaping should further its mission. Those in attendance expressed strong support for the proposal to concentrate on native Hawaiian and canoe plants in future landscaping, and to use the plants' connections to Hawaiian material culture to unify the Museum's natural and cultural history collections.

Three potential sites on campus were considered for initial landscaping, and a triangular site surrounding Hale Ikehu was unanimously chosen at a meeting of Museum representatives. Napua and Clyde selected Matt Schirman and Rick Barboza's Hui Kū Maoli Ola to design and install the landscape because its combined services as a native plant nursery, landscape installer, and educational resource fit perfectly with the needs of the project.

In a walkthrough of the site this past January, Schirman said it would be ideal if he could work from a landscape plan, and recommended local landscape designer Leland Miyano as a possibility. The existing budget didn't allow for hiring such services, but when the subject was broached with Leland, he willingly accepted the challenge of designing the plan pro bono. Because Leland had participated in the initial planning meeting, he already had a very good idea of the type of landscape desired by the Museum, and by early March had prepared preliminary designs.

Leland's participation in this project has been a real blessing. His keen understanding of Hawaiian natural and cultural history and the growth requirements of native plants, combined with his



Above and right: The area around Hale Ikehu before and after completion of the new Hawaiian Garden.



artistic spirit, allowed Leland to create a landscape that has both aesthetic appeal and a strong sense of place. Generously assisting Leland in his labor of love were Jason Umemoto and Nancy Cassandro of Umemoto Cassandro Design Corporation, who assisted with production of the design drawings, and Kristine Macdonald, who received credits in her Environmental Design major at the University of Hawai‘i at Mānoa while creating the final landscape design drawing.

Once a groundbreaking and blessing ceremony at the garden site was conducted on April 2, with Kahu Wayne Cordell of Kamehameha Schools presiding, we were off to the races! The hard-working Hui Kū Maoli Ola crew started clearing the garden site on April 5. The second week of work was devoted to the construction of rock walls and agricultural terraces using a traditional dry-stack technique, aided by a contingent of volunteers and interns from Paepae o He‘eia (Friends of He‘eia Fishpond), led by Executive Director Hi‘ilei Kawelo, and Papahana Kuaola, Hui Kū Maoli Ola’s own non-profit outreach arm. The beautifully-constructed rockwork was completed in a week.

One of the challenges at the garden site was the substrate, which was composed of very shallow compacted soils and difficult-to-excavate bedrock. Our solution was to build the area up, with outcrops of large boulders (some weighing several tons!) as retainers for imported topsoil. In the strand zone, sand was brought in with coral rock as retaining outcrops. Load upon load of materials were trucked in over the next month—moss rock, topsoil, dune sand, and crushed basalt to reshape the property. Pineridge Farms and Ameron Hawaii donated free trucking services for materials, and Stan Miranda of Turf & Shrub Care Hawaii Inc., brought his boom truck to assist Leland with placement of boulders in the landscape.

Planting was completed on May 6. The project team drew up an initial list of species for the coastal, canoe plant, and dryland forest zones with an emphasis on ethnobotanical significance and educational opportunities. From this list, those species that would be easiest to grow and maintain made the final cut. David Orr of Waimea Arboretum and Milton Sato of Waiawa Correctional Facility generously contributed to this process by donating plants.

This summer, we will continue working on the garden by creating interpretive boards and plant identification signage. Assisting with this process are

summer college interns Seanavin Egdamin and Sanoe Keli‘inoi, both graduates of Kamehameha Schools. Daily garden docent tours will be expanded to include the new landscape, and interpretive brochures will be created for self-guided tours.

The Museum’s small corps of dedicated groundskeepers will receive training from Hui Kū Maoli Ola staff on how best to maintain the landscape, but because they already have their hands full maintaining the rest of the grounds, we will continue to build a team of volunteers who enjoy getting dirt under their fingernails and beautifying the Bishop Museum campus.

Leland expressed some of his thoughts on the project: “Although I’ve designed many gardens over the years, it’s a rare project that provides such a feeling of gratification at every phase of development. I especially enjoyed the cooperative nature of all the people involved. It reminds me of my favorite translation of *aloha*: ‘In the presence of the breath of life.’

