

Ka‘Elele



The Messenger

The Journal of Bernice Pauahi
Bishop Museum | Fall 2013

Upcoming Events

September

20

Member Preview for Pacific Hall Grand Unveiling, 5–9 p.m. (Atrium and Courtyard). Evening celebration specially for our members and donors—Pacific music, dance, and special performances by Māori choreographer Jack Gray, Voyagers of Polynesia planetarium shows, *keiki* cultural activities, films, and the grand unveiling of Pacific Hall! Please see your invitation for arrival times. RSVP by Sept. 14.

21

Grand Unveiling of Pacific Hall 9 a.m.–9 p.m. A full day of Pacific celebrations with an opening ceremony and procession into the newly unveiled Pacific Hall! Activities and events throughout the campus (more event details page 7). **FREE and open to the public.**

October

4

Member Preview for *LEGO® Travel Adventure* Exhibit, 5:30 p.m. (Castle Memorial Building). Reservations required (808) 847-8296 or membership@bishopmuseum.org.

25

Member Preview for *Ni'ihau Shell Lei: Ocean Origins, Living Traditions* Exhibit, 5:30–7:30 p.m. (J. M. Long Gallery). Members at the Visionary Level and above are invited to wear their favorite Ni'ihau shells for an elegant reception and exhibit preview. Invitations to follow, RSVP by Oct. 18.

November

14

Traditions of the Pacific Lecture: “Voyaging Chiefs of the Past” with Dr. Kehaunani Abad, 6–7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8296 or membership@bishopmuseum.org.

December

8

Members’ Mahalo Day, 9 a.m.–5 p.m. (Shop Pacifica). As a *mahalo* to our members, we are offering extra special retail discounts, book signings, and make-and-take activities in our Museum shops!

12

Traditions of the Pacific Lecture: “Voyagers of the Sky” with Dr. Robert Shallenberger, 6–7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8296 or membership@bishopmuseum.org.

15

Bernice Pauahi Bishop’s Birthday Observed, 9 a.m.–5 p.m. Special program in honor of our namesake (Hawaiian Hall). **Kama’āina and military with valid ID: FREE.**

19

Princess Bernice Pauahi Bishop’s Birthday.

25

Christmas *Bishop Museum Closed.*

Sky This Month

Evening Planetarium Show

Saturdays, 8 p.m.: Sept. 7, 14, and 28 Oct. 5 and 19 Nov. 2 and 16 Dec. 7 and 21

Reservations required.

Planetarium lobby doors open at 7:15 p.m. Please arrive by 7:45 p.m. No late seating. Show length 1 hour. Telescope viewing offered after program, pending weather conditions. Tickets: \$8, adults; \$6, ages 4-12. **Members: FREE.** RSVP online at <http://www.bishopmuseum.org/planetarium/skytonight.html> or call (808) 848-4168.



GIVE THE GIFT OF BISHOP MUSEUM

Share your love of Bishop Museum with your friends, employees, colleagues, and loved ones! Gift memberships wrap up one full year of free admission, special invitations to exhibits and events, discounts in Shop Pacifica and Café Pūlama, and more, including a subscription to *Ka ‘Elele!* Visit www.bishopmuseum.org to send a gift membership today. Gift cards are also available.

Upcoming Exhibits

PACIFIC HALL GRAND UNVEILING

Explore *Moananuiākea*, the wide expanse of Oceania, in Pacific Hall’s newly renovated 2-story gallery. On the first floor, encounter the family of the Pacific, filled with cultural treasures, from model canoes, woven mats, contemporary artwork, and videos of Pacific scholars. On the second floor, consider our origins and migrations through the many ways we know what we know—oral history, archaeology, linguistics, and DNA studies. Learn how the peoples of Oceania are diverse and yet deeply connected.

LEGO® TRAVEL ADVENTURE

October 5–January 5, 2014, Castle Memorial Building, First Floor. The blockbuster children’s exhibit *LEGO® Travel Adventure* invites children to create vehicles capable of flying, driving, and floating—or all three. To go on a travel adventure to exotic locations, children are asked to think creatively, plan, and build vehicles to move through all kinds of terrain—mountains, oceans, jungles, deserts, and more. This newest LEGO exhibit is filled with colorful backdrops, kid-friendly building activities, and eye-popping LEGO sculptures. Produced by the Children’s Museum of Indianapolis.

Ni'ihau Shell Lei:
OCEAN ORIGINS, LIVING TRADITIONS

NI'IIHAU SHELL LEI: OCEAN ORIGINS, LIVING TRADITIONS

October 26–January 27, 2014, J. M. Long Gallery

Enjoy a rare glimpse into the private collection of nearly 60 stunning and pristine Ni'ihau shell *lei*. This special exhibit will examine the science behind these lei, their history, and the master craftsman who carry on this valued tradition.

COVER | Focus section of Pacific Hall mural, *‘Anu’u Nu’u Ka ‘Ike* by Nā Kumu, *Alaka’i* and *Haumāna* of Hālau Pāheona. Photo: Renea Stewart.

Dear Friends of Bishop Museum:



Blair D. Collis

I ha’aheo no ka lawai’a i ka lako i ka ‘upena.
The fisherman may well be proud when well supplied with nets.
Good tools help the worker to succeed.
— ‘Ōlelo No’eau 1152

Aloha kākou,
I hope you have all had a wonderful summer so far and enjoyed many opportunities to visit your museum. As summer comes to a close and many *keiki* settle back into school, Bishop Museum recently took time to honor the late Senator Daniel K. Inouye, a man who dedicated his life to supporting education, the community, and Bishop Museum. The 15th Annual Bernice Pauahi Bishop Awards Dinner held on August 3rd was an unprecedented success. Over 750 special guests came to pay tribute to Senator Inouye and a shared legacy of culture, community, and change.

A theme throughout the evening was the *‘upena*, or net, referencing both the Senator’s humble nature and ultimately his profound ability to provide for the multitudes—the net of plenty. It was found in the netting within the table designs and the clothes that adorned the hula dancers. It was found in the *maka ‘upena* design, imprinted upon the softened *kapa kīhei* that was presented to Ms. Irene Hirano Inouye and upon the small piece created for Senator Inouye’s granddaughter, Maggie.

Bishop Museum shined beneath the evening’s glow, with a host of musical acts, amazing food from Hawai’i’s top chefs, and a moving tribute of *mele* and *hula* for the Senator, composed and performed by Museum staff. Senator Daniel K. Inouye will be greatly missed, but his legacy and commitment to our community and our museum will always be with us.

