

Ka‘Elele

The Messenger

The Journal of Bishop Museum
Fall 2012



the museum

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upcoming events

Upcoming Events



Sushi, Sake & Obake
Friday, Oct. 12, 2012; 5:30–9:00 p.m. (Atherton Hālau). Cost per person: \$55 General / \$50 Members

Prepare for a night of fright on Bishop Museum's historic campus! Enjoy guided tours through our newest traveling exhibition, *Textured Lives*, then feast on delectable hand-made sushi and a variety of sake and other beverages at our sushi and sake bars. Finally, settle in to watch three stories from the award-winning 1964 obake film, *Kwaidan!* Great for a date night, and not for the faint of heart! Tickets available for purchase exclusively online at www.bishopmuseum.org/obake. Tickets are all-inclusive and non-refundable. Space is limited, so reserve your seats today!

- Oct. 12, 2012 Sushi, Sake & Obake, 5:30 to 9:00 p.m. (Atherton Hālau). \$55 General, \$50 Members. *Reservations required (808) 847-8296 or www.bishopmuseum.org/obake.*
- Oct. 28, 2012 Kanikapila hosted by the Abrigo Family, 1 p.m. (Hale Wa'a). Free to the public. Admission to Museum galleries through ticket box.
- Nov. 8, 2012 Traditions of the Pacific: Rapa Nui Lecture with Terry Hunt, 6 p.m. (Atherton Hālau). Tuition: \$10 General, Members are free. *Reservations required (808) 847-8296 or membership@bishopmuseum.org.*
- Nov. 9, 2012 *HI Fashion: The Legacy of Alfred Shaheen* Exhibit Member Preview (Castle Memorial Building). *Reservations required (808) 847-8296 or membership@bishopmuseum.org.*
- Nov. 10, 2012 *HI Fashion: The Legacy of Alfred Shaheen* Exhibit Opening (Castle Memorial Building).
- Nov. 17, 2012 *An Evening of HI Fashion*: Featuring the vintage designs and contemporary inspirations of Hawai'i's Alfred Shaheen, 6 to 9 p.m. (Castle Memorial Building & Gallery Lawns). *Visit www.bishopmuseum.org/hifashion.*

- Nov. 25, 2012 Kanikapila hosted by the Abrigo Family, 1 p.m. (Hale Wa'a). Free to the public. Admission to Museum galleries through ticket box.
- Dec. 1, 2012 MAMo Winter Market & Annual Members Mahalo Day, 9 a.m. to 5 p.m. (Shop Pacifica). Native Hawaiian art, keiki Christmas crafts, and unique holiday gifts. Members enjoy Shop Pacifica discounts.
- Dec. 14, 2012 The Sky Tonight, 8 p.m. (J. Watumull Planetarium). *Reservations required (808) 848-4168 or membership@bishopmuseum.org.*
- Dec. 16, 2012 Founders Day observed. Programming and free admission for kama'āina and military with valid ID.
- Dec. 19, 2012 Bernice Pauahi Bishop's Birthday.
- Dec. 25, 2012 Christmas: Bishop Museum Closed.

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: Photo courtesy of Camille Shaheen-Tunberg.
Photo colorization by Ross Yamanaka.

from the president

Dear Friends of Bishop Museum:



Blair D. Collis

Aloha! I hope you all enjoyed a wonderful summer and are looking forward to what we have in store for the fall and winter! We have had a busy and exciting last quarter here at the Museum. On July 28th, we hosted our 14th annual Bernice Pauahi Bishop Awards Dinner, honoring long-time Museum board members and community leaders Wilmer C. Morris and Winona Rubin. We successfully raised over \$460,000 in support of our treasured collections and educational programs, which reach more than 400,000 students, scholars, and *kama'āina* annually.

August 10th also marked an exciting first for Bishop Museum when we joined forces with 'Iolani Palace and the Honolulu Museum of Art for "Two Museums and a Royal Palace." With funds from the Hawai'i Tourism Authority, we were able to provide an evening of fun, food, and entertainment to over 1,000 people, with free shuttle service between each institution. With such a positive public response, we are already working on the next opportunity to partner with our friends at 'Iolani Palace and the Honolulu Museum of Art.

Our partnerships continued with the successful August 18th opening of *Textured Lives: Japanese Immigrant Clothing from the Plantations of Hawai'i*, a traveling exhibition from the Japanese American National Museum that features the collections of

Barbara Kawakami. Hundreds attended the opening day's festivities, which included *taiko* drumming, *holehole bushi* songs, lectures, and films.

Looking to carry over the successes and positive energy of this summer into the fall, on November 10th, we will open our newest exhibition, *HI Fashion: The Legacy of Alfred Shaheen*. This stunning display—the largest ever shown—will feature more than 200 of the legendary Honolulu-based designer's most famous aloha shirts, dresses, and fabrics. A week later, we will premiere our first fashion show ever on the Great Lawn—"An Evening of *HI Fashion*," showcasing vintage Shaheen and the contemporary collections of Reyn Spooner and Andy South. Put on your best Shaheen and join us under the stars for an unforgettable night of food, drinks, music, and fashion.

Finally, I'm pleased to announce that the physical restoration of Polynesian Hall is complete and our staff is hard at work developing the new gallery exhibitions and displays. It is great to see the progress we are making to offering what will be the finest presentation of Hawai'i's ancestral cultures anywhere in the world. Stay tuned for more information on our Grand Reopening in 2013, and for our latest improvements, exhibits, and events on our website at www.bishopmuseum.org or follow us on facebook at facebook.com/BishopMuseum.