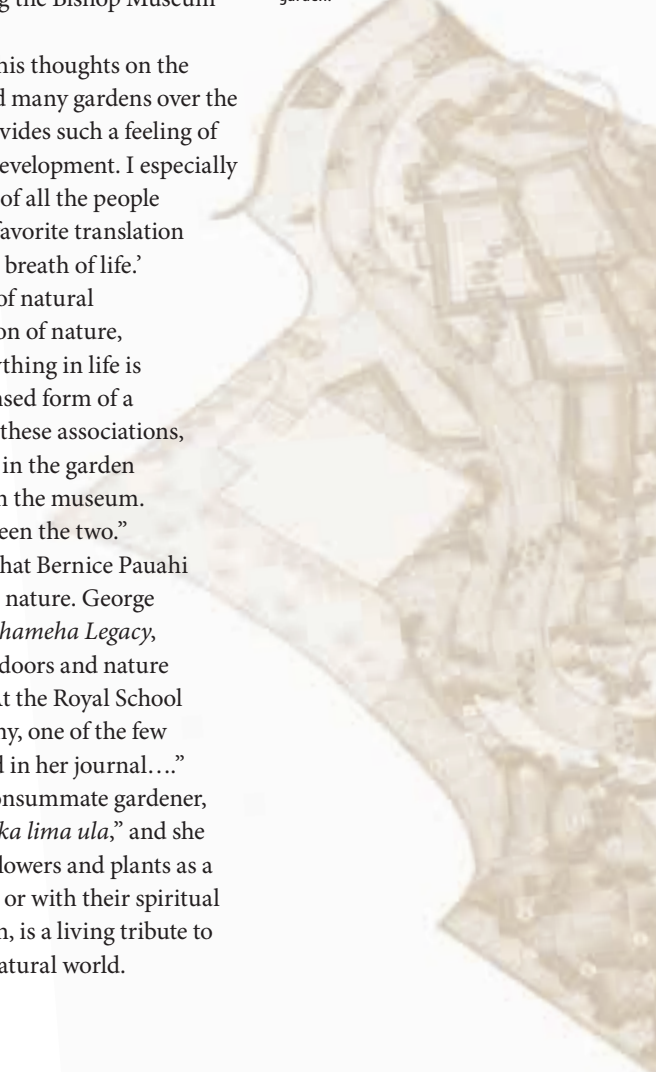
“The garden has elements of natural ecosystems, but is a condensation of nature, not a true representation. Everything in life is interconnected, and the condensed form of a garden is perfect for exhibiting these associations, such as the link between plants in the garden used to manufacture artifacts in the museum. There really is no division between the two.”

It may not be well known that Bernice Pauahi Bishop had a lifelong interest in nature. George Kanahale, in *Pauahi: The Kamehameha Legacy*, notes that “This love for the outdoors and nature was nurtured early in her life. At the Royal School she took a keen interest in botany, one of the few academic subjects she discussed in her journal. . . .” Pauahi was described as “the consummate gardener, possessing ‘a growing hand’ or *ka lima ula*,” and she “regarded her time among the flowers and plants as a form of communion with them or with their spiritual counterparts.” This garden, then, is a living tribute to Pauahi’s spirit and love of the natural world.



Above: Construction of the garden’s dry-stack rock walls.

Below: Leland Miyano’s plan for the garden.



the press

Ka Huli Aku, Ka Huli Mai: Creating the World of the Singing Snails



Above: An original illustration in progress by Harinani Orme from the forthcoming storybook, *Kili and the Singing Tree Snails*.

Right: Janice Crowl and Harinani Orme receive the Award of Excellence in Children's Literature at the 2010 Ka Palapala Po'okela Awards for their book, *Pulelehua and Māmaki*.

What goes into the process of creating a story published by Kamahoi Press, the children's book imprint of Bishop Museum Press?

Kamahoi Press children's books must meet the same high standards upheld for other museum-quality publications produced by the Press. In the realm of children's fiction, skillful storytelling is as important as extensive background

research, keeping with the tradition of the Museum's commitment to scientific and historical accuracy and cultural appropriateness. Editors, scientists, and cultural advisors play vital roles at each stage of production, from concept to printed page, in artwork and written word.

Published last year, Kamahoi Press' *Pulelehua and Māmaki* received the 2010 Hawai'i Book Publishers Association Ka Palapala Po'okela Award for Excellence in Children's Literature. This year the same creative forces, author Janice Crowl and artist Harinani Orme, have joined once again to tell an original tale in a new picture book titled *Kili and the Singing Tree Snails*, scheduled for release this fall.