Moving forward, we are thrilled to be approaching the re-opening of Pacific Hall this September. This \$8.7 million, 3-year renovation completes the next phase of our plans to restore the beauty of the Hawaiian Hall complex and re-interpret the incredible stories of Pacific peoples. On September 21st, with the public unveiling of the newly completed Pacific Hall, we will not only have created an unique experience for *kama’āina* and visitors alike, but in our estimation offer one of the greatest presentations of the ancestral cultures of Native Hawaiians in the world. We are excited about this opportunity to educate and inspire people on this important aspect of our mission and we hope that you can join us to celebrate!

We could not have reached this huge milestone were it not for hundreds of staff, volunteers, consultants, and contractors working diligently over the years, nor could we have accomplished our task without the support and guidance of our board, donors, and members like you. *Mahalo nui* for helping provide us with the *‘upena*, the nets, so that we can continue to grow and succeed in service to our community.

Mahalo nui,

Blair D. Collis
President & CEO



TOP | President & CEO Blair Collis with Board of Directors Chairman Allison Gendreau at the Bernice Pauahi Bishop Awards Dinner. Photo: Ed Morita.
BOTTOM | The renovated first floor of Pacific Hall and the new grand staircase. Photo: Dave Franzen.

PACIFIC HALL

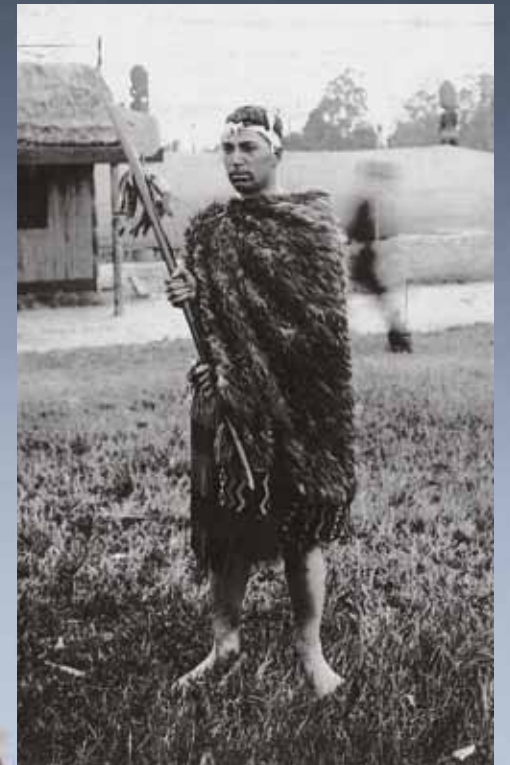
Dreaming of the Universe

by Noelle M. K. Y. Kahanu

In 2009, Professor Vilsoni Hereniko brought his University of Hawai'i Pacific Island Studies students to Bishop Museum. Tasked with writing a reaction paper comparing the newly renovated Hawaiian Hall to Polynesian Hall, they contrasted the vibrant portrayal of Hawaiian culture with a "static" hall filled with dusty artifacts. The students wondered when Polynesian Hall would be awakened from its slumber. Four years have passed, and the now renamed and more inclusive Pacific Hall is ready to be unveiled.

From the entrance of Hawaiian Hall, up the grand staircase through beautiful *koa* doors, you walk upon the last remnant of original tile in Pacific Hall. Hundreds of thousands have traversed that same floor since the gallery opened in 1894. Recalling the painful political turmoil of that time, what would a Polynesian ethnographic exhibition have meant? Our *ali'i* were always interested in the broader Pacific. The Kingdom's fledgling Hawaiian National Museum had amassed more than 300 objects from throughout the Pacific. King Kalākaua himself had believed in a unified Oceania, a Pacific federation of international states with the Kingdom of Hawai'i at its helm.

CONCH SHELL TRUMPET, *PŪTONA* | The ownership of this Marquesan trumpet is said to have been traced back 100 years and used to announce the birth of a high chief. Photo: Dave Franzen.



TOP | Dr. Buck in New Zealand, wearing his *kahu kiwi* (cloak of *kiwi* feathers), 1909. BOTTOM | *MERE POUNAMU* | Club of greenstone (nephrite) belonging to Dr. Buck and displayed in the case honoring him in Pacific Hall. Photo: Dave Franzen.



TE RUTU A, TE ATA TAPU E. TAI 'AKATARUTARU, TARURU A!

ABOVE | Vanuatu slit drums at the entrance to Pacific Hall. RIGHT | Dr. Buck, King David, Samuel Elbert, and Kenneth P. Emory at the sacred stone Ti Hatu (Kapingamarangi), Sept. 6, 1947. OPPOSITE, TOP | model of a sailing canoe from the Marshall Islands, a 1892 gift of the Hawaiian Board, is one of eleven in a case devoted to these models. BOTTOM | *TAIAHA* | A traditional Māori weapon owned by Dr. Buck, which includes tassels of fur from the extinct Polynesian dog, *kuri*. Photos: Dave Franzen.

"Te rutu a, te ata tapu e. Tai 'akatarutaru, taruru a!
The sounding of the drums. The sacred dawn. The sea bringing abundance sounds!" In the foyer, greetings await from a traditional Mangareva chant on the left and three Vanuatu slit drums on the right, sentinals that perhaps once called to village visitors.

The hall opens up to a vast expanse of blue and within it, an inlaid wood map of Oceania. Rising above hangs a traditional Fijian fishing canoe, and further up is a 35 foot long media screen with moving images of Pacific people sailing, fishing, and dancing. The hall is filled with the sounds of island life, singing, music, and the ocean.

On the main floor is a large case with 11 model canoes, reinforcing the notion that the ocean was once

our pathway to each other. "We were taught here in Hawai'i that we are the most isolated land mass in the world," says Hawaiian scholar Manu Aluli Meyer from the corner introductory video, "but nothing could be further from the truth. We are connected, and it is our ocean that connects us." Indeed the spirit of Tongan luminary Epeli Hau'ofa infuses the space with his call to open arms: "Oceania is us."

Fellow Tongan epic storyteller Emil Wolfgramm describes the main floor as "Kau Moana: Peoples of the Ocean Deep," where tall upright cases explore various facets of life—from gods and ancestors to the sea and land, from family and community to chiefs, navigation, and trade. Interactive videos provide greater depth through interviews with contemporary scholars, artists, and poets. Contemporary artwork allows for a window into current issues, and for the young, there is a resource center filled with activities and a costume alcove.

A new beautiful *koa* grand staircase leads upwards to 'Anu'u Nu'u Ka 'Ike, a wide blue multi-layered community mural created by a group of native master, emerging, and student artists. Its title embodies the mural's many layers, as the artists sought to portray our collective Oceanic origins, continuing connections, and shared future. Across the way is a large migration map and a rail of 17 touchable adzes that trace the eastward movement of Pacific peoples. Various cases illuminate Papuan and Austronesian ancestors from New Guinea, South China and Taiwan, the Lapita cultures, Hawai'i in Tonga and Sāmoa, the Society Islands, Marquesas, and remote Eastern Polynesia. Most of the artifacts on display come from archaeological field work carried out by Museum scientists such as Kenneth Emory, Yoshihiko Sinoto, Roger Green, and Patrick Kirch.