Mahalo nui,

Blair D. Collis
President & CEO

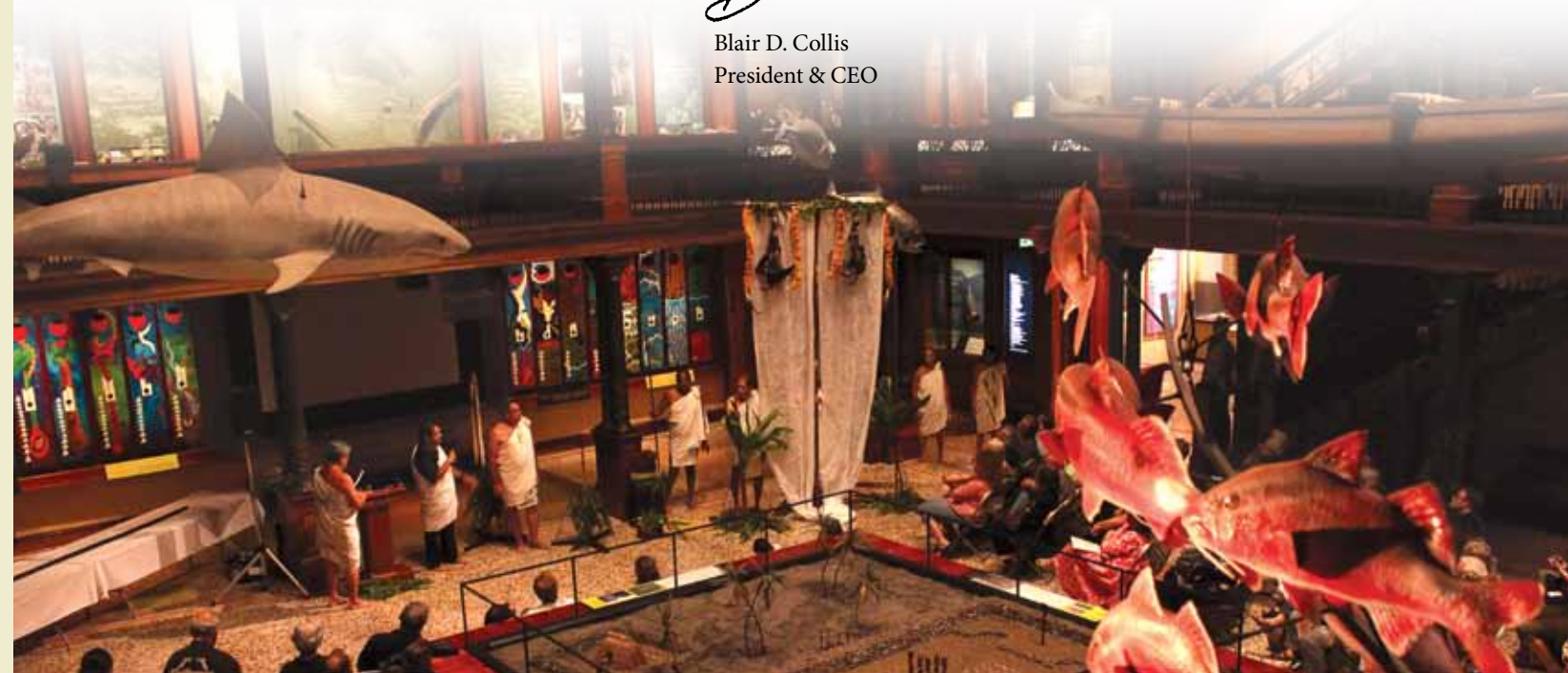


Above: Scholar Barbara Kawakami was awash in a sea of lei from admirers during the opening day of *Textured Lives*.



Above: Patrons enjoyed food and music at dusk just before the crowds arrived en masse for "Two Museums and a Royal Palace."

Below: The Lono image of Pa Ku'i A Lua was adorned with lei and bird pelts for a presentation on "The Makahiki: Its Images and Protocol."



on exhibit

HI FASHION

The Legacy of Alfred Shaheen

A WHIRL OF VIBRANT COLORS, LINES, IMAGES, AND PATTERNS. BREATHTAKING FLAIR, SUNNY MOTIFS, AND "BOMBSHELL" SENSATIONS. SPLENDID ALOHA STYLES OF THE FIFTIES AND SIXTIES. WEAVE THESE TOGETHER WITH A NEW APPROACH TO DESIGN DEVELOPMENT AND MANAGEMENT PRACTICE WITHIN THE HAWAIIAN GARMENT INDUSTRY AND WHAT RESULTS IS THE STORY OF ALFRED SHAHEEN, A MAN WHOSE IMPACT WAS MORE THAN MOST WILL EVER RECOGNIZE.

BISHOP MUSEUM CELEBRATES SHAHEEN'S ACCOMPLISHMENTS WITH *HI FASHION: THE LEGACY OF ALFRED SHAHEEN*, A SPECIAL HOLIDAY EXHIBITION IN THE CASTLE MEMORIAL BUILDING THAT WILL EXCITE AND DELIGHT MUSEUM VISITORS AT EVERY TURN. THE EXHIBITION FEATURES OVER TWO HUNDRED GEMS OF SHAHEEN FABRIC AND FASHION, ON DISPLAY FROM NOVEMBER 10, 2012, THROUGH FEBRUARY 4, 2013. *HI FASHION* IS MADE POSSIBLE THROUGH THE VERY GENEROUS AND GRACIOUS EFFORTS OF ALFRED SHAHEEN'S DAUGHTER, CAMILLE SHAHEEN-TUNBERG. PROGRAMMING FOR THIS EXHIBITION IS SUPPORTED IN PART BY THE *HONOLULU STAR-ADVERTISER*, HAWAII COUNCIL FOR THE HUMANITIES AND BY THE HIROAKI, ELAINE & LAWRENCE KONO FOUNDATION.



Top, left to right: Completing a stencil in the Pua Lani Pareau design for a Shaheen silk screen, 1957. Large printing screens were prepared with designs created by Shaheen and his team of artists. Photo courtesy of Camille Shaheen-Tunberg.

Alfred Shaheen, pioneer of the textile and fashion industry in Hawai'i, 1954. Photo courtesy of Camille Shaheen-Tunberg.

