

Ka‘Elele

The Messenger

The Journal of Bishop Museum
Summer 2012



the museum

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upcoming events

Upcoming Events



The 14th Annual Bernice Pauahi Bishop Awards Dinner

This annual gala offers a unique opportunity to connect with some of the Museum's most treasured artifacts and to celebrate Hawai'i's stories in a vibrant evening setting. Guests will enjoy a festive cocktail hour and gallery time, culinary creations from Hawai'i's top chefs, live entertainment, a silent auction featuring one-of-a-kind experiences, and the work of Hawai'i's most celebrated Native Hawaiian artists and cultural practitioners. For tickets and more information visit www.bishopmuseum.org/pauahi.

Photo courtesy of Michael Lujan.

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| June 24, 2012 | Kanikapila hosted by the Abrigo Family, 1 p.m. (Hale Wa'a). Free to the public. Admission to Museum galleries through ticket box. |
| July 3, 2012 | Breakfast With Elmo, 9 a.m. to 11 a.m. (Muriel Flanders Lawn). <i>Reservations required (808) 847-8296.</i> |
| July 6, 2012 | The Sky Tonight, 8 p.m. (J. Watumull Planetarium). <i>Reservations required (808) 848-4168.</i> |
| July 17, 2012 | Breakfast With Elmo, 9 a.m. to 11 a.m. (Muriel Flanders Lawn). <i>Reservations required (808) 847-8296.</i> |
| July 20, 2012 | The Sky Tonight, 8 p.m. (J. Watumull Planetarium). <i>Reservations required (808) 848-4168.</i> |

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| July 28, 2012 | 14th Annual Bernice Pauahi Bishop Awards Dinner (Great Lawn). Table and ticket sales (808) 847-8281. |
| July 29, 2012 | Kanikapila hosted by the Abrigo Family, 1 p.m. (Hale Wa'a). Free to the public. Admission to Museum galleries through ticket box. |
| August 3, 2012 | The Sky Tonight, 8 p.m. (J. Watumull Planetarium). <i>Reservations required (808) 848-4168.</i> |
| August 17, 2012 | The Sky Tonight, 8 p.m. (J. Watumull Planetarium). <i>Reservations required (808) 848-4168.</i> |
| August 26, 2012 | Kanikapila hosted by the Abrigo Family, 1 p.m. (Hale Wa'a). Free to the public. Admission to Museum galleries through ticket box. |

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: His Holiness the Dalai Lama donning the Museum's gifts of *kapa* prepared by Lokomaika'i Lipscomb and Kamalu du Preez, and a crested *mahiole* made by Raymond Nakama and Umi Kai. Photo courtesy of Brian Tseng.

from the president

Dear Friends of Bishop Museum:



Blair D. Collis

Aloha! It has been a busy spring for us here at Bishop Museum. We had the honor of hosting not one, but two visiting dignitaries. On April 14th, Bishop Museum was the first official cultural stop on His Holiness the Dalai Lama's visit to O'ahu, as part of the Pillars of Peace Hawai'i initiative, "Building Peace on a Foundation of Aloha." A month later, the Maori king of New Zealand, King Tuheitia, arrived to tour Hawaiian Hall and the cultural collections. Within their group was a grandson of Te Rangi Hiroa, Sir Peter Buck, a Maori scholar who served as the third director of Bishop Museum from 1936 to 1951. In both instances it was truly an honor to share the cultural and natural history of Hawai'i and its ancestral cultures throughout the Pacific as preserved and celebrated at our museum.

King Tuheitia's visit coincided with our 7th annual Native Hawaiian Arts Market, which saw the participation of over 30 of the best Native Hawaiian artists in Hawai'i. As part of Maoli Arts Month, a partnership with PA'I Foundation, Bishop Museum also installed its annual community based exhibition at the ARTS at Marks Garage, "Niu Aspirations." Our own Marques Marzan also participated in the annual MAMo Wearable Art Show, sending his artistic fashions down the runway.

Thousands of children and families have been visiting our campus to see *Sesame Street Presents: The Body*. The exhibition, which focuses on healthy choices, ends in July and will be followed by *Textured Lives: Japanese Immigrant Clothing from the Plantations of Hawai'i* from the Japanese American National Museum. *Textured Lives* tells the story of early Japanese immigrant textiles and both enhances and provides greater context to our

existing semi-permanent exhibition *Tradition and Transition: Stories of Hawai'i Immigrants*, currently on display on the second floor of Castle Building.