How do we know what we know? An interactive corner display depicts the many ways, through linguistics, archaeological excavations, and genetic analysis, while four interactive media stations enable further detailed exploration through contemporary interviews, maps, expeditions, artifacts, and photographs.

Finally, there is a small alcove dedicated to Sir Peter Buck, Te Rangi Hiroa, one of the most famed Pacific schol-



ars of all time. Born in 1880 to a Māori chiefess and Irish father, he was a physician, public servant, elected representative, teacher, administrator, and research scholar who served as Bishop Museum's director from 1936 until his passing in 1951. His lifelong mission was to document the rich cultures of Polynesia and bring world-wide awareness to their skills and accomplishments. This he succeeded in doing. A touch button enables us to hear his voice while gazing upon a *kahu kiwi* (cloak of *kiwi* feathers), similar to the one he wore in the 1909 photo, *mere pou-namu* (greenstone club), and *taiaha* (ceremonial staff). More than sixty years after Te Rangi Hiroa's passing, Pacific Hall seems to once again reverberate with his devotion to Pacific peoples, their cultures, and traditions.

Pacific Hall, with its curved brown ceiling and wooden rafters, its once bleached *koa* posts now returned to its vibrant rich color, evokes the Pacific story of the universe being contained within a gourd. We have been transported into this shared space of interconnectedness, intimacy and expansion, appreciation, and yes, even responsibility, to the ocean, land, and one another. I think Vilsoni Hereniko's students would be pleased.



PACIFIC HALL GRAND UNVEILING EVENT



**SATURDAY,
SEPTEMBER 21, 2013
9 A.M. – 9 P.M.
AT BISHOP MUSEUM
FREE ADMISSION**

JOIN US FOR AN ALL-DAY CELEBRATION
AS WE PARTICIPATE IN A SHARED EXPERIENCE
AROUND ALL THINGS PACIFIC—FOOD, FASHION,
FILMS, LECTURES, ART, MUSIC, DANCE, POETRY, AND PROSE.

HIGHLIGHTS

9:30 a.m. Public Opening Ceremony on the Gallery Lawn

MUSIC AND DANCE ON THE LAWN

Hālau Mōhala 'Ilima (Hawai'i)

Te Lumanaki o Tokelau

Te Vai Ura Nui (Tahiti)

Signature dance presentations created by renowned Māori choreographer Jack Gray in collaboration with local performers

CLOSING CONCERT WITH SPECIAL GUESTS

TRADITIONAL AND CONTEMPORARY ARTS

A wide variety of Pacific Island arts, crafts, and foods
Demonstrations of weaving from the Marshall Islands,
French Polynesia, and Hawai'i

Pacifika Stylings – clothing vendors in Atherton Hālau

PRESENTATIONS, FILMS, AND LECTURES IN CASTLE MEMORIAL BUILDING

"Kau Moana: Peoples of the Ocean Deep" –
Tongan storyteller Emil Wolfgramm

"The Settlement of the Pacific and Hawaiian Origins" – Dr. Patrick Kirch

"The Role of Women in Oceania" – Dr. Laufata Simanu-Klutz

"Anu'u Nu'u Ka 'Ike: Community Muraling in Celebration of Relations" –
Meleanna Meyer

Pacifika Poetry – readings by Pacific artists

Films, including *There Once Was An Island*,
sponsored by Pacific Islanders in Communication

A Sneak Peek Into Pacific Hall

by Betty Lou Kam

BELOW | RED FEATHER CURRENCY, *TEVALU* | The primary role of feather currency was to buy canoes from Taumako, pigs from the Reef Islands, and to pay bride price, especially by Ndeni men seeking Reef Islands wives. Each unit was graded and assigned a set value determined by size, color, workmanship, and condition. Photo: Dave Franzen.

A unique experience seldom found elsewhere is to be offered in Bishop Museum's Pacific Hall. Visitors will encounter expressions of cultures and traditions throughout our oceanic "Blue Continent," and spanning centuries of response and change.

Pacific faces are presented in the form of masks, carved images, and implements with anthropomorphic designs. Shown will be a striking *koruru* (carved ancestral guardian displayed in a meeting house) from New Zealand. *Apouema*, a complex dance mask associated



with water spirits of New Caledonia, will also draw attention as the materials used include bountiful human hair and a cloak of large feathers. Three faces from Vanuatu, found at the stairway entrance to Pacific Hall, have traditional voices as slit drums. These faces and others in the hall represent earlier times, traditions, and practices that originate from throughout the Pacific.

Barkcloth, the exquisite textile of Pacific living, is featured almost as singular art pieces with bold lines and strong colors that result in a unique aesthetic. Those familiar with Hawaiian *kapa* will delight in seeing *tapa* from places such as Tonga, Tahiti, and Fiji.

In 1897, donor Samuel T. Alexander placed a very special trumpet shell at Bishop Museum,



stating "ownership could be traced back 100 years." This conch trumpet, now more than 200 years old, is truly a unique specimen. It is said to have been used in the Marquesas to herald the birth of a high chief.

Who would think that the beard of an old man could be anything but odd and unattractive? However, on view in the hall is a Marquesan ornament, *pavahina*, made with sennit and the beards of old men, with symbolic ancestral links.

Visitors will be captivated by the intricate Vanikoro hand loom from Ndeni (Santa Cruz). This simple and efficient tool was used to create wristlets decorated with shell discs. It was collected by noted anthropologist William H. Davenport during his field work as an affiliate with the Museum in the late 1950s.



currency transactions and to protect shark fishermen. Sharks are respected for their ferocity and associated with good fortune.

Bishop Museum's Pacific Hall will sparkle with memorable glimpses of the Pacific!

From the same area, feather currency was made by just a few hereditary specialists, using red feathers imported from Vanikoro. The currency rolls are protected in palm leaf wrappers secured by carved wooden clamps. The clamps act as charms to bring good luck in

TOP, FAR LEFT | CEREMONIAL MASK, *APOUEMA* | The ceremonial mask represents ancestor culture heroes, and is said to be a water spirit. The mask was used in northeastern New Caledonia before the 1900s during the elaborate funeral ceremonies of chiefs. No longer used today, masks complete with feather cape are extremely rare. TOP CENTER | SMALL LOOM | The loom is used for weaving child-size fiber wristbands. The weaving process started in Nibange Nedi, a Main Reefs village that produces shell discs. TOP RIGHT | ORNAMENT, *PAVAHINA* [Old Man's Beard] | This unique Marquesan ornament, made from the beards of old men, is linked to ancestors. BOTTOM CENTER | MASK, *KORURU* | *Koruru* are ancestral guardians placed on the apex of the *whare nui* (meeting house) gable in New Zealand. BOTTOM RIGHT | FIJI BARKCLOTH | Patterns created on these pieces of barkcloth represent early Fijian design. Photos: Dave Franzen.