Crowl became inspired to write the story when she learned from cultural advisors Luana Palapala Busby-Neff and Dr. Samuel M. 'Ohukani'ōhi'a Gon III about traditional Hawaiian chants that referred to singing snails. These critically endangered native tree snails (*Achatinella spp.*), known in Hawaiian as *pūpū kani oe*, or *ka huli*, were once abundant on O'ahu in areas ranging from the lowlands to mountain ridges. Today only a few isolated native tree snail colonies remain, due to more than a century and a half of overcollection, predation and destruction of habitat.

Crowl started her writing process with a brief outline of the plot, and then began researching supporting scientific and historical literature in the Bishop Museum archives, University of Hawai'i libraries, and Hawai'i public libraries. Bishop Museum's Malacology department also assisted Crowl with an opportunity to examine the museum's extensive native tree snail shell collection.

At the Captive Breeding and Conservation Genetics Lab at the University of Hawai'i at Mānoa, both author and illustrator got a close-up look at live native tree snails.

"When they're alive, the color and shine are incredible, simply dazzling," says Crowl. "It's sad to think that something so celebrated in Hawaiian chants is on the brink of extinction. If we lose this endemic species, we will also lose a part of Hawaiian culture."

UH snail researchers Dr. Michael Hadfield and Dr. Brenden Holland generously contributed their expertise to the book and reviewed its scientific content.

Kili and the Singing Tree Snails takes place at Kaniakapūpū, the summer home of Kauikeouli, Kamehameha III, during the mid 1800s. Crowl and Orme visited the ruins of Kaniakapūpū (which means "the singing of the snails") in Nu'uano to get a deeper appreciation and understanding of the setting of the story. In the archives of Bishop Museum and the Hawaiian Historical Society, they found images to use as references for detailed depictions of Honolulu during that era—the landscape, architecture, animals, people and their clothing and everyday activities.

During the collaboration process, Crowl and Orme weighed a variety of visual choices. They wanted illustrations that were inviting and appealing to today's children, yet still resonated with historical and scientific authenticity. The results are Orme's lush, exquisite paintings, which unfold the gentle story with grace and tender sensibility, engaging young readers in the spirit and intellect of Hawaiians in the nineteenth century.

Hawai'i school children also participated in the collaboration process of *Kili and the Singing Tree Snails*. Before the manuscript was published, Crowl read it aloud to second grade students who then drew pictures of the images they saw in their heads while they listened to the story. The students' drawings provided thoughtful feedback and inspiration for both author and illustrator.

Kili and the Singing Tree Snails will be available at Bishop Museum's Shop Pacifica and other fine booksellers throughout the islands beginning this October.



the garden

Hibiscus

Visitors to Amy Greenwell Garden do not always find what they are expecting. Hawai‘i brings to mind the showy flowers that have come to represent the islands in the popular imagination, but large, colorful flowers are not common among native Hawaiian plants. The big cattleya orchids found in corsages are from South America; the purple vandas that decorate restaurant meals and hotel bedspreads are from Asia. Plumeria are from Central America. Heliconias range from South America to Indonesia, but skipped Hawai‘i along the way. And bird of paradise? South Africa.

Hibiscus, however, are native to Hawai‘i. Not all hibiscus—most of the hibiscus we see as hedges or tucked behind ears or on art deco menus are from elsewhere. There are two hundred species worldwide, and at least 33 have been brought to Hawai‘i. Thousands of hybrids have been created over many years of devoted fiddling by amateur collectors and professional plant breeders.

There are seven native species of the genus *Hibiscus*, all with large, colorful flowers. Five of these native species are endemic—found as natives only in Hawai‘i. Two are indigenous, found as natives elsewhere. The indigenous ‘akiohala (*Hibiscus furcellatus*) is native to Hawai‘i and tropical America. *Hau* (*Hibiscus tiliaceus*) is native to Australia, Southeast Asia, and Oceania. We do not know if *hau* arrived under its own power (probably via floating seeds), or if it was introduced to Hawai‘i by Polynesian settlers.