Shaheen's textile printing factory, 1957. By 1950, Shaheen had engineered and built equipment to print, dye, and finish his fabrics. By doing this he assured control over the quality and the quantity of fabric needed for his burgeoning garment business. Photo courtesy of Camille Shaheen-Tunberg.

Shaheen moved to Hawai'i from New Jersey with his family in 1938, went on to earn an engineering degree at Whittier College in California, then served in the U.S. Army Air Corps during World War II. He returned to the Islands in 1945 and stepped easily into the family clothing business. His mother had a custom clothing shop called Margo's. With vision and confidence Shaheen established his own shop, Shaheen's of Honolulu, in 1948. In a Quonset hut outfitted with equipment that he designed, Shaheen built his remarkable silk screening business—an innovative move that led to local production of large quantities of printed fabric, and with quality control in his hands. Prior to this, most fabric used for Hawaiian clothing was manufactured on the U.S. mainland or in Japan.

By 1950, Shaheen put together a business that allowed him to print, dye, and finish his own brand of fabric and streamlined his production to the point of producing 60,000 yards of fabric a month. His fabric was not just of run-of-the-mill cloth—Shaheen teamed up with a textile chemist and others to create metallic paints that glimmered in many of his textiles. These unique inks were just part of the Shaheen library of over 1,000 colors and tones.

Shaheen was a proponent of cultural diversity. His team of local artists and designers reflected a Hawai'i blend of Japanese, Hawaiian, Chinese, and other ethnic groups. Those who worked in the House of Shaheen were encouraged to research, explore, and incorporate cultural motifs in fabric design. Shaheen sent his designers outside the Islands on international trips to gather new ideas. These were combined to create Shaheen's "fashion fusion" style. Shaheen invested in his employees' development, provided good compensation, and valued their work and ideas. In return, Shaheen employees were highly motivated and loyal to the business.

"The greatest lesson he ever taught me was to not have to rely on others when embarking on business ventures, but learn to do things for yourself."

—Camille Shaheen-Tunberg
daughter of Alfred Shaheen

By the time Hawai'i achieved statehood, Shaheen was Hawai'i's largest manufacturer of aloha wear, employed 400 people, and grossed more than \$4 million annually with sales worldwide. His outstanding success resulted from his "vertical manufacturing"—creating his own designs and fabrics, turning them into stunning fashions, and distributing these in his own retail shops and through world-wide wholesaling. This system allowed for a unique branding and rapid popularization of his high-fashion aloha line.

Shaheen retired in 1988, forty years after starting his business. He was honored by the State of Hawai'i with a Lifetime Achievement Award in 2001. In 2006, the *Honolulu Advertiser* named him one of the 150 most influential people, events, and institutions to effect social, economic, political, and cultural change in Hawai'i from 1856 onward. Alfred Shaheen died in 2008 at the age of 86.

The treasures that make up the Bishop Museum exhibition are from the collection of Camille Shaheen-Tunberg, who has sought out and collected hundreds of garments produced by her father. In 2010, Shaheen-Tunberg worked with the San Jose Museum of Quilts and Textiles to create the first exhibition of Shaheen's work, titled *Hawaii's Alfred Shaheen: Fabric to Fashion*. Bishop Museum is delighted to share the Shaheen story through *HI Fashion: The Legacy of Alfred Shaheen*, a new and larger exhibition featuring the styles and stories of this great pioneer of the Hawaiian garment industry.

UPCOMING EVENTS

Nov. 9, 2012 – Member Preview. Reservations required (808) 847-8296 or www.bishopmuseum.org.

Nov. 10, 2012 – Exhibit Opening.

Nov. 17, 2012 – *An Evening of HI Fashion*, 6 to 9 p.m. For ticketing, visit www.bishopmuseum.org/hifashion.

library

Government & Governance: A Digital Initiative

In libraries, for cataloguing purposes, they're called "Government Documents"—the published items that describe the workings of various governments. There are many types of government documents: lists of proposed laws that were voted down, or laws that were successfully enacted; quarterly or annual reports of numbers (income, deficits, imports, exports—you name it), and so on. Such publications can be historically invaluable for researchers, because even the most everyday or commonplace information gives insight into the time period that it comes from. It's true, though, that the average person might not find a lot of interest in digging through such things.

And yet...there's a tremendous amount of fascinating stuff to be found in the world of government documents, even for those with limited knowledge of Hawaiian history. Those who work with these materials know it, and we also know that once others get a glimpse, they're often eager to learn more. This knowledge was the inspiration for a database, "Government & Governance: A Digital Initiative," that's now available on Bishop Museum's website.

Funding from the Hawai'i Council for the Humanities allowed Bishop Museum to take this first step to increase public access to the world of Hawaiian government documents. While Hawai'i has been through a progression of governments—the Monarchy (up to 1893), the Provisional Government (1893-1894), the Republic (1894-1989), the Territory (1898-1959), and the State (1959 onwards)—this database currently focuses on materials from the 19th century. Not only is the entire text of each item displayed on the screen, but each is also word-searchable. This digitization technique allows far greater access to written materials on databases worldwide, and Bishop Museum is pleased to be entering this realm.

The Government & Governance database is listed under "Online Resources" on the Museum's main webpage. Click on the link and browse through 50 selected items, either searching by individual words or phrases, or by choosing from a list of 17 categories comprised of 8 subjects and 9 individual people. Within this sampling of government papers are various groupings, like the political leaflets from Queen Emma and

David Kalākaua, opponents in the 1874 election to be the ruler of the Kingdom of Hawaii, which Kalākaua won. Equally fascinating are the booklets written by "Junius," actually Dorman Bridgman Eaton, which strongly opposed the annexation of Hawai'i in the late 1890s. Annexation was a hot political topic in the United States in those years, inspiring national debate, in which "Junius" participated by publishing his opinions in New York.

These 19th-century texts are printed in both English and Hawaiian. Some documents are solely in one language or the other, but it's noteworthy that even well before Hawai'i was annexed by the USA, the English language was already in common use for government printings. Some items use both tongues. It's details like this that can serve to illuminate the past, and give insight beyond just the information that any one publication might contain.