Navigating *Moananuiākea*, the Vast Expanse of Ocean

by Kelli Meskin

EIA KA MOANA HŌHONU THE DEEP OCEAN
KA MĀKUA HONUA MOTHER EARTH
KA LEWA LANI KE AO THE HIGHEST HEAVENS
AU PAU 'OLE AU... ETERNITY, ENDLESS TIME

ABOVE | Kumu Kahi Ching putting on some finishing touches. *Nā Alaka'i* work on the pattern elements of the mural.
BELOW | 'Anu'u Nu'u Ka 'Ike, finished mural before it was installed in Pacific Hall.

A community mural representing the coming together of the family of the Pacific is now a prominent part of the new Pacific Hall exhibit. It is presented at the top of the grand staircase and faces the migration map. These large oceanic displays are two voices telling the story of people who have crossed the Pacific, building new communities along the way.



The three-dimensional mural was painted at Bishop Museum in May by *Nā Kumu, Alaka'i* and *Haumāna* of Hālau Pāheona, led by Meleanna Meyer and fellow master artists Solomon Enos, Al Lagunero, Harinani Orme, and Kahi Ching. "The collective visioning in the creation of the art mirrors the collective vision of *Moananuiākea*," says Enos, "so in this way process and product are one and the same." Over 30 people of Pacific Island descent participated in completing the mural over the course of ten days.

Entitled *'Anu'u Nu'u Ka 'Ike*, its name references the multiple layers of the ocean, heavens and land, and builds upon the layers of the past. Initially viewing the mural, one can see the vast ocean—a large *he'e*, the *kinolau* (body form) of Kanaloa, god of the ocean, swims beneath a layer of *ko'a* (reef shelf), or maybe it is clouds in the sky above. The moon, which eclipsed a portion of the sun during the week of painting the mural, is present in homage to the goddess Hina. Stars, canoes, migration pathways, various elements of the ocean, and chants and stories told long ago are all woven into the mural's color and patterns. An unseen element is the back of the mural, a practice surface for the students, who learned various brush techniques using a red-orange paint color. It is as though an eruption smolders beneath the surface, a layered reference to our common volcanic origins and fiery gods.

The project presented fresh challenges for the seasoned muralists. Most of their previous projects had been on immense flat rectangular surfaces, such as the

64 foot long wall at the Hawaii Convention Center or the 250 foot long cement retaining wall of the stream near Kalihi Waena School. For Pacific Hall, they collectively designed a three-layered amorphic shape with rounded edges. Taking it from concept to reality was Bishop Museum's woodshop expert Keith Trevenen, who cut, routed, sanded, cleated, and puzzled together the 20 foot wide by 8 foot high multi-piece wooden "canvas."

Nā haumāna, students ages 12 to 18, *alaka'i*, apprentices, and *kumu*, master artists, start the muraling process with discussions, concepts, and visioning before proceeding with sketches and painting. One exercise Kumu Orme led was to have them create patterns representing elements seen from a canoe—wind on the water, ocean currents, rain, or the ruffled feathers of seabirds. Drawing their patterned creations on acetate, they layered the sheets, creating an entirely new design. "This is one person's *'ike* (perception), but this," says Meyer, holding up a number of acetate sheets of various designs, "this is five people's *'ike*. This is art education at its best."

Throughout the process, there is constant collaboration and communication, long silences are punctuated by deep discussions. "When I look at this, I see a lot of light as far as the coral reefs, the ocean....," muses Ching. "There's a sense of spirit in this piece for me," adds Orme. Lagunero is inspired by the *ho'a'ilona* of the partial solar eclipse, and new images emerge. A decision to bring in a dark purple is given to one of the *alaka'i*. Meyer encourages him, "You're breathing on



it, Kai. You might just want to go in with the same color first...then come in with that purple."

Each mural created by these collaborative artists bears an important message, whether it is economic sustainability, spiritual balance, or hope and resilience. "As our ancestors knew there were islands beyond their own," says Enos, "we, today, know there is a better world than this one, and so we pick up the mantle of artist-navigators." Their newest creation, *'Anu'u Nu'u Ka 'Ike*, is a testament to the collective Pacific origins, a reverence for that which is below, above, and beyond, the continuing connections, and a shared future.

Nā Kumu, Alaka'i, and *Haumāna* of Hālau Pāheona, with Bishop Museum staff Noelle Kahanu at center. Photo: Kyle Metcalf.

STAFF PROFILE: Dr. Carol Diebel

Senior Vice President of Public Programs



“Being able to engage the public and translate scientific concepts so that people become interested is what I enjoy.”

Bishop Museum’s new senior vice president of public programs has a broad spectrum of museum experience that extends from the south to the north Pacific. But luckily for Bishop Museum, she has decided to settle in the mid-Pacific, in Hawai’i.

Dr. Carol Diebel grew up in Bakersfield, California, and received her bachelor of arts degree in biology from Humboldt State University in 1974.

In 1989, she received her PhD in biological oceanography from the MIT-Woods Hole Oceanographic Institution and spent a number of years doing post-doctorate work in Florida, New York, and the San Juan Islands. “One of the benefits of being an oceanographer is that you really get to move around and you’re generally guaranteed to live near the ocean,” says Diebel.

After a twenty-year career working on grants and various science projects, she pondered going back to school for a science education degree. Instead, she came across a research position at the University of Auckland in New Zealand. The position—researching magnetic sense in trout—required someone with a unique mix of diverse skills that Diebel just happened to have.

“They needed someone with a lot of microscopy, sensory, and some neuro skills and also ecological skills,” says Diebel. The opportunity to work in New Zealand for a year was hard to pass up. She could always get a science education degree later.

Three years later, she was still in New Zealand and her work visa was expiring. Diebel applied for dual-citizenship and became a New Zealand citizen. When the position of curator of marine biology at the Auckland War Memorial Museum opened up, she applied for and landed the job. “There is a lot of creativity in science, but it’s different than the creativity I was looking for,” says Diebel. “In museums, I found my creative outlet.”

Diebel eventually went on to become the director of natural environment at the Museum of New Zealand, Te Papa Tongarewa in Wellington, in 2004. In 2009, she traveled from the south Pacific to the far north Pacific, becoming director of the University of Alaska Museum of the North in Fairbanks, Alaska.