Hau may be the most familiar of the hibiscus, but many do not realize that it is a hibiscus at all. It is a rangy tree that grows along the coasts of the windward sides, on the mouths of streams, and in wet areas at higher elevations. There are patches of *hau* along the belt highway in Kona at over 1,000 feet above sea level, and it thrives at Amy Greenwell Garden at 1,500 feet. It is an extremely important resource plant. The light wood is used for canoe outriggers and fish net floats, and artisans at Pu‘u honua o Hōnaunau National Historical Park found that it made excellent adze handles when they shaped a canoe with traditional basalt adzes. The bark can be stripped and twisted for a quick and dirty single-use rope, or the inner bark can be removed, washed, and fashioned into fine, durable cordage, suitable for lashing together house timbers or trimming the sail on your canoe. The slimy sap of the flower buds was used as a laxative, or to treat congestion, or to ease women giving birth.

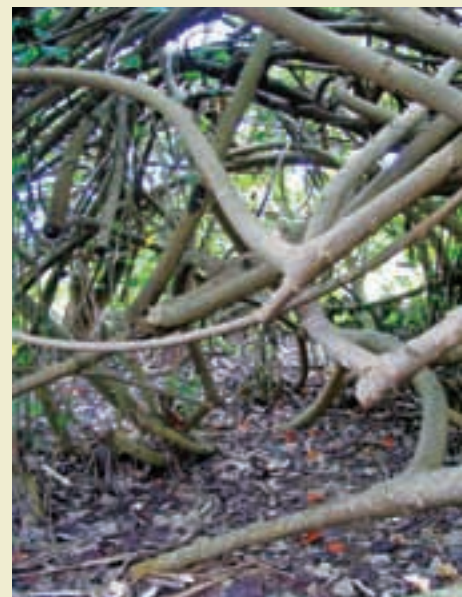
The seven *Hibiscus* species probably arrived in Hawai‘i in four separate colonization events—that is, instances of seeds arriving and successfully establishing themselves in Hawai‘i. Successful colonization is a rare occurrence: only 291 separate founders (ancestor plants) account for all the native flowering plants in Hawai‘i. ‘Akiohala and *hau* each came in their own event. The five endemic species were the result of two colonization events. These founders of endemic lines probably arrived as floating seeds, but after establishing along the shoreline, ended up as new species of inland plants.

One colonization event brought us the yellow-flowered *ma‘o hau hele* (*Hibiscus brackenridgei*), our state flower. It is very rare in the wild—the last wild population on Hawai‘i Island is near Pu‘u wa‘awa‘a, the jello-mold cinder/pumice cone above Keahole Airport. *Ma‘o hau hele* is a distinctive hibiscus, with lobed leaves and thick, fleshy branches that break easily. It is dry adapted and grows readily from seeds or cuttings and is now popular in school landscapes and home gardens.

Another colonization event resulted in four spectacular hibiscus species—two whites, and two reds—through speciation. Speciation is the process where a single founder species develops into new, unique species as it moves into separated habitats. There are two white species (*Hibiscus arnottianus* and *Hibiscus waimeae*), both called *koki‘o ke‘o ke‘o*, and two red species (*Hibiscus kokio* and *Hibiscus clayi*), both called *koki‘o ‘ula‘ula*. The citrus scented flowers of *koki‘o ke‘oke‘o* are the only fragrant hibiscus in the world. *Koki‘o ‘ula‘ula* flowers range from crimson to yellow-orange. “Both the white and red native varieties were planted by Hawaiians near their homes for the sake of their flowers,” wrote the Handys in their classic *Native Planters in Old Hawai‘i*. They are sometimes used in *lei*; the red flowers will last just one day, but the whites will last two days without water.

There are actually many other beautiful flowers among the natives and Polynesian introduced plants at Amy Greenwell Garden, but hibiscus are probably the only ones that grow just as well in the popular imagination as they do in the real forests of Hawai‘i.

Left to right: ‘Akiohala (*Hibiscus furcellatus*), Koki‘o ‘ula‘ula (*Hibiscus kokio*), Ma‘o hau hele (*Hibiscus brackenridgei*), and Koki‘o ke‘oke‘o (*Hibiscus waimeae*).



Hau (*Hibiscus tiliaceus*).

legacies

Gift Annuities Just Got Better

A woman who had established 15 gift annuities with various charities was asked how philanthropy had changed her life. She responded, "I now shop at Nieman Marcus."