Much work is going on behind the scenes as well. It is my great pleasure to share with you that Bishop Museum has been re-accredited with the American Association of Museums (AAM). Re-accreditation means that we meet national standards and best practices for U.S. museums and remain a member of a community of institutions that have chosen to hold themselves publicly accountable to excellence. We could not have achieved re-accreditation without the support of our board, staff, members, donors, and community partners.

It also seems particularly fitting—given the myriad of activities that AAM recognized us for—that our theme for this year's 14th Annual Bernice Pauahi Bishop Awards Dinner is "Celebrating our Vibrant Storied Culture." The honorees this year are long-time Bishop Museum board members Wilmer C. Morris and Winona Rubin, who truly embody the spirit and care for our community that is so evident in our founders Charles Reed and Bernice Pauahi Bishop. On Saturday, July 28, Bishop Museum will offer an incredible night with entertainment, cocktails, and delicious food from Hawai'i's best chefs, as well as a variety of new and exciting artistic experiences with a few surprises. To find out more about the event or to purchase a ticket or table for yourself, visit our website at www.bishopmuseum.org/pauahi. We look forward to seeing you there!

Mahalo nui,

Blair D. Collis
President & CEO



Marques Marzan shows *kahu huruhuru* (Maori feather cloaks) to King Tuheitia and the Maori delegation.



A brilliant red kimono selected by scholar Barbara Kawakami for the exhibition, *Textured Lives: Japanese Immigrant Clothing from the Plantations of Hawai'i*, which opens August 18. Barbara Kawakami Collection. Photo courtesy of the Japanese American National Museum.

Below: His Holiness the Dalai Lama is greeted on the steps of Hawaiian Hall by the keiki of 'Aha Pūnana Leo o Honolulu. Photo courtesy of Brian Tseng.





on exhibit

Textured Lives: Japanese Immigrant Clothing from the Plantations of Hawai‘i

August 18 – October 15, 2012 ∞ Castle Memorial Building, First Floor



Child's kimono with sakura and wave design. Hasami-nashi kimono sewn in 1927 by Kaku Kumasaku, a picture bride who came to Hawai‘i from Fukushima, Japan, in 1921. Barbara Kawakami Collection. Photo courtesy of the Japanese American National Museum.

Bishop Museum welcomes the Japanese American National Museum with a special feature exhibition, *Textured Lives: Japanese Immigrant Clothing from the Plantations of Hawai‘i*. *Textured Lives* showcases historically important plantation clothing and textiles that present stories of Japanese immigrants to Hawai‘i. The exhibit features items carefully collected and researched by scholar and author Barbara Kawakami. The exhibition will run from August 18 through October 15, 2012, on the first floor of Castle Memorial Building. It is a very fitting partner to *Tradition and Transition: Stories of Hawai‘i Immigrants*, now presented on the second floor of Castle.

Kawakami, brought up on the Oahu Sugar Plantation in Waipahu, is considered the foremost expert on plantation clothing. She spent nearly thirty

years searching out existing plantation-era clothing and textiles, but didn't stop there. The clothing became even more meaningful with the stories that accompanied them and she valued these as much as the textile treasures she gathered. Kawakami took on research with great motivation and steady effort, recording more than 250 interviews with Issei, members of the first generation of Japanese families who arrived in Islands predominantly from 1885 though the early 1900s. Because of her ability to speak Japanese and her own experiences growing up on a plantation, Kawakami was successful at eliciting personal stories of the Issei, especially the women. “I soon found my research was taking me on an exciting journey from the Japanese villages to the Hawaiian plantations—a journey that has not only taught me a great deal about the clothing worn by the Issei, but also

helped me to understand their struggle to survive and the relationship between their old traditions and the new plantation culture.”

Kawakami's book, *Japanese Immigrant Clothing in Hawaii 1885-1941*, published in 1993 by the University of Hawai‘i Press, has been commended as being more than a publication on ethnic costumes. It is singled out as an important work that enriches our understanding of the challenges faced by Japanese workers who came to Hawai‘i. Readers learn about the experience of early immigrants as Kawakami relates the stories associated with the garments that she gathered during her decades of research.

Through their clothing, Kawakami provides insight on how Issei applied a practical approach to plantation work by assembling clothing that protected them from the hot sun, razor-sharp sugarcane leaves, and the bites and stings from centipedes and scorpions. Issei women balanced their sense of cultural identity with these practical concerns and fashioned work outfits that remained distinct from those of other workers.