There she lived along the river where she could see the changing colors of the season and watch the dog sleds as they raced past her house. But the river could not replace her love for and need to be near the ocean.

At a workshop in Hilo last year that worked to incorporate native voices into science, Diebel was reminded of how much she missed being in a bicultural community, and so in February of this year, she returned to warmer seas, becoming Bishop Museum’s new senior vice president of public programs.

Diebel is a firm believer in the educational power of museums, especially when it comes to science. “Being able to engage the public and translate scientific concepts so that people become interested is what I enjoy,” says Diebel. She offers as an example Te Papa’s *Whales | Tohorā* exhibit, which she worked on. It translated very serious, cutting-edge science into something that was very approachable to the public. The highly successful exhibit, which continues to tour internationally, covers the biology, evolution, and the ties these giants of the deep have to people.

In her new position, one of Diebel’s long-term goals is to see the number of people that come to Bishop Museum increase significantly each year. “We’re unique,” says Diebel about Bishop Museum. “We have collections and exhibits that can only be seen here and that’s what you take advantage of. That’s what you try and show people.” Whether it is through new exhibitions or programs, we will eagerly await what Diebel has in store for Bishop Museum and its visitors.

In Search of the Golden ‘Akiapōlā’au

Hakalau Bird Watching Adventure

On Saturday morning, May 18, Bishop Museum members and staff gathered in an open field outside the entrance to the Hakalau Forest National Wildlife Refuge, near Saddle Road on Hawai’i Island. The group put on their boots and geared up with binoculars, cameras, walking sticks, and rain jackets for a special opportunity to experience Hakalau’s endemic birds and rare native plants.

This trip was the first of several community collaborations in celebration of Hawaii Forest & Trail’s 20th year in operation. Hawaii Forest & Trail guide Garry Dean has been giving tours for 13 years, and it showed. He knew where the rarest birds liked to feed and could distinguish among hundreds of melodic chirps to pick out the call of selected species. With co-guide Mark Frazer at his side they led the group on a memorable trip, sharing ecological information along the way.

The bird watching adventure brought together a wide range of participants—of course, the avid birders and conservation professionals, but also a college philoso-



phy major, a STEM teacher, a promoter, several retirees, first-time birders, and two school-aged adventurers. Bishop Museum botanist Clyde Imada and vertebrate zoology collections manager Molly Hagemann brought additional expertise to the trip and offered insight on

the native flora and fauna. This unique trip furthered the Museum’s mission to actively engage people in the exploration and preservation of Hawai’i’s natural history. Molly Hagemann shares, “I usually encounter these birds in the vertebrate zoology freezer, so to see them out in their natural environment is a thrill. Examining study skins at the Museum is wonderful, but there’s no substitute for seeing an aggressive little ‘i’iwi chase an ‘apapane away from an ‘ōhi’a blossom.”

Hakalau is a reassuring conservation success story. Hawai’i Island ‘ōhi’a lehua and koa forests were decimated by the introduction of cattle in the early 19th century.

The resulting pasturelands were unable to sustain the endemic forest birds. Hakalau was established as a Refuge in 1985 with a goal of restoring the native trees and eradicating invasive species. Botanist Clyde Imada has been working in the Refuge and visiting annually since the mid-1990s and is astounded by the remarkable reforestation effort taking place there. In 25 years, the forest has achieved a level of success the conservationists didn’t expect to see for 100 years. With the restored forests comes a return and proliferation of endemic birds.

In the morning, the group was fortunate to see many tangerine ‘akepa birds and crimson ‘apapane and ‘i’iwi, as well as a Hawai’i creeper, ‘elepaio, and a very photogenic nēnē. Despite an afternoon drizzle, the team forged on in search of the elusive ‘akiapōlā’au, the Hawaiian Honeycreeper, endemic to Hawai’i Island. There are currently only two families of this endangered beauty living in the ‘ōhi’a lehua boughs along the trail.

The golden ‘akiapōlā’au remained hidden that day, but the group didn’t mind. At the close of the adventure, while warming up on the bus, eating brownies, and sharing stories, the resounding call was, “When can we go again?”

Bishop Museum is grateful to Hawaii Forest & Trail for the generous donation of the excursion, to Clyde and Molly for their invaluable insights, and to the participants of the trip, who brought inspiring enthusiasm for Hawai’i’s precious natural legacy. Because of Hakalau’s tremendous progress and the community support of the Refuge, the beauty of the ‘akepa, the ‘apapane, and the ‘i’iwi can be enjoyed for years to come. As for the ‘akiapōlā’au, maybe next year.



ABOVE | Hikers take a break for a group photo. LEFT | Catching a glimpse of native birds in the wild. BELOW | A nēnē goose poses for a perfect photo.





LEGO® Travel Adventure Comes to Bishop Museum This Fall!

LEGO® Travel Adventure runs October 5, 2013 through January 5, 2014. Castle Memorial Building, First Floor.

Join us this fall 2013 as Bishop Museum hosts a LEGO exhibit for the first time! LEGO® Travel Adventure opens to the public on Saturday, October 5, 2013, with an exclusive Bishop Museum member preview on Friday evening, October 4. The exhibit runs through the holidays and closes on January 5, 2014.

Developed and distributed by The Children's Museum of Indianapolis, LEGO® Travel Adventure explores the excitement and fun of travel through LEGO displays and activities. Enter the exhibit through a LEGO archway and dream up the answer to these key questions: *Where will you go? How will you get there? What will you build?*

Of course, you need a way to travel first. Start off your LEGO exhibit experience with a large LEGO "T.A.V." (Travel Adventure Vehicle). Families can work together to build the vehicle out of large LEGO bricks.

No travel is impossible if you have the right vehicle! The next area of the exhibit includes various LEGO vehicles against real photo landscapes of Paris, Cape Canaveral, San Francisco, and Hawai'i.

Explore great moments in travel history as well, as dioramas in LEGO bricks bring to life the first airplane



flight at Kitty Hawk, Henry Ford's automobile factory, an ocean liner leaving New York, and the driving of the Golden Spike in the first U.S. transcontinental railroad.

In the Systems Build area, kids can experiment with making their own travel creations out of LEGO and Duplo blocks. They can even have their photo taken with their creations and email the image to friends and family!

Listen and Learn: New Mobile Audio Tours

Visitors to Bishop Museum now have a new way to learn about dozens of the treasures on display. This summer we rolled out a series of audio tours accessible from visitor's smartphones, tablets, and other mobile devices.