Her remark, though facetious, had an element of truth. Of course, her primary reason for contributing to charities through gift annuities was to support causes in which she believed. But because of the gift annuities, her spendable income had more than doubled, making possible a higher standard of living.

For example, a number of her gift annuities would eventually provide money to supplement the outright gifts she had made to endow a hospital's breast center. Until she died at the age of 98, she arranged for fresh flowers to be sent every week to the center to create a more pleasant atmosphere for the anxious women who came there for examinations.

It is truly wonderful to make a difference in the lives of others while at the same time improving one's own financial situation. That is possible with a gift annuity.

HIGHER GIFT ANNUITY RATES

Beginning July 1, a gift annuity with Bishop Museum became even more attractive. On that date the Museum, like most other charities that issue gift annuities, began paying slightly higher rates. At right are samples of the new rates for a one-life gift annuity.

For example, if a person, age 75, contributed \$10,000 (which is the minimum amount to fund a gift annuity), that person, or someone else designated as a beneficiary, would receive \$640 per year, paid in quarterly installments. Larger contributions would result in proportionately larger payments.

AGE	RATE
65	5.5%
70	5.8%
75	6.4%
80	7.2%
85	8.1%
90+	9.5%

Couples typically arrange payments to be made to them jointly and then to the survivor. The rates for a two-life annuity are somewhat lower than for a one-life annuity because of their longer joint life expectancy.

In addition to lifetime security, a gift annuity offers tax benefits:

- An immediate income tax charitable deduction that can save federal and state income taxes.
- Payments that usually are partly tax-free.

EXAMPLE: Mary, age 76, contributes \$50,000 cash for a gift annuity. Her payments each year will total \$3,250, and \$2,307 of this will be tax-free for the duration of her life expectancy. Also, she will receive a charitable deduction of \$22,785.

It is possible to fund the gift annuity with securities as well as cash. This makes sense when one owns appreciated stock paying a low dividend. Of course, a gift annuity funded with cash is particularly appealing in this environment when CD and money-market rates are so low.

In the event that you are still working and would want to delay payments until retirement, you can do so. The amount you contribute will grow at a fixed rate until payments begin, and that compounding rate also increased as of July 1. Thus, gift annuities have indeed gotten better both for those who are retired and those who want to accumulate more for retirement.

Depending on your age and personal situation, a gift annuity may be an ideal way for you to support the work of Bishop Museum. Please call 808-847-8281 or e-mail stacie.gibo@bishopmuseum.org for more information about a Bishop Museum gift annuity. You can also learn more about a variety of planned giving options on our website, at <http://www.bishopmuseum.org/membership/plannedgiving.html>.

archives

Duke Kahanamoku, ca. 1925

Although Duke Kahanamoku was an outstanding sportsman, even he wasn't able to play golf on a surfboard—but of course this publicity photo wasn't meant to be taken seriously.

Duke first came to the attention of the world as a gold medalist swimmer at the 1912 Olympics in Stockholm, Sweden. A few years later he first popularized surfing in Australia, for which he's still honored today. And for the rest of his life, he was known internationally as a symbol of Hawai'i. His fame rightfully continues to this day.

The circumstances of where and how this amusing photo was taken are not known, but evidence suggests it was in California in the 1920s. Duke spent much of that decade in Southern California, appearing in small roles in a variety of Hollywood films and socializing with movie stars and



directors before he returned to Hawai'i in 1929. This photograph was donated to Bishop Museum by Duke's widow, Nadine Kahanamoku, with other treasures from this notable man's life.

Bishop Museum Archives holds a rich collection of diverse historic materials from Hawai'i and the Pacific. Photographs, manuscripts, audio recordings, films and videos, artwork, and maps are all available during the Archives' public hours. No appointments are necessary during these times, and everyone is welcome. The archivists will help you to use the materials, whether you're engaged in serious research or you'd just enjoy seeing the collections. Copies of most of the Archives' treasures can be ordered in different formats. Bishop Museum Archives is located on the 2nd floor of Pāiki Hall. Public Hours: Wednesday—Friday: 12 noon to 4 p.m.; Saturday: 9 a.m. to 12 noon (closed on long weekends).

benefit events

5th Annual Morton's Benefit Dinner

The 5th Annual Benefit Dinner supporting Bishop Museum's Picture Gallery and Art Restoration Fund will be held on Monday, September 13 from 5:30 p.m. to 8:30 p.m. at Morton's The Steakhouse, Honolulu, located at Ala Moana Center. Premium seating and limited strolling buffet tickets are available.