Kawakami's personal collection, over 260 examples of plantation wear, was donated to the Japanese American National Museum in 2004. It is from this collection and her research that *Textured Lives*, was created. With major support from the Hiroaki, Elaine & Lawrence Kono Foundation, the



Opposite page, top: Group of geta, waraji, and zori. Barbara Kawakami Collection. Photo courtesy of the Japanese American National Museum.

Left: Portrait of Barbara Kawakami. Photographer Bruce Asato, *Honolulu Advertiser*, 1996. Photo courtesy of Barbara Kawakami.

Bottom right: Kasuri jacket, adapted from kimono fabric originally from Fukushima, Japan, by Haruo Tazawa. Barbara Kawakami Collection. Photo courtesy of the Japanese American National Museum.

Bottom left: Historical photograph of three women in plantation clothing adapted from Japanese clothing. Barbara Kawakami Collection. Photo courtesy of the Japanese American National Museum.

Japanese American National Museum created and presented this exhibition in Los Angeles in 2010. Bishop Museum is very pleased to work with JANM to present *Textured Lives* to the Hawai‘i community, in coordination with the ongoing *Tradition and Transition* exhibition.

“JANM is extremely pleased to work with the Bishop Museum, and for the opportunity to highlight Barbara Kawakami and this important collection of kimonos and plantation garments. These artifacts are cultural treasures. They tell often-forgotten stories of the Nikkei experience and, specifically, the Hawaiian experience. It is wonderful that they can travel to the Bishop Museum, Hawai‘i's foremost museum of history and culture, where the people of Hawai‘i and the many visitors may see and learn from the story they tell,” said Dr. Greg Kimura, President/CEO of the Japanese American National Museum.

Bishop Museum's president and CEO is especially pleased at the opportunity to be a partner in this project. “Bishop Museum is honored to work with the Japanese American National Museum to offer this excellent exhibition—sharing the stories of an important part of the history of Hawai‘i and of a vital and vibrant people, stories conveyed by items as personal and seemingly routine as everyday clothing.”



special event

The Dalai Lama Visits Bishop Museum

Center: Dalai Lama. Photo courtesy of Brian Tseng.

Bottom: The Dalai Lama poses with Bishop Museum staff, who were invited to share in this special and historic moment. Photo courtesy of Brian Tseng.

OPPOSITE PAGE

Top left: His Holiness the Dalai Lama greets the keiki of Aha Pūnana Leo o Honolulu. Photo courtesy of Brian Tseng.

Top right: His Holiness received gifts from Bishop Museum that honored the similarities between the Hawaiian and Tibetan cultures, including a high crested *mahiole* and *kapa* cloth. Photo courtesy of Brian Tseng.

Bottom left: In a candid moment with staff, His Holiness grasped Kealoha Kelekolio's flowing white hair, placed it over his own head, and said "take a picture!"

Bottom right: Interested in the Hawaiian religious system, the Dalai Lama asked Noelle Kahanu about the model of Waha'ula Heiau, as well as the temple images. Photo courtesy of the Hawai'i Community Foundation.

On Saturday, April 14th, Bishop Museum had the honor of hosting His Holiness, the 14th Dalai Lama. The spiritual leader of Tibet made

Bishop Museum his first official stop on his visit to O'ahu, which was organized by Pillars of Peace Hawai'i through their new initiative, "Building Peace on a Foundation of Aloha." The program, sponsored by the Hawai'i Community Foundation through a lead grant from the Omidyar 'Ohana Fund and other funders, aims to bring global peace leaders to Hawai'i to share ideas about actively practicing peace and aloha in our daily lives, both at home and around the world.

On this bright and clear morning, Museum president Blair Collis met His Holiness and escorted him to the front of Hawaiian Hall where Marques Marzan shared a chant of welcome, composed just for the occasion. His Holiness also met Museum board chair Allison Holt Gendreau, who presented him with a *kou lei* made from the blossoms of nearby trees, and nearly twenty keiki from Pūnana Leo o Honolulu sang him a song. The Dalai Lama then went on a whirlwind tour of the

first and third floors, where he was particularly interested in the *heiau*, canoe models, and the meat platter of Princess Ruth Ke'elikōlani.



The visit concluded in the atrium, where the Museum presented His Holiness with a beautiful golden *kapa*, prepared by staff members Lokomaika'i Lipscomb and Kamalu du Preez from *wauke* grown on our grounds, as well as a crested *mahiole*. The Dalai Lama immediately donned both gifts, to everyone's delight, and proceeded with media statements about indigenous cultures and their connection to nature. He then took a group photo with Bishop Museum staff in the courtyard, even grabbing Kealoha Kelekolio's flowing white hair from behind and placing it over his in a playful moment!