Bishop Museum's Library and Archives hold government documents in many different places. The Library has the Carter Collection, which contains many rare pamphlets and other ephemera. In the Archives, the Kapi'olani-Kalaniana'ole Collection is rich in rare pieces. So, too, is the Judd Collection of family papers from the 1820s up to 1900, since missionary Dr. Gerrit Judd and his descendants came to be closely involved with the government of the Kingdom of Hawaii. There is much more, overall, than the pilot project database can contain.

For this reason, Bishop Museum historian DeSoto Brown will be sharing treasures from the government documents collection through a series of PowerPoint lectures. A preliminary version of this presentation proved extremely popular in September, so an improved and enlarged edition will be presented in the future in different venues. Watch for announcements of DeSoto's lectures in the future, and go online to explore the Museum's latest digital initiative!



Access the Museum's Government & Governance database at:
<http://www.bishopmuseum.org:8888/>

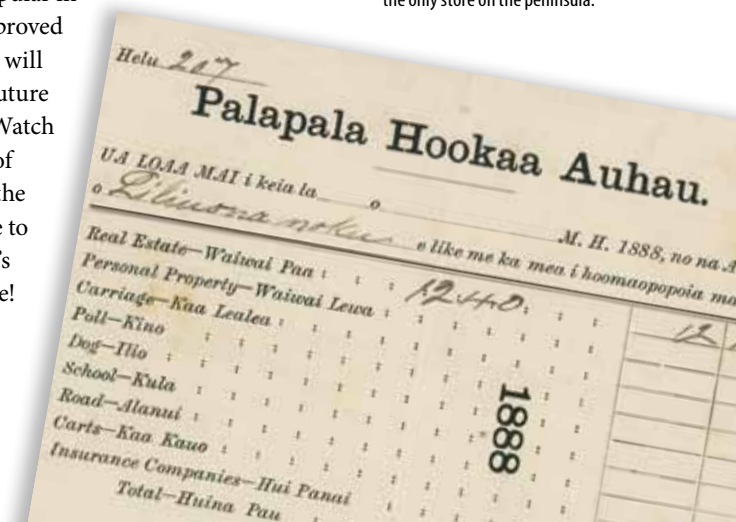
OPPOSITE PAGE:

Clockwise starting with top left: Waikiki, as we know it today, was created through the digging of the Ala Wai Canal, and extensive landfill of what had been ponds and marshes. This momentous project, executed in the 1920s, was first proposed in this published report by the Hawaii Territorial Board of Health in 1906.

In 1887, with the implied threat of a possible rebellion against him, King Kalākaua signed what later was called the "Bayonet Constitution," which removed much of his political power. This straightforward cover of the published version of the constitution indicates nothing of the struggle behind the scenes that produced it.

Queen Lili'uokalani published her own translation of the Hawaiian creation story, the *Kumulipo*, through a Boston company in 1897. She registered a copyright for her book in the Republic of Hawaii with this document.

A group of government officials from the Kingdom of Hawaii visited Kalaupapa in 1878 to report on conditions there. This report, based on interviews with 30 patients, listed the many deficiencies that were found, including inadequate weekly rations of poi, and a yearly allotment of only \$5.75 to purchase clothing at the only store on the peninsula.



natural science

A Bug at the Top of the World



Neal Evenhuis surveying wekiu bugs on Manua Kea summit. Photo courtesy of Clyde Imada.

Inset: Wekiu bug. Photo courtesy of Ron Englund.

OPPOSITE PAGE:
Top: Hilltopping insects attracted to a sticky trap at the summit of Mauna Kea. Photo courtesy of Neal Evenhuis.

Bottom: Museum staff monitoring traps for potential introduced threats to wekiu bugs on the north slope of the summit of Mauna Kea. Kohala Mountains in the background. Photo courtesy of Neal Evenhuis.

Insects and their relatives occur in all of the terrestrial life zones in Hawai‘i (and we even have a couple that live in the middle of the ocean). But there is one tiny endemic insect that occurs at the highest elevation in the Hawaiian islands, on top of Mauna Kea on the Big Island. It is the wēkiu bug.

Its lofty scientific name is *Nysius wekiuicola*. Both its species name and common name refer to the fact that it occurs at the highest point in the islands, Pu‘u Wēkiu, at 13,796 feet above sea level. Since its discovery by Bishop Museum scientists in 1982, it has been the subject of continuing research and conservation studies.

It is definitely an unusual creature. All of its cousins in the same genus are seed bugs (vegetarians, you might say). But the wēkiu bug has had to adapt to the harsh high-elevation habitat of the summit of Mauna Kea where there are very few seed plants. So, it has evolved to take on a different form of feeding. It obtains its nourishment by feeding on the blood of other insects that are blown up to the summit and it survives at that high altitude by living in the warmer areas in between specifically-sized volcanic cinders. The extreme cold of the summit (especially during snowfalls) is death to any other insect that ends up there. As the stunned insect lays on the ground freezing to death, the wēkiu bug calmly creeps over and sucks out the juices of that poor unfortunate creature. At the microscopic level, such is life in harsh environments like this.

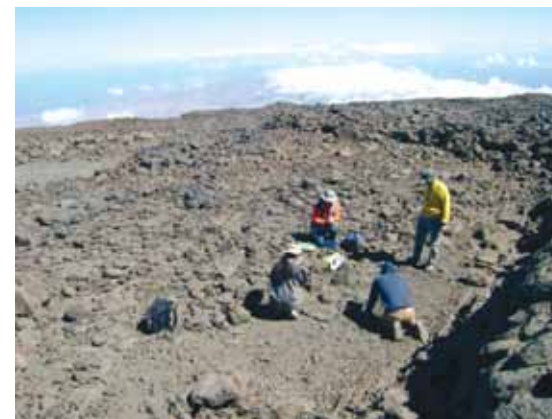
This unique feeding adaptation and the supposed relative rarity of the bug had caused it to be embroiled in arguments pro and con over development of the summit to house additional observatories and stellar telescopes. Scientists from the Museum and other institutions have come from many parts of the world to study the biology, range, habits, and almost everything imaginable about this unusual bug in order to best assess whether its populations would be harmed by any development.