For the fifth consecutive year, Morton's the Steakhouse, Honolulu and Bishop Museum have teamed up to offer a fabulous evening including a lavish strolling buffet of Morton's signature dishes, select wines, and classic martinis. In addition, event goers will have the rare opportunity to view selected pieces from Bishop Museum's extraordinary collection of oil paintings of Hawai'i from the 19th and 20th centuries.

All funds will go to the Museum's Picture Gallery and Art Restoration Fund to restore paintings in need of conservation work and prepare them for eventual display in the Museum's Picture Gallery. The Picture Gallery, located on the third floor of the Hawaiian Hall complex, currently displays paintings restored with funds raised at previous Morton's benefit events. For reservations and more information, please call (808) 848-4170, or email angela.britten@bishopmuseum.org.



Bishop Museum President & CEO Tim Johns with guests at last year's Morton's benefit event.

mahalo

To Our Supporters

On behalf of the Board of Directors, staff, and volunteers of Bishop Museum, we wish to recognize and thank those who contributed to Bishop Museum between March 1, 2010 and May 31, 2010. Mahalo for your support of the Museum.

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The final Science Family Fun Day of the summer, featuring a climate change theme, takes place on August 14 in the Richard T. Mamiya Science Adventure Center.

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Bishop Museum welcomes new members of the Charles Reed Bishop Society:

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Bishop Museum is dedicated to studying, preserving, and telling the stories of the cultures and natural history of Hawai'i and the Pacific.

Bishop Museum is open Wednesdays through Mondays from 9 a.m. to 5 p.m. Closed Tuesdays and Christmas Day.

Admission:

Adults	\$17.95
Youth (4 – 12)	\$14.95
Seniors (65+)	\$14.95
Children (3 & Under)	FREE
Bishop Museum members	FREE

Kama'āina rates and ample, free parking available. Admission fees include guided tours, live demonstrations, music and dance performances, planetarium shows, and admittance to all exhibits, including the Richard T. Mamiya Science Adventure Center. For more information or the current daily schedule, please call (808) 847-3511 or visit our web site at www.bishopmuseum.org.

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If you have questions about this issue of *Ka 'Elele*, please contact the Bishop Museum Development Office at 848-4170.

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The Museum's Living Treasures

Bishop Museum is known for its world renowned collections. But it is also the only Museum in the state with two recognized *living treasures*. On April 21, 2010, the City and County of Honolulu honored Patience "Aunty Pat" Wiggin Bacon and Dr. Yosihiko Sinoto for their over 50 years of service to Bishop Museum.

As a child, Aunty Pat accompanied her *hānai* mother, the late Hawaiian scholar Mary Kawena Pukui, to the Museum where Pukui worked on recording oral histories and translating manuscripts. In 1939, she was officially hired as a switchboard operator at the

age of 19. She left the Museum in 1945 to start a family, then returned in 1959. She worked as a secretary in the anthropology department until the 1990s, when she transferred to the Library and Archives, where she continues to work as the Museum's Senior Cultural Advisor. Aunty Pat is highly sought after by those in the Hawaiian community because of her preservation of the Hawaiian culture, language, and traditions.

Last year, Dr. Sinoto marked his 50th year at Bishop Museum. During his five decades here, Dr. Sinoto conducted significant archaeological research in Polynesia. Through his studies of fishhook typology and other material culture, Sinoto has been tracing the route of Polynesian colonization. He has made many notable

discoveries, including the only remains of a large ocean-going canoe from Huahine in the Society Islands in the 1970s. In order to preserve cultural heritage, he has restored many prominent sites in the Society Islands. Today, Dr. Sinoto holds the Kenneth Pike Emory Distinguished Chair in Anthropology and he continues his research pursuits as Senior Anthropologist at Bishop Museum.



O Kalani ka 'io o Lelepa, ka 'ālapa pi'i mo'o o Kū.

The heavenly one is the hawk of Lelepā, the warrior descendant of Kū.

Retort of a kahu when he overheard someone criticize his chief, Kamehameha, who was then only a young warrior. He used the name Lele-pā to imply that his chief could fly over any barrier.

Selection #2418 from Mary Kawena Pukui's *Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.