"It was truly a joyous occasion for all," remarked Collis, "and a wonderful way for the Dalai Lama to begin his visit to Hawai'i. I hope we successfully conveyed the strength and resiliency of the Hawaiian people, and that it is a living and vibrant culture that continues to grow and has incredible things to celebrate."



staff spotlight

The Unseen Storyteller

Working behind the scenes for nearly forty years, David Kemble has given life to the voices and stories of Bishop Museum.

DAVID KEMBLE WAS SIX YEARS OLD WHEN HIS FATHER, A PSYCHIATRIST, FOUND A JOB IN HAWAII AND DECIDED TO MOVE THE FAMILY AWAY FROM SNOWY BOSTON TO WARMER SHORES. IT WAS 1957 AND OVER 5,000 MILES AWAY IN A VERY DIFFERENT PART OF THE WORLD, THE ISLAND OF OAHU WAS THEIR DESTINATION—MAUNAWILI VALLEY, THEIR NEW HOME. DAVE RECALLS STEPPING OFF THE PLANE TO A WARM WELCOME, GREETED WITH LEI AND A TRIPLE RAINBOW IN THE SKY ABOVE THEM. THE KEMBLES INSTANTLY FELT AS IF THEY HAD ARRIVED WHERE THEY BELONGED.

Entering Benjamin Parker Elementary School in the middle of the first grade as a “transplanted *haole* for whom pidgin was a foreign language” was a challenge, but it wasn’t long before Kemble put down some “local boy” roots and went on to graduate from Punahou School in 1968. After high school, Kemble moved back to the mainland, spending his first two years of college at the University of Wisconsin at Madison. But when an opportunity arose to enroll in an experimental program at the University of Hawaii called “New College,” he packed his bags and transferred back home for good.

The “New College” program freed Kemble from the traditional constraints of prescribed majors and enabled him to intermix his interests in art, English, and psychology. In order to fulfill the necessary requirements for graduation, Kemble produced a book that he wrote, calligraphed, illustrated, and bound. It was in the process of trying to get his book bound that

Kemble discovered a master bookbinder working in Honolulu named Paul Schneller. Schneller had taught bookbinding for several decades at Kamehameha Schools until he retired, opening a hand-bindery at Bishop Museum. When Schneller died in 1973, the bindery was officially closed due to liability issues. But in what he calls an “unrelated coincidence,” Kemble was serendipitously hired by the Museum as a scientific illustrator, drawing mites for the entomology department.

Four years into his role as an illustrator with the Museum, Kemble was approached by Dr. Frank Radovsky, chairman of the entomology department, about joining a team he was putting together for a new division. Ironically, the department’s space was to be set up in Dorm D, in the exact workspace where Kemble got his start at the Museum binding books. Kemble’s talents were to be paired with those of other specialists on campus: a cabinet maker from the building and grounds department, an illustrator

Center: Kemble stands next to a special painting in his office, given to him by his wife as a Christmas present. Depicted in it is the porch and window of Kemble’s old office in the Museum’s “Dorm D” building, which once stood where the flag poles now front the property. The two-story wooden building housed both the bindery where Kemble first started at the Museum, and would later serve as the exhibits department’s base of operations until it was knocked down in 1996. Photo courtesy of James Caycedo.

Below: Kemble oversees work in Hawaiian Hall in 2007. “Creativity often works best when it rubs up against constraints, and I really think the improbable combination of elements that comprise Hawaiian Hall have been integrated into something special,” says Kemble. Photo courtesy of *Honolulu Star-Advertiser*.

OPPOSITE PAGE
Photo courtesy of James Caycedo.



Museum graphic designer Ross Yamanaka shares about his exhibits department colleague: “Dave is incredibly easy going off the clock, but is super focused when it’s time to meet the demands of a project. It takes a certain kind of dedication to pour endlessly over blueprints and make weekly conference calls to ensure a job gets done right. From where I sit, I’ve seen no one do it better than Dave.”



Above: Senior exhibits designer Dave Kemble looks over a set of Polynesian Hall blueprints with Museum president Blair Collis. The reopening of the Hall to the public in 2013 will mark a milestone for both the Museum and for Kemble. “We will have fulfilled my fundamental goal of having our core galleries in proper shape. I’m hoping we’ll be able to turn our focus toward greater outreach and collaboration.” Photo courtesy of Gregory Yamamoto.