Museum staff and associates began conducting rigorous sampling studies and assessing the actual range of the bug in the late 1990s. After sampling virtually every field and cinder cone on the summit down to the 10,000 foot level and mapping where the bug occurred and where it did not, efforts were then focused on assessing population numbers at places near the summit where it was known to occur most commonly each year. Having obtained over 10 years’

worth of population data and associated environmental data, Museum scientists began the last phase of the study in the last few years, which was to assess any threats to these populations from predaceous and parasitic insects and their relatives that may also occur there. Each year, traps placed at strategic spots at the summit have collected literally thousands of insects that get blown up to the summit from below or use the top of the mountain for what is called “hilltopping” (see sidebar). Most of the trapped insects are harmless and provide food for the bug, but any new introductions of predators or parasites may pose a threat. There is one native predatory spider that lives along side the wēkiu bug, but it seems to have been living in relative “harmony” with the bug over the millennia, since the presence of the spider has not caused any noticeable reduction in numbers of the bugs.

After discovery and three decades of comprehensive study, current efforts are now underway by Museum staff to assist and to train the staff of the Office of Mauna Kea Management (OMKM) in monitoring for threats and hope to make a pictorial identification key to the insects they encounter during their surveys of the summit (available for mobile devices).

The wēkiu bug is yet another example of Hawai‘i’s unique biodiversity. Museum staff and scientists have considered it a privilege to be part of the study to better understand this unusual bug, its environment, food sources, and help minimize any potential threats. As OMKM embarks on stewardship of the summit’s natural history legacy, we have confidence that they will continue to keep a watchful eye on the survival of this unique and tiny Hawaiian creature living on top of the world.



HILLTOPPING

One of the peculiar behaviors of some flying insects is what is called “hilltopping.” This is when insects of the same species congregate at a high point in a landscape to find mates. This is especially prevalent in landscapes where flying insects may be widely distributed naturally so finding a mate can be otherwise difficult. By going to the highest point in the area, they are assured of finding each other in a more efficient manner. Since Mauna Kea is the highest point on the Big Island, there are many types of flying insects that use it to “hilltop.” We find many of these hilltopping insects stuck to the sticky traps we put out to assess what is flying in the area. Ladybird beetles by the thousands are often seen congregating on the summit, as well as different types of blow flies and house flies. They do not all survive the cold nights, so thus form a natural food source for the wēkiu bug during the spring, summer, and fall months when there is no snow to kill the insects that get blown up to the summit.

collections

Preserving a Symbolic Makaloa Mat's Message



by David A. Maile

David A. Maile, now working for his Ph.D. with a focus on cultural communications at the University of New Mexico, was a cultural collections intern during the summer of 2012.

MUSEUM INTERNSHIP PROGRAMS ARE IMPORTANT AVENUES FOR STIMULATING INTEREST IN MUSEUMS AND THE MUSEUM PROFESSION, PROVIDING EXPERIENCE IN WORKING WITH AND INTERPRETING CULTURAL ARTIFACTS, AND FOR ENCOURAGING NEW RESEARCH AND THOUGHTFUL DISCOVERY OF THE MANY MESSAGES HELD IN UNIQUE ARTIFACTS.

THE FOLLOWING ARTICLE WAS WRITTEN BY ONE OF OUR INTERNS, DAVID A. MAILE. HIS FOCUS IS UPON ONE OF THE MOST HISTORICALLY SIGNIFICANT HAWAIIAN MATS IN OUR COLLECTION.

The transformation Hawai'i experienced in the 19th century resulted in unfamiliar shifts in some cultural practice. Change in material art continues to provide interesting context for Bishop Museum's documentation of transition in Hawai'i. A seminal material artifact representative of transformation is a specially designed mat known as "The Protest Mat." This unique *makaloa* sedge mat was crafted by a Native Hawaiian woman from Ni'ihau and given to King Kalākaua. The master weaver and author of "The Protest Mat" plaited a message, in Hawaiian language,

onto the mat that communicated resistance to taxes, perpetuation of culture and symbolic transformation. The enthralling piece, kept within the Museum's collection, contains a compelling story that should stimulate modern concepts of Hawai'i's development.

"The Protest Mat" represented distress in the late 19th century, which marked the swelling foreign influence in Hawai'i. Originally translated by two Hawaiian language newspapers, the inscribed text asked for relief from oppressive taxation. Traditionally, payment for direct taxes was made in raw or

handcrafted materials. To curb the kingdom's debt and absolve inequality issues between socioeconomic groups, foreign advisors assisted in passing a tax law in 1841 that required taxes to be paid in monetary currency. Alongside increasing animal ownership duties, more than \$900,000 were generated in tax revenue. The sprightly architect of the mat, Kala'iokamalino, might have used a beautiful *makaloa* sedge mat as the medium to voice her grievance in order to ironically oppose taxation since these types of mats were used as payment before 1841.

Kala'i fabricated "The Protest Mat" out of *makaloa* sedge with an unparalleled overlay. The mat was created to perpetuate its artistic and cultural foundations as well as present an iconic protest. While the overlay design, known as *pāwehe*, traditionally solicited geometric motif and colored patterns, Kala'i's brilliant *makaloa* mat is the only recorded item in the Museum with such a comprehensive textual plaiting. *Makaloa* mat-making is a traditional art that stems from the Native Hawaiians of Ni'ihau. Captain Cook and his men noted that the Hawaiian *makaloa* mats were superior in strength and aesthetic. Hawaiian chiefs were known for coveting these for their personal sleeping mats and as an indication of dignified status. The *makaloa* sedge was cultivated in fresh and brackish water bogs.