In the past, with the need for specialized hardware and quality audio recording and editing, museums would contract outside vendors to create their mobile tours and provide the hardware needed. But now with the explosion in the number of visitors with handheld devices, campus-wide free Wi-Fi at the Museum, and the easy availability of audio editing software like Apple's Garageband, Bishop Museum has built the entire Mobile Audio Tours project in-house.

A team of educators, cultural specialists, graphic artists, actors, and tech designers from across a number of Museum departments collaborated on a series of informative short audio clips, describing forty treasured objects throughout the Hawaiian Hall complex. These scripts were then translated into Hawaiian, Japanese, Chinese, and Korean, and recorded

by native speakers of each language.

A subset of items with special appeal to the *keiki* have their own Children's Tour scripts as well, aimed at kindergarten through 6th grade, with the recordings read by school-age kids. In all, there are more than 200 tours with more than three hours of recorded audio.

The scripts are more than just a simple reading of the object labels already on display in the hall. They are about two and a half minutes long on average, and provide a wealth of additional information and material that will help put the object under discussion into a wider cultural context.

Special audio resources like *mele* and *oli*, and recordings of important Museum researchers like Mary Kawena Pukui from Bishop Museum's Library and Archives are woven into a number of the audio tour stops, to give visitors a deeper understanding of the importance of the object. In addition, commentary by Museum experts and perspectives from outside cultural specialists further enhance the tour information.

HOW TO ACCESS THE TOURS: When you visit Bishop Museum with your Wi-Fi enabled device, you'll have a number of ways to access our mobile audio tour offerings.

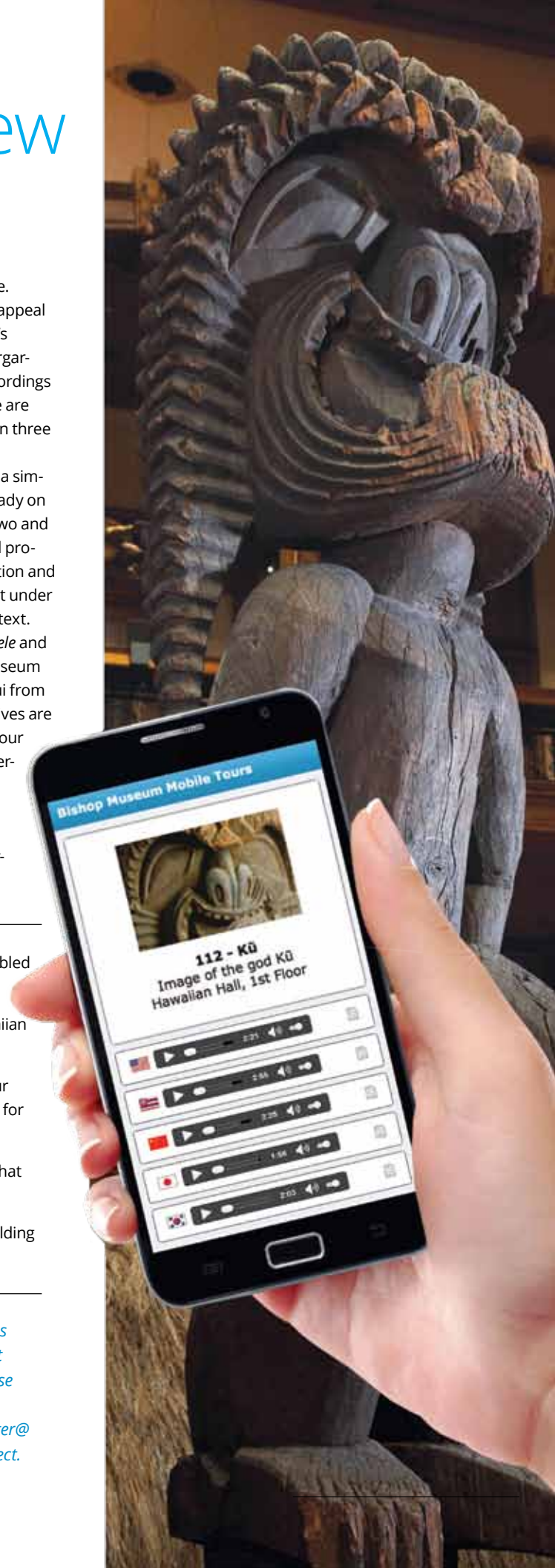
INSTRUCTIONAL SIGNAGE: Posters at the entrance to the Museum and the Hawaiian Hall complex will give simple instructions on accessing the Mobile Audio Tours.

QR CODES: On your device, use a barcode scanning app when you see a tour stop QR code. You'll be shown all of the different audio tours that are online for that particular object.

STOP NUMBER: Each tour stop also has a human readable 3-digit number that can be entered by hand on the Mobile Audio Tours site.

BROWSE LOCATION: When on the Mobile Audio Tours site, you can browse by building and floor to see all of the tours available nearest your current location.

We hope that the Mobile Audio Tours project will continue to grow, adding tour stops in the Native Hawaiian Garden, Science Adventure Center, planetarium, and the rest of the Museum. Additional languages are planned as well. After your next visit, please let us know about your experience with the Mobile Audio Tours by clicking on the "Comments and suggestions" link at the bottom of the page or email us at webmaster@bishopmuseum.org. We'd love to hear your suggestions on how to improve the project.





by Betty Lou Kam

Ni'ihau Shell Lei: OCEAN ORIGINS, LIVING TRADITIONS

"In the Ni'ihau way of thinking, the shells are considered gifts from the sea. Their feelings about these shells are different from yours or mine or people on the outside. The respect for this art is passed on from generation to generation. They're very proud of this heritage."

—Pamela Dow, speaking on Ni'ihau shell stringers

A unique exhibition showcasing the private collection of "modern" styled Ni'ihau shell *lei*, along with pieces from Bishop Museum's own Ni'ihau collections, will be opening to the public on October 26, 2013, in the J. M. Long Gallery and on display until January 27, 2014.

As only Bishop Museum can, the science of the shell and the creatures that produce these tiny gems will also be featured! While most Hawai'i residents have seen Ni'ihau shell *lei*, and perhaps glanced longingly at lucky wearers of strands of dainty pink *kahealani*, or brilliant white, lengthy strings of *laiki* or *momi* shells, who has ever seen the small creature that make these precious shells?

With the help of microphotography, gallery visitors will be able to do just that. The tiny mollusks (most commonly *Leptothyra verruca*, *Euplica varians*, and *Graphicomassa margarita*) build their own miniature homes. These extremely small creations become great treasures when fashioned into a beautiful and delicate necklace. Skilled *lei* makers from Ni'ihau create these precious adornments in various arrangements and styles.