Right: Dave lounges with his dog Alley on the barge he built to putter along on the canal fronting the Kemble’s home in Kailua. He and Carolyn Oliver, his wife of 34 years who works as an occupational therapist, share their home with two dogs, two birds, and a guinea pig and relish their roles as “uncle” and “aunty” of their extended family.

from the anthropology department, and a preparatory—the first team of its kind, and the genesis of the Museum’s modern exhibits department.

The unique path he took in becoming an exhibits designer at the Museum, while unconventional, proved ultimately to be a blessing in disguise. Kemble served on both the natural science department team that spearheaded the creation of the Museum’s Hall of Hawaiian Natural History which opened in 1977, as well as the exhibits department team that worked on the Mamiya Science Adventure Center, the building which succeeded the Hall some 28 years later.

But Kemble’s proudest achievement at the Museum would come in 2009 when the Museum reopened the doors to its premier gallery, Hawaiian Hall. The reopening was the culmination of a landmark, three-year restoration project in which Kemble collaborated with a number of key Museum staff, numerous cultural and technical consultants, historic restoration architects, and a world-renowned design firm in order to bring the Hall back to its splendor and up to world class museum standards.

Part of the challenge Kemble and the project team faced were design challenges that required a perfect

marriage of the Hawaiian culture exhibits within the historical architectural setting. “It works because of its authenticity; its historical character is based in real history rather than a synthetic recreation, and the interpretation is from a Hawaiian point of view. The end product is something that I think would have made our namesake, Bernice Pauahi Bishop, very proud.”

Nearing the final chapter of his professional career, Kemble continues to look forward to what lies ahead for the Museum. His vision for future projects on campus? “I’d love to see us renovate Bishop Hall as a place to focus on educational programs and community outreach—to take advantage of its beautiful auditorium and classrooms. The Science Adventure Center was also conceived as the first phase in a multi-phase facility, so I hope we’ll be able to find the resources to allow it to realize its fuller potential.”

Kemble beams when asked to describe his dream exhibit. “I enjoy hiking, longboarding, bodyboarding, and body surfing. As my colleagues all know, I actually arrange my work schedule to allow me to maintain a tradition of going ‘dawn patrol’ surfing with my brother every Wednesday morning at Rock-piles. One goal I’ve always had has been to create a really good exhibit on surfing; ideally, one that can travel around the world.”

“One thing’s for sure, whatever we do [at the Museum], I know it’s going to be interesting and challenging! I have a great job. Hawai’i is a very special place, and sharing the qualities that make it so special is what Bishop Museum is all about.”



archives

spotlight image



Bishop Museum Archives holds a rich collection of diverse historic materials from Hawai’i and the Pacific including photographs, manuscripts, audio recordings, films and videos, artwork and maps.

In alignment with Bishop Museum’s new strategic plan, the Library and Archives collections have been identified as an area of priority in the effort to provide increased access to Museum resources for our community. Effective March 1, 2012, the Library and Archives has temporarily ceased public reference hours allowing staff the necessary time to support a Museum and community effort to develop a new model of operation for the area. During this time, researchers who have critical need to access specific, unique items in the Library and Archives collections may request a special appointment. Visit www.bishopmuseum.org/archives or call 808-848-4148 for more information.

This 1957 aerial photo of Honolulu may look very familiar at first glance, but it has actually been altered a great deal through retouching. Although Ala Moana Center and Magic Island look somewhat like the actual landmarks, in fact neither had even been started when the picture was taken. And if you look closely, you’ll see some things which never were built: high-rise buildings in Ala Moana Park, and a freeway (named the “makai arterial” by planners)

that parallels the Ala Wai Canal to then join up with the actual H-1 Freeway. These elements, as well as a few of the bigger buildings in Waikiki, were all literally painted onto the photograph to show how the city might look in the near future, as the local economy grew. In fact, of course, Honolulu’s actual growth far exceeded anything that could be envisioned in the 1950s. (Hawaiian Dredging Company/Dillingham Collection)

natural science

Remembering the Indefatigable Edwin Horace Bryan, Jr.

Above: On board the schooner *France* during the Whitney Expedition. Left to right: Mr. and Mrs. Correria, Captain Stebeck, E. H. Bryan, Jr., February 21, 1924.

Opposite, center: Ellice and Tokelau islanders performing a *siva* on Hull Island during the Whitney Expedition, 1924.

Opposite, bottom: Hand-drawn map of Fakaofo by E. H. Bryan, Jr. (from *Bishop Museum Bulletin* 146).