The creator of "The Protest Mat" utilized traditional and transitional Native Hawaiian practices to convey an important message. A native of Ni'ihau, Kala'i lived under the rule of Kamehameha the Great and his peace. The text on the mat acknowledges Kamehameha's unification of the Islands and his fair policy. The interwoven piece was given to King Kalākaua, although the message was meant to address how King Lunalilo's government deviated from Kamehameha the Great's just rule. With the help of her husband, Kala'i finished the mat in eleven months. Upon receiving "The Protest Mat," King Kalākaua asked Kala'i if she would craft two mats for the Philadelphia Centennial Exposition. She traveled from Ni'ihau to Kaua'i often before residing in 'A'ala, O'ahu. The two requested mats were not made.

Bishop Museum houses "The Protest Mat" with the intention of preserving its physical state and transcendent story. The Museum's current effort to present, explore, and preserve cultural heritage includes honoring this special *makaloa* mat like King Kalākaua



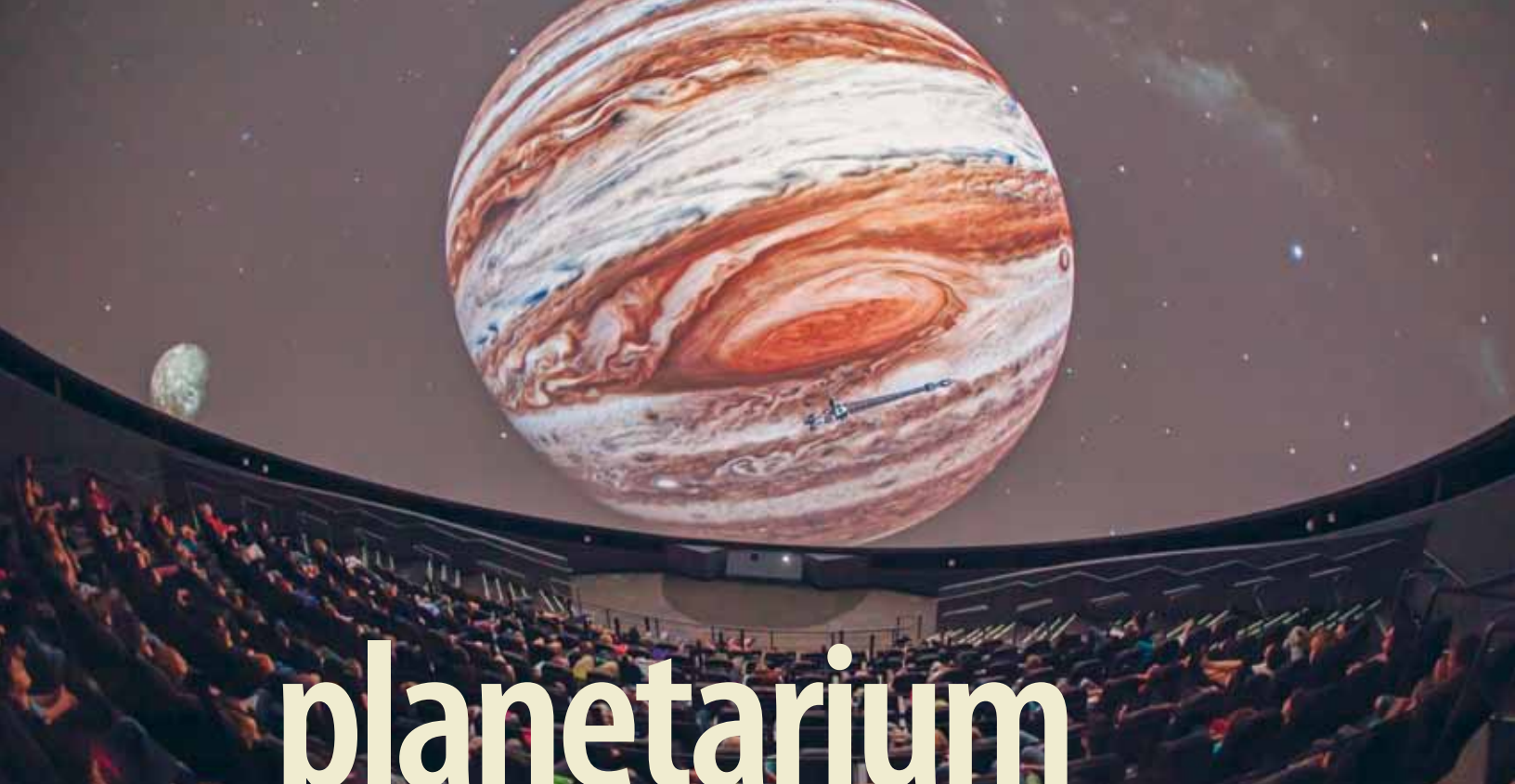
did in 1874. Three days after receiving the mat, King Kalākaua gathered the legislature to initialize his campaign, "Ho'oulu Lāhui: Increase the Race." "The Protest Mat" elicits feelings of change, pride and honor that the Museum intends to communicate to all.

For more information, read Roger G. Rose's "Patterns of Protest: A Hawaiian Mat-Weaver's Response to 19th-Century Taxation and Change," *Bishop Museum Occasional Papers*, Vol. 30, June 1990. See also www.hawaiialive.org.

Top: Bishop Museum's outstanding collection of *moena makaloa* (*makaloa* mats) include this one with *pāwehe* (patterns) overlaid into its top surface. (02560, Bishop Museum Early Collections)

Bottom: This *moena makaloa* incorporates *pāwehe* and a fringe of the ends of the plaited *makaloa*. (10066, Hannah Cooke Collection, 1901)

OPPOSITE PAGE: The *moena makaloa* commonly known as the "The Protest Mat" includes a message to then King Lunalilo. (02570, Hawaiian National Museum Collection, 1891)



planetarium

Watumull Planetarium Closes and is Reborn

Above: Digital Dome School Show. Photo courtesy of Alan Dyer.