It is important to understand the term "Ni'ihau shell *lei*." While the same kind of shells used in these *lei* can be found elsewhere in Hawai'i and the Pacific, Hawai'i state legislation passed in 2004 prohibits the selling of seashell products that incorrectly use the name "Ni'ihau" in their description. Ni'ihau shell *lei* and jewelry are made only in Hawai'i and only with shells from Ni'ihau. The shells gathered on Ni'ihau have a certain luster, a special beauty, and a lasting resilience that make these *lei* unique and of high value.

Even before the passage of H.B. 2569 in 2004, Pamela Ka'ilikini Dow, who represents a very skilled group of master "stringers," recognized the importance in distinguishing Ni'ihau shell *lei* apart from other shell *lei* and educating others to do the same. Today, those who purchase genuine Ni'ihau shell *lei* receive a certificate confirming the authenticity of the *lei*, verifying that the shells are truly from Ni'ihau. Many of the *lei* in the featured private collection were obtained with the guidance of Dow.



Bishop Museum's upcoming exhibition will feature 60 such certified Ni'ihau shell *lei*, made and purchased over the last two decades. The Rick & Chuna Ni'ihau Shell Collection is the treasure of private collectors and avid admirers of this *lei* form. It was the collectors who approached Bishop Museum more than a year ago to offer their exquisite collection for exhibition.

From Bishop Museum's own historic Ni'ihau shell collection, an outstanding wristlet uncovered from an archaeological site at Nu'alolo Kai on Kaua'i, a pair of remarkable *momi-lani* shell drapes that were once in

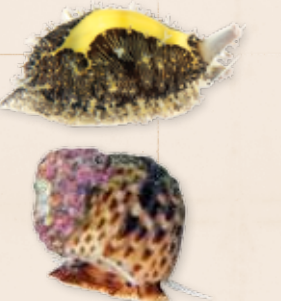
the home of Prince Kūhiō and his beloved Kahanu, and strands of *lei* belonging to *ali'i wāhine* will be a treat for the eye and the spirit.

The title, *Ni'ihau Shell Lei: Ocean Origins, Living Traditions*, speaks of the undeniable mastery of nature—tiny creatures producing outstandingly detailed shells. It speaks of an island lifestyle, a special place, and a tradition of *lei* making that should be respected and preserved.

Join Bishop Museum in celebration of all the elements of beauty of Ni'ihau shell *lei*!



OPPOSITE PAGE | *Lei* from the Rick & Chuna Ni'ihau Shell Lei Collection. Photos: Dave Franzen, 2013. ABOVE | Studio portrait of Queen Emma seated, and wearing a hat and a necklace of several strands of Ni'ihau shells. Photo: M. Dickson, ca. 1870–1885. LEFT | A New York studio portrait of Queen Kapi'olani wearing a hat and a necklace of several strands of Ni'ihau shells. The photo was taken en route to Queen Victoria's Jubilee in England. Photo: Henry Walter Barnett of Falk Studios, May 1887.



ABOVE, TOP | *Cypraea moneta* showing its mantle that secretes the material used to create the shell. This shell, also known as a money cowrie, is often used as a clasp for Ni'ihau shell *lei*. Photo: Keoki Stender. BOTTOM | *Leptothyra verruca*, shown above, along with *Euplica varians* and *Graphicomassa margarita*, are the three most commonly used mollusks on Ni'ihau shell *lei*. Photo: Keoki Stender.

Archives

Among pedestrians on a street in Nukualofa, Tonga, is this young woman. She is dressed in modern Western clothes, but also with mats worn as a sort of skirt, tied around her waist, in traditional style. This photograph, taken in 1989, is one of hundreds which will be on display in Pacific Hall when it reopens to the public in September 2013. In addition to depictions of the Pacific by artists on early European expeditions, quantities of historic photographs will be seen in exhibit cases, on computer touch screens, and projected on a large, eye-catching screen that will be one of the new features of the renovated gallery. (Photo: Joe Carini, Bishop Museum)



LEGACIES: Jeanne McNeil Mattiucci



Born in Mandan, North Dakota, to Jesse and Erble Brenden, Jeanne moved with her family to Omaha, Nebraska, just before Pearl Harbor was attacked in 1941. While listening to radio accounts of the attack, Jeanne asked where Pearl Harbor was. Her mother replied, "It's a peaceful place a long, long way from here."

When Jeanne was studying at the University of Tennessee, the federal government hired her father as a special advisor to the Philippine government. She and her family moved to Manila.

Her father flew to Manila, while Jeanne and her mother sailed on the SS *President Wilson* liner from California. En route the ship stopped in Hawai'i for eight hours. Jeanne and her mother disembarked and went directly to the Royal Hawaiian Hotel, the only place she knew from listening to Arthur Godfrey's radio broadcasts in the early 1950s.

At the hotel, they basked in the beauty of Hawai'i. When they finally asked the concierge to call a taxi to return to the ship, he informed them Kalākaua Avenue was closed for the Aloha Week Ho'olaule'a event, and they would have to get a taxi on Kūhiō Avenue. They made it back to the ship just before the gangplank was raised. As Jeanne tossed her *lei* over the side of the ship, she turned to her mother and said, "Mom, Hawai'i is going to be my home someday. I just know it."

In the Philippines, Jeanne taught first grade at the American School in Manila and enjoyed living there for a year. Then her dream became reality—she returned to Hawai'i to live. Shortly thereafter, she married and had two children, Michael and Laurie. She loved everything about Hawai'i—the beauty, the people, the climate.

One day, as Jeanne was looking out from her lānai,

she asked herself, "How can I give back to this wonderful place? I want to do something in appreciation for my life in Hawai'i." She had recently received an announcement in the mail from Bishop Museum about the formation of the Mary Kawena Pukui Society, which honors generous and far-sighted donors who have included the Museum

in their estate plans. Jeanne decided that providing a significant gift to Bishop Museum through her estate would be her way to say thank you to Hawai'i, and to the Museum for preserving Hawai'i's rich cultural heritage.

To establish her legacy, Jeanne worked with the Museum's office of Institutional Advancement to donate a condominium she had owned for several years. The proceeds from the sale of the property will support Hawaiian and Pacific studies and fund the Jeanne McNeil Mattiucci Endowment for the care and management of the Museum's ethnological collection.

In appreciation for her generosity, a special exhibit case will be named for Jeanne and the memory of her late husband, John E. Mattiucci, Lt. Col., USAF, as well as her two children, Michael and Laurie McNeil, who are also deceased.

"I feel so thrilled and am at such peace knowing I have been able to make this donation to Bishop Museum," Jeanne says. Gesturing through an open door, she adds with great enthusiasm, "Look at the beauty of Hawai'i all around us. How could anyone not love and appreciate this divine place!"