In baseball, a player who can play a number of positions is called a “utility player.” However, most of them play only different infield and outfield positions and normally not as a catcher or pitcher—and certainly not the coach. Well, Bishop Museum had its own utility player and he was Edwin (“Ed”) Horace Bryan, Jr., having held almost every conceivable position during his many decades of working at the Museum, even including acting director at various times. Ed Bryan was indeed a rare treasure for the Museum, one who is best labeled as a “polymath”—a person who excels in a variety of different disciplines. Bryan was employed full-time at the Museum as a naturalist, but he was also proficient in cultural studies, geology, geography, and astronomy.

Ed Bryan, Jr. was born (as Edwin Horace Bryan III) on April 13, 1898, in Philadelphia, Pennsylvania. Before he was a year old, his father, a shoe dealer, moved the family to Redlands in Southern California to try out citrus farming. After graduating from high school, his father thought it would be a good idea for Ed to move to Hawai‘i, attend college, and find a job. In July 1916, Ed arrived in Hawai‘i and stayed with his uncle, then head of Mid-Pacific Institute. He attended the College of Hawaii (now the University of Hawai‘i) and received his B.S. in general science in 1920. It was about this time that Ed started working at Bishop

Museum as an assistant to entomologist Otto Swezey, and it didn’t take long after that for him become hooked on nature.

Ed’s enthusiasm for his work opened many opportunities, including being a part of the Tanager collecting expeditions to the Northwestern Hawaiian Islands and Wake Atoll. Noting this experience, Museum director Herbert Gregory sent Ed down to the South Pacific in February 1924 on the American Museum of Natural History’s Whitney South Seas Expedition. There were previous and subsequent Whitney Expeditions and all of them focused on birds. Bryan was thus instructed by Gregory to ignore the birds and to observe and collect everything else! And that he did, in incredible detail. Observing and collecting all sorts of plants and animals during this trip, he produced a 10-volume set of journals with copious cultural and natural history notes that are now safely kept in the Museum’s Archives and are also available online.

The advent of World War II took him away from the Museum and into military service where he steadily moved up in rank to finally become Lt. Colonel. During the war years, Ed’s knowledge of the Pacific Islands he had visited was instrumental to the U.S. Army and had a significant effect on minimizing casualties in many battles. His map-making abilities

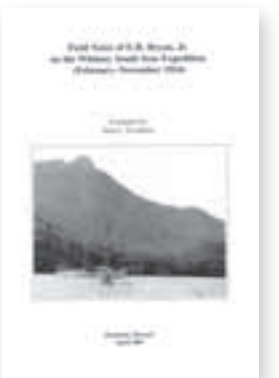
were also utilized and became essential references for his fellow servicemen.

Returning from the war, Bryan became focused on acquiring as much information as possible on all the Pacific Islands and started the Pacific Scientific Information Center at the Museum. From this information he published numerous directories of Pacific scientists and various bibliographies. He also found time to maintain his popular newspaper columns such as “Star Charts” and “Hawaiian Nature Notes,” the latter eventually compiled into a book.

Bryan’s importance to Hawaiian natural history is quantified in the number of various species that are

named in honor of him—dozens of insects (beetles, bugs, and flies), as well as snails and birds (including the most recent new bird species found in the Hawaiian Islands, Bryan’s Shearwater).

Ed Bryan’s hard work and influence has not only had a lasting effect on our Museum’s collections, and knowledge of the cultural and natural history of many Pacific Islands, but his love of nature lives on in his family, including daughter Leilani Pyle, and grandchildren Ellen, Richard, Peter, and Michael Pyle, all of whom have either worked at or closely collaborated with the Museum.



Above: *Bishop Museum Technical Report 37*, Field Notes of E. H. Bryan, Jr. on the Whitney South Seas Expedition (February–November 1924).

The notes made by Bryan on this expedition contain some of the first written observations of the culture and natural history of many previously little-known central and south Pacific islands encountered on the ten-month voyage. He supplemented the notes with very accurate hand-drawn maps and took numerous photographs, which he developed on board the ship in which they traveled.