Right: Museum building and grounds crew meticulously dismantle and prepare to move the old planetarium star machine.

Many of you have had a chance to experience the first phase of our planetarium renovation this summer as we installed a new full-dome video system, the Digistar 4, in the Watumull Planetarium. Digistar, created by Evans and Sutherland of Salt Lake City, allows us to cover the dome in immersive video images, from a trip through the rings of Saturn to a voyage to the Orion nebula. We specifically installed Digistar for the summer of 2012 as the first step in the complete renovation of our planetarium. Now it's time to complete the work that we began. We closed the Watumull Planetarium on Tuesday, September 4, 2012, for a three-month renovation that will result in a fresh new star theater by December.

If you visit the planetarium in December, you'll see the following dramatic changes:

- We will have a new and brighter star machine. It's called the Chronos II and is manufactured by Goto Inc. of Japan. While some theaters now create their stars using their full-dome video system, an "optical mechanical" projector like the Chronos II still provides the most realistic replica of the night sky, with crisp, pin-point stars and with clear differences in the color and brightness of the various stars and planets. Given the strong navigation tradition here in the islands and the interest that both our visitors and residents have in



the Hawaiian night sky, Bishop Museum has a greater need than most planetariums on our planet to provide the most accurate replica of the night sky.

- We will install the latest version of the Digistar full-dome system. This will provide the best of both worlds, with a star machine to recreate the night sky and a full-dome video system to do all the other things a planetarium can do now, from replicating a rainy night to flying to a nearby galaxy. Digistar 5 will have some exciting new features, such as a "terrain" feature that will allow us to choose any place on earth and fly over the landscape in vivid detail.

- We will have a hybrid control system that allows the star projector and Digistar system to work together in perfect synchronization. For example, we'll show the night sky using the crisp stars of our new star machine, and we'll point of the stars of Maui's Fishhook (Scorpius). We'll then impose the outline of Maui's Fishhook from the Digistar video system over these stars. Then, as we turn the sky, the constellation picture from the video system will stay right on top of the stars coming from the Chronos II star machine as the sky moves.

- We will have a new, seamless interior dome. Our current interior dome is lined, since it's made up of segments of aluminum joined together. Back in 1961, when we installed that dome, the planetarium was only showing the dark night sky, and nobody noticed the seams when the lights went down and the stars came out. Nowadays, as we use Digistar to explore the ocean or look up at a blue sky, the lines are obvious. With the new "nanoseam" dome, we'll have a completely smooth surface with no visible seams at all.

- We will have new carpet and new chairs; new lights and sound system.

Bishop Museum owes a huge thanks to the State of Hawai'i for providing the capital improvement funds to restore our planetarium.

While we renovate we will also work on new programming. We have received a grant from the Castle Foundation to create a new planetarium program for young children, which will debut once we reopen in December. We are also working on a new program on



Polynesian navigation that will supplement our ever-popular program *Explorers of Polynesia*. This new program is being created as part of a U.S. Department of Education-funded partnership with Polynesian Voyaging Society and University of Hawai'i's College of Education.

Bishop Museum was also recently awarded an \$800,000 grant under NASA's Competitive Program for Science Museums and Planetariums. This grant, which runs from September 2012 through August 2015, will allow

us to hire a NASA STEM Content Team, a set of six current classroom teachers who will work with the Museum to create curricula, programming, and a new exhibit on NASA earth sciences. One of the products will be a combination Science on a Sphere and Digital Planetarium program on satellites and earth research. The grant will also fund a portable digital planetarium, allowing us to take this programming to the neighbor islands as well. This NASA award was made possible in part by the support of the State of Hawai'i (in funding the digital upgrade of our planetarium) and of NOAA (in funding Science on a Sphere at the Museum) in allowing us to propose programming to NASA that combines both these digital educational tools.

So all in all, this is the most important year for our planetarium in a very long time. Make plans to come and join us under the stars in December 2012!



Left: Chronos II closeup.

Below: Planetarium wrecking crew. Left to right: Mike Shanahan, Sam Domingo, Manivong Khanthayavong, Sam Valdez, Terry Botelho, Mark Caldeira, and Edwin Martin pose for a picture with the last row of old planetarium seating before preparing to dismantle it.

education

All Together Now: A Model Partnership

*“To the children . . .
Go forth in voyage
Seek the truth
Want for wisdom*

*And know the homeland
of our ancestors*

*U’a mau ke ea i ka
aina i ka pono . . .*

—Herb Kawainui Kane
as handwritten in
his book, *Voyage, the
Discovery of Hawaii*



Above: Kauai Island school student Janey Valente with her own “Message on a Wood Floater,” a piece of 2 x 4 wood, branded with the UH Hilo return address. This project is in cooperation with Dr. Hank Carson of the Marine Science department at UH Hilo, in order to learn more about wind and currents around the islands. Photo courtesy of Steven Soltysik.

Top right: Bishop Museum staff and teacher team members participating in a navigation and star compass activity.

Bottom left: After 18 months, *Hōkūle‘a* emerged from drydock stronger, lighter, more stable, and was re-launched on March 8, 2012, from the Marine Education and Training Center (METC) at Sand Island, Honolulu. Photo courtesy of the Polynesian Voyaging Society.

In the spring of 2011, Bishop Museum received an award from the U.S. Department of Education’s Native Hawaiian Education Program for the proposal “All Together Now: A Model Partnership for Improving Hawaiian Middle School Education.” In this two-year project, the Museum will partner with the University of Hawai‘i–Mānoa College of Education (UHCOE) and the Polynesian Voyaging Society (PVS) to create a series of educational experiences for Native Hawaiian middle school audiences that combine western science with relevant cultural knowledge and practice. These products will include a new planetarium program on voyaging, an outreach program that will go to schools around the state, programming for school field trips, curricula on voyaging, and a website in support of the project. Bishop Museum hopes to contribute to the great need in Hawai‘i to improve middle school proficiency in science (STEM or science, technology, engineering, math), especially among Native Hawaiian students.