Bishop Museum is extremely grateful to Jeanne for her generous gift to help the Museum continue to perpetuate the cultures, traditions, and natural history of Hawai'i and the Pacific.

"I feel so thrilled and am at such peace knowing I have been able to make this donation to Bishop Museum."



To learn how you can receive income for life while providing a generous gift for Bishop Museum's future, please contact our Development Office at (808) 848-4187 or visit WWW.BISHOPMUSEUM.ORG.

15th Annual Bernice Pauahi Bishop Awards Dinner



ABOVE | This year's honoree, the late Senator Daniel K. Inouye. RIGHT | Mrs. Inouye wearing the *kapa* cloak presented to her in memory of her late husband, Senator Inouye. BELOW | View of dining tent and the Hawaiian Hall complex, lit up for the evening's festivities. Photos: Ed Morita.

An enduring legacy rooted in strong values, culture, and community with a top note of change was the essence of celebration at the Museum's 15th Annual Bernice Pauahi Bishop Awards Dinner on Saturday, August 3, 2013. The Museum's marquee event came full circle this year by honoring the late Senator Daniel K. Inouye, the very first person to receive the Museum's top honor as the recipient of the Charles Reed Bishop medal at the inaugural Bernice Pauahi Bishop Awards Dinner back in 1989.

Over 750 guests gathered on the Museum's Great Lawn to pay tribute to Senator Inouye, a man whose love of country and love of his island home were truly unequalled. The evening was warm and the air fragrant as guests enjoyed the culinary talents of 14 of Hawai'i's top chefs including Roy's, Town, Tango, and Chef Chai, along with new favorites like Monkey-pod Kitchen and Amasia. Signature cocktails were graciously provided by Young's Market of Hawaii.



a *mele inoa* composed and performed by Museum staff in honor of the Senator, and the vocal stylings of the great Nina Keali'iwahamana accompanied by Aaron Salā on piano.

On the entertainment front, the melodious voices of the Kamehameha Schools Children's Choir floated down from the balconies inside Hawaiian Hall, while the main stage featured a tribute program that included the presentation of a traditional *haka* by Pā Kui A Lua to invoke Senator Inouye's strong warrior spirit,



LEFT | Museum staff dancing to original *mele* "He Wehi No Ka Maka 'Upena," composed by staff in honor of Senator Inouye. RIGHT | Gifts of a yellow *kapa* cloak and the framed chant were presented to Senator Inouye's wife, Irene Hirano Inouye seen here with Museum staff, Chairman of the Board Allison Gendreau and President & CEO Blair Collis.



This year, the event raised an impressive \$520,669 in support of the Museum's culture and science programs through corporate table sales, in-kind donations, a signature Silent Auction with over 75 items and experiences, and a Kalo Patch of Wishes, made possible by the addition of new mobile-bidding technology that enabled guests to bid and donate via their mobile phones.

Senator Inouye's profound impact on Bishop Museum and the perpetuation of the Hawaiian culture at large will not be easily forgotten, as the Senator's support of the Museum spanned decades. Through his visionary leadership, key measures, such as the Native Hawaiian Culture and Arts Program and the Native Hawaiian Education Act, enabled the creation of lasting educational programs and publications that ensured the preservation and perpetuation of Hawaiian traditions, and fostered a deeper understanding of our natural environment. His commitment to education led to the establishment of the Richard T. Mamiya Science Adventure Center in 2005. His dedication to Native Hawaiian culture and history resulted in innovative partnerships and

programs that ultimately led to the renovation and restoration of Hawaiian Hall in 2009, along with Pacific Hall, which will open on September 21st. His support of these and many other Museum projects have made Bishop Museum the essential community resource that it is today. The Museum is proud to be a part of Senator Inouye's powerful legacy and to help perpetuate for future generations the enduring legacy of his values.

In the Senator's footsteps and with hope for the future, Irene Hirano Inouye, our honoree representative, spoke on behalf of the newly-formed Daniel K. Inouye Institute to a vision for Bishop Museum's future—the possibility of partnership between the Smithsonian Institution and Bishop Museum to serve as a repository and interpreter of the Asian American/Pacific experience, and to share contributions in the fields of astronomy, ocean and natural sciences. And as she was presented with a *kapa* cloak placed around her shoulders in memory of her husband, it felt for a moment as though Senator Inouye was with us, embracing our community in his quiet, powerful way, ensuring our mutual legacy for generations to come.



Visit our Kalo Patch of Wishes for a unique way to support Bishop Museum! Browse wish lists from our Cultural Resources, Vertebrate Zoology, Library and Archives, Exhibits, and other departments, and make a gift that will make an impact on the Museum's daily operations. Your Kalo Patch Wish contributions are fully tax-deductible. Mahalo for browsing!
WWW.BISHOPMUSEUM.ORG/KALOPATCH.

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*On behalf of the Board
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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	\$19.95
Youth (4 - 12)	\$14.95
Seniors (65+)	\$16.95
Children (3 and 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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HAWAII'S GOOD GUYS | BAD GUYS

Spotted Jellyfish *Phyllorhiza punctata* – "Bad Guy"

This tropical Pacific jellyfish is typically a bluish brown color with evenly distributed white spots. It has eight thick transparent branching arms (tentacles) surrounding its mouth, which is in the lower center of the bell-shaped body. The tentacles aid in the capture and digestion of prey and do so with stinging cells called nematocysts.

During its early development, a jellyfish has a small attached polyp stage which, as it grows older, divides to produce tiny free-living forms that mature into adult jellyfish.

Although many jellyfish are a nuisance to swimmers, in Hawai'i the Spotted Jellyfish is not because they prefer dark, murky waters such as those in harbors and embayments, places where people here rarely swim recreationally.

This species of jellyfish was introduced to Hawai'i from the Philippine Islands in the early 1940s. It was mainly restricted to Pearl Harbor until around 1950 and appeared a few years later in Kāne'ohe Bay.

Nothing is known of the ecological impact of this species in Hawai'i; however, the introduction of this same species in the Gulf of Mexico is thought to have threatened the local fish population and other commercially important species, such as shrimp, anchovies, and crabs. These jellyfish are voracious



eaters and can consume 2,400 fish eggs per day and have the potential of producing 300 jellyfish from one individual jellyfish. Thus, this alien invader to Hawai'i can have a heavy impact on local fish populations if found in large numbers. Thankfully, they have not been seen in such large numbers here.

Visit the Good Guys and Bad Guys Series online at HBS.BISHOPMUSEUM.ORG/GOOD-BAD/

I HA 'AHEO NO KA LAWAI 'A I KA LAKO I KA 'UPENA.

The fisherman may well be proud when well supplied with nets.

Good tools help the worker to succeed.

Selection #1152 from Mary Kawena Pukui's *Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.