In 2007, as part of the documentation of Fiji explorations for the Museum’s Fiji Arthropod Survey, Bryan’s voluminous notes were transcribed and the accompanying photos digitized, and all were bound into a single volume by Museum entomologist Neal Evenhuis, as *Bishop Museum Technical Report 37*. They are freely available as a pdf file and hard copies may be purchased through the Museum’s Department of Natural Sciences. Information for downloading or purchasing can be found on the Fiji Arthropods website: <http://hbs.bishopmuseum.org/fiji/journals.html>.





collections

Exciting New Acquisition: *Kū Kolu Aka Mahina*

For fifty-four days, over a span of four months, Hawaiian artist David Kalama stood at the feet of Kū. The assemblage of the last three remaining Hawaiian Kū temple images occurred during Bishop Museum's landmark exhibition, *E Kū Ana Ka Paia: Unification, Responsibility and the Kū Images*, from June to October of 2010. With practiced patience, Kalama created nineteen drawings, working until Hawaiian Hall darkened in the afternoon light. He watched students, visitors, and residents coming and going, just as they watched him. Most would observe from a distance, but others would engage him in quiet conversation. Through this gifted interchange would they learn of one man's relationship with Kū. Says Kalama, "In their own time, these Kū were religious images for communion with the Divine Spirit. Today they are icons of the breadth and penetrating depth of Hawaiian philosophy, spirituality, and cultural persistence."

Perhaps most impressive of all his creations was a charcoal and pastel pencil drawing on charcoal paper. Entitled *Kū Kolu Aka Mahina*, it depicts the three Kū in moon shadow. When Kalama donated a giclée of the artwork for the Bernice Pauahi Bishop Awards Dinner silent auction in July of 2011, the issue of the fate of the original came up. "I thought to myself, if anyone should have this, it should be Bishop Museum," said Bishop Museum president and CEO Blair Collis.



Three months later, Collis made good on this pledge, authorizing the purchase of *Kū Kolu Aka Mahina*. "This is really part of a broader acquisition policy that we hope to implement at Bishop Museum, now that we have the new strategic plan in place."

The lasting impacts of the *E Kū Ana Ka Paia* exhibition still reverberate today, and now Bishop Museum has the tangible result of one artist's experiences. "Among our many works of historical art which feature Kū, we can now include David Kalama's contemporary reflection," added Collis. "It shows that the culture continues, that Hawaiians still have a relationship with Kū, and that Bishop Museum is a part of that connection."

Above: Kalama presents *Kū Kolu Aka Mahina* to Bishop Museum president and CEO Blair Collis. Photo courtesy of Charlene Nakamura.

Left: David Kalama's *Kū Kolu Aka Mahina* is a 20.5 x 19.5 inch drawing using charcoal and pastel pencils on medium grey charcoal paper, and depicts the three Kū temple images which were gathered together for the Museum's historic 2010 exhibition, *E Kū Ana Ka Paia*. Photo courtesy of Linny Morris.

community event

40th

—14th Annual—

BERNICE PAUAHI BISHOP AWARDS DINNER

*Celebrating Our Vibrant
Storyed Culture*

SATURDAY EVENING | JULY 28, 2012

The Great Lawn, Bishop Museum

5:00 p.m. Cocktails

6:00 p.m. Dinner & Program

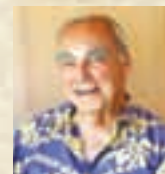
Bishop Museum's 14th Annual Bernice Pauahi Bishop Awards Dinner will be held on Saturday, July 28, 2012, on the Museum's Great Lawn from 5 p.m. to 9 p.m. During this spectacular evening gala, the Museum will honor two individuals who have demonstrated exceptional leadership in perpetuating Hawai'i's heritage and providing service to our community by awarding the Charles Reed Bishop and Bernice Pauahi Bishop Museum medals. These medals represent the Museum's highest honors.

THIS YEAR BISHOP MUSEUM
IS PROUD TO RECOGNIZE:

Wilmer C. Morris
Charles Reed Bishop Medal
and

Winona E. Rubin
Bernice Pauahi Bishop Museum Medal

Wilmer C. Morris is celebrated for an outstanding career of leadership, philanthropy, and generosity, along with his ability to inspire others to support a vision for a better Hawai'i. A director emeritus of both Bishop Museum and Hawai'i Pacific University, Bill has been an exemplary board member, an excellent fundraiser, and community leader. He has worked tirelessly with 'Iolani Palace, Punahou School, 'Iolani School, Mid-Pacific Institute, Community Chest/AUW, and the Duke Kahanamoku Foundation to raise funds and generate enthusiasm for Hawaiian culture and the classroom education of Hawai'i's future leaders. He is also an active participant in our Charles Reed Bishop Society.