At the core of the project’s design is a diverse, yet cohesive group of twelve classroom teachers who function as the “teacher cohort.” Many of them teach in bilingual schools (i.e., English and ‘ōlelo Hawai‘i) that serve large numbers of Hawaiian students, providing bicultural (i.e., Western and traditional) educational environments in both urban and rural settings on O‘ahu, Hawai‘i, Maui, Moloka‘i, and Kaua‘i. This project provides the teachers an opportunity to design curricula that showcase their personal and academic knowledge in relation to voyaging and wayfinding with curriculum units connecting science, technology, engineering, mathematics. Each curriculum will include a segment that focuses on the past, the present, and the future.



For example, Mark Ellis and Mahina Hou Ross, both teachers and members of Polynesian Voyaging Society, have focused their lessons on the past, present, and future of Polynesian canoe engineering. Students initially view and learn about vessel design through the Museum’s traditional canoe models and making their own basic canoe model. Students then transform to the present learning from the recent reworking and relaunch of the *Hōkūle‘a* vessel. Finally, students get to design a “canoe of the future,” rendering virtual three-dimensional models using SketchUp, a computer-aided design program.

The new grant also creates a partnership between Bishop Museum, a formal learning institution (UH College of Education), and a community organization (Polynesian Voyaging Society) to create a series of educational products that will benefit our school audiences. The teacher cohort is important to this end as well. Traditionally museums and science centers often had to guess what teachers needed in terms of museum educational programs. Now, as we develop new and build on existing voyaging educational programs, we have a dozen classroom teachers who provide guidance on what really works for their students.

“All Together Now” is one of the first proposals submitted by Bishop Museum after our new strategic plan was finalized in the spring of 2011. As such, it is one of our first projects to be fully informed by the new vision of the Museum as a place where education and community partnerships have a heightened role in Bishop Museum’s mission and vision.

update

Polynesian Hall

Polynesian Hall has been restored and renovated. It gleams with shiny wood and glass. A grand staircase in the center of the main floor, a new addition to the Hall, beckons the eye upwards.

The elegant arches high in the ceiling connect to stately koa columns. The arches are like the ribs of a body, a metaphor in many Pacific Island cultures for roof beams of communal, sacred houses. The columns, like the house posts supporting carvings of ancestors, anchor the mezzanine and show off its koa balustrade, a balustrade whose ornamental railings seem to move like waves. Below, an inlaid wood map of the Pacific stretching from the foot of the staircase nearly to the edge of the main floor commands attention. It’s hard not to stare at it. Its details, beauty, expanse, and feel are riveting. It’s a worthy foundation for the sounds, stories, and images above.

The people behind this magnificent architectural restoration and renovation are Glenn Mason of Mason Architects, Bryson Saiki of Constructors Hawai‘i Inc., the general contractor, Bobby Marcos of Robert Marcos, Inc., the cabinet maker, and Fray Heath of Heath Construction Services, the project manager. The grand staircase, envisioned as a strong connector between the main floor and mezzanine exhibits, was the brain-child of Ralph Appelbaum Associates (RAA), exhibit designer. RAA also designed the floor map. As in Hawaiian Hall, this team has once again proven to be the best.

The koa cases, newly built by Robert Marcos, Inc., in the style of the original cases, are still empty, waiting for the fabrication and installation of the exhibits, scheduled for next summer. The center well will soon be filled with an oversize media screen, a Fijian fishing

canoe with sail unfurled, and a shimmering Plexiglas sculpture in the shape of a long flat carved post laid on its side, hanging lengthwise from the ceiling between the canoe and the media screen. The Plexiglas carving,

in traditional Maori style by well-known Maori artist George Nuku, will depict the ancestral gods of Hawaiki, the birthplace of Polynesia. Its “feet” will be to the west; its “heads” will point to the Atrium and Hawaiian Hall. The cultures of the Pacific will be symbolically linked through displays of the models of *Hōkūle‘a*, *Hawai‘iloa*, and a Satawalese voyaging canoe in the Atrium to Hawaiian culture in Hawaiian Hall.

Media producers, the same as for Hawaiian Hall,

are Kalama Productions and Juniroy Productions. David Kalama will produce the centerpiece video for the large hanging screen. Heather Giugni will produce the videos for the audio visual stations on each floor.

The contemporary artwork envisioned for the alcoves between the large upright cases on the main floor is being collected. The artwork will link to the themes of the cases—gods and ancestors, from the sea, from the land, family, chiefs and community, exchange and navigation.

Many of the artifacts to be displayed have been cleaned and if needed, undergone restorative treatment by conservators. Some of the most spectacular and culturally important objects are the mourning costume collected on Captain Cook’s second voyage (1772–1775), a female ancestral figure from a Sepik River men’s house, a Maori ancestral figure used on the gable of a meeting house in the 1800s, and a model canoe made by Mau Piailug in 1998.



Above: Closeup of mourning costume chest piece. Small pearl shell plates were sewn together and attached to a crescent shaped wood board. The pearl shell apron is the most sacred part of the costume; it’s called ‘*ahu pārau*.

Left: The grand staircase, elegant arches, and koa columns show the detailed work given to restoring and renovating Polynesian Hall.



Above: Mau Piailug’s model canoe.

Bottom: Inlaid wood map of the Pacific.



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As "The Museum of Hawai'i," Bernice Pauahi Bishop Museum's mission is to be a gathering place and educational center that actively engages people in the presentation, exploration, and preservation of Hawai'i's cultural heritage and natural history, as well as its ancestral cultures throughout 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
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Seniors (65+)	\$14.95
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MAHALO FOR YOUR SUPPORT!

He kāhiko ho'okahakaha no ia kula.

Finery belonging to the plain, put on display.

Said of a place when the blooming season arrives, or of a person dressed in fine array.

Selection #651 from Mary Kawena Pukui's *Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.