

Ka‘Elele

The Messenger

The Journal of Bernice Pauahi
Bishop Museum | Spring 2013



Upcoming Events

May

3
★ The Sky Tonight Planetarium Program, 8:00 p.m.

16
Traditions of the Pacific Lecture: “The Archaeology of Nihoa and Necker Islands: Towards a new understanding for Hawaiian pre-contact history” with Dr. Kekuewa Kikiloi. 6:00–7:30 p.m. (Atherton Hālau). General: \$10, Members: FREE. Reservations required (808) 847-8296 or membership@bishopmuseum.org.

★ The Sky Tonight Planetarium Program, 8:00 p.m. every first and third Friday of the month (J. Watumull Planetarium). General Adult: \$6, Children 4–12: \$4 (cash only), Members: FREE. Reservations required (808) 848-4168 or membership@bishopmuseum.org.

17
★ The Sky Tonight Planetarium Program, 8:00 p.m.

17
MAMo Awards 2013 Presentation and Exhibition Opening, Honoring Maile Andrade and the exhibition ‘Ike Loloa: A Long Insightful Journey, 6:00-8:00 p.m. (Courtyard/J. M. Long Gallery). FREE and open to the public.

18
MAMo Awards 2013: Celebrating Our Masters. ‘Ike Loloa: A Long Insightful Journey (J. M. Long Gallery). Exhibition opens.

25–26
Two Museums and a Royal Palace (Bishop Museum/ Honolulu Museum of Art/‘Iolani Palace). One-time entry fee gets you into all three institutions. Kama‘āina & military with valid ID: \$10.



25–26
8th Annual Native Hawaiian Arts Market. Enjoy over 30 Hawaiian Artists selling, displaying, and demonstrating their work. May 25: 9 a.m. – 7:00 p.m. May 26: 9 a.m. – 5:00 p.m. (Great Lawn). Kama‘āina & military with valid ID: \$5; Members: FREE.

June

7
★ The Sky Tonight Planetarium Program, 8:00 p.m.

21
★ The Sky Tonight Planetarium Program, 8:00 p.m.

August

3
15th Annual Bernice Pauahi Bishop Awards Dinner, honoring the late Senator Daniel K. Inouye on the Great Lawn. To sponsor a table, purchase individual tickets, or make a tax-deductible donation, please visit us online for event details at www.bishopmuseum.org/pauahi, or contact Erica Steinberger, Director of Major Gifts & Donor Relations, at (808) 848-4169 or email erica@bishopmuseum.org.



Current Exhibits



LIFE THROUGH TIME: DINOSAURS & ICE AGE MAMMALS
April 27 – September 15, 2013
Castle Memorial Building, First Floor
Run from a Tyrannosaurus Rex and gaze upon a giant Apatosaurus or chill during the Ice Age with a Saber Tooth Tiger family and a Mastodon. This exhibit includes a robotic skeleton you can control, crayon rubbing tables, and a dinosaur dig.

MAMo
MAMo Awards 2013: Celebrating Our Masters, ‘Ike Loloa: A Long Insightful Journey
May 18 – October 7, 2013
J. M. Long Gallery
Experience a retrospective of master artist and educator Maile Andrade as part of Maoli Arts Month. Presented in part with PA’I Foundation.

JHAMANDAS WATUMULL PLANETARIUM
Come see our newly renovated planetarium, with a new state-of-the-art hybrid system—new star machine, digital full dome video system; new carpet, seats, lighting, and sound system.

COVER IMAGE | Photograph by Jason S. Ordaz, courtesy of the School for Advanced Research.

Dear Friends of Bishop Museum:



Blair D. Collis

Aia i Hi‘ikua; i Hi‘ialo.
Is borne on the back; is borne in the arms.
—‘Ōlelo No‘eau 36

There are many kinds of departures, important moments that mark passages from one phase into another. Each provides an opportunity to both honor what has been accomplished and to greet new horizons. In these past few months, our Bishop Museum ‘ohana has borne the departures of three special individuals—David Kamida, communications supervisor, who marshaled through the last 9 issues of Ka ‘Elele, moved on to another job opportunity; Kealoha Kelekolio, a cultural educator who was often the face of Bishop Museum and was well-known for his long, flowing white hair, retired after 12 years, and Roxanne Hew-Len, an 11-year employee and Shop Pacifica assistant manager, who passed away after a valiant battle with cancer.

As an institution that is over a century old, Bishop Museum is the accumulation of all those who have come before, who have contributed their time and energy, their love and commitment to this place. Our collective tears and sweat and mana are embedded within this Kamehameha bluestone.

Some places are mere stopping places in one’s career and one’s life, but Bishop Museum is not such a place. It envelops those that come; it beckons. We are greeted by our daily visitors and excited students, by researchers who travel thousands of miles to dwell in our collections, by community practitioners who come to engage with the works made by their ancestors, but most of all, we are greeted by one another, our Bishop Museum ‘ohana. It is “aia i hi‘ialo”—a loved one seen on a daily basis; like a cherished child carried in one’s arms.

But the time must also come when we are left behind; “aia i hi‘ikua”—to be carried on one’s back, or to a faraway place where you cannot be seen by loved ones. David, Kealoha, and Roxanne have for different reason all departed, but they have left behind their indelible marks. We remain forever changed, just as Bishop Museum has become a better place under their guidance, leadership, and love.

And so it is in their spirit, and the dedicated efforts of countless others that have come before them over the last 124 years, both as staff and exemplary community leaders, such as Senator Daniel K. Inouye, that we move forward as an institution. It is because we recognize Bishop Museum not just as a place of departures, but also of new beginnings. As we look to exciting new exhibitions and programs this year, and the re-opening of Pacific Hall after 3 years of renovation, we have the opportunity to both celebrate those who have contributed to our accomplishments and the privilege of looking to new horizons and challenges with those we share the kuleana with today.

It is truly one of the best aspects of being a part of Bishop Museum. A special understanding held by our board, staff, and volunteers that in every new discovery to science we make, in every guest we greet, in every keiki’s life we inspire, in every program we deliver, and in every promise we keep we are always grateful of our ‘ohana and friends that have and continue to contribute to and re-affirm our mission.

Thank you for all your support and I will see you around the Museum!

Mahalo nui,

Blair D. Collis
President & CEO



TOP | Roxanne at work in the gift shop. CENTER | Kealoha greets visitors. BOTTOM | David models an Alfred Shaheen aloha shirt.

MAMo Awards 2013

'Ike Loloa: A Long Insightful Journey