Winona Ellis Rubin is a well-respected leader in the Native Hawaiian community and a true champion of the Native Hawaiian movement. Perhaps best known as one of the founders and driving forces of Alu Like, a non-profit organization that provides assistance for Native Hawaiians in their efforts to achieve social and economic self-sufficiency, Winona was the organization's first executive director in 1975, and has served Alu Like in various leadership capacities since then. She has made significant contributions to our community as a teacher, counselor, advisor, mentor, educational administrator, and through such roles as director of the State Department of Human Services, Land Use commissioner, Hawai'i Housing Authority commissioner, in various capacities at Kamehameha Schools, and as a trustee aide to S. Haunani Apoliona at the Office of Hawaiian Affairs. Amongst her credits, Winona has received the Extraordinary Women of Hawaii Award in 2011 for leadership and advocacy, the Ke Ali'i Pauahi Award in 2000 for service to the community and to Kamehameha Schools, and the David Malo Award in 1999 for excellence in education and community service. Bishop Museum is honored to have benefited from Winona's leadership and vision during her time as a trustee from 2004 to 2010, and celebrates her commitment to the education and advancement of the Native Hawaiian culture and its people.



One of Hawai'i's signature events, the Bernice Pauahi Bishop Awards Dinner offers a unique opportunity to connect with some of the Museum's

most treasured artifacts and to celebrate Hawai'i's stories in a vibrant evening setting. Guests will enjoy a festive cocktail hour and gallery time, followed by a strolling culinary adventure featuring the creations of Hawai'i's top chefs. Live entertainment, a silent auction featuring one-of-a-kind experiences and the work of Hawai'i's most celebrated Native Hawaiian artists and cultural practitioners, along with a visit to the Museum's signature Wishing Tree will make this evening an affair to remember. Guests at our Diamond and Platinum tables will also enjoy premier table service, premium wines, an exclusive behind-the-scenes tour, and preferred valet service.

The Bernice Pauahi Bishop Awards dinner generates over \$400,000 of unrestricted funding in support of the Museum's collections and educational programs in culture and science. There is a truly wonderful energy on campus when community organizations, businesses, donors, members, and friends of the Museum come together in support of the institution that we all care so deeply for. We hope you'll join us for this special celebration.

Your support will enable Bernice Pauahi Bishop Museum to engage our community and perpetuate Hawai'i's stories through its collections and educational programs.

E 'ike iā 'oe ma laila! — See you there!

TABLES AND TICKETS
AVAILABLE NOW!

To sponsor a table, purchase individual tickets, or make a tax-deductible donation in support of this event, please visit us online for event details at www.bishopmuseum.org/pauahi, or contact Courtney Chow, Director of Development, at (808) 848-8187 or courtney.chow@bishopmuseum.org.



Photos courtesy of Michael Lujan.

mahalo

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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 December 1, 2011 and February 29, 2012. Mahalo for your support of the Museum.

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A young artist and her grandmother pose with an Aloha Prayer flag, made with the help of artist Moana Meyer at the 7th Annual Native Hawaiian Arts Market.

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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
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 848-4187.

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Breakfast with Elmo

Tuesdays: July 3, July 17

9:00 – 11:00 a.m. | Muriel Flanders Lawn, Bishop Museum

*General admission:
Adults \$45, Keiki* \$40
Members:
Adults \$40, Keiki* \$35
(*Keiki under 2 are
free, but still require a
reservation.)*



Join Elmo for breakfast at Bishop Museum and celebrate healthy bodies and healthy lifestyles for our *keiki*. Upon arrival, you'll visit with Elmo as you enjoy a scrumptious healthy breakfast of taro pancake griddle sandwiches (eggs, ham, and cheese), along with fruit, yogurt, and assorted beverages. Then, play around with our Education Team during an engaging program of health-related culture and science! Finally, guests will spend some quality time with Elmo inside the exhibit,

Sesame Street Presents: The Body, on a day the Museum is closed to everyone else! Take home a complimentary keepsake photo with Elmo, or use your 10% member discount on an array of Sesame Street merchandise in our gift shop

Hurry! Space is limited for each date. Make your reservation online at www.bishopmuseum.org/membership/elmo.html, call James Caycedo at (808) 847-8296, or email membership@bishopmuseum.org. Don't forget to bring your cameras!

E ake ana e inu i ka wai hū o Ko'olihilihi.

Eager to drink of the gushing spring of Ko'olihilihi.

When royal visitors were expected, the people of Puna attached *lehua* blossoms to the *makaloa* sedge that grew around the Ko'olihilihi Spring. When their guests stopped to drink, the *lehua* fringes touched their cheek and eyelashes.

Selection #255 from Mary Kawena Pukui's *Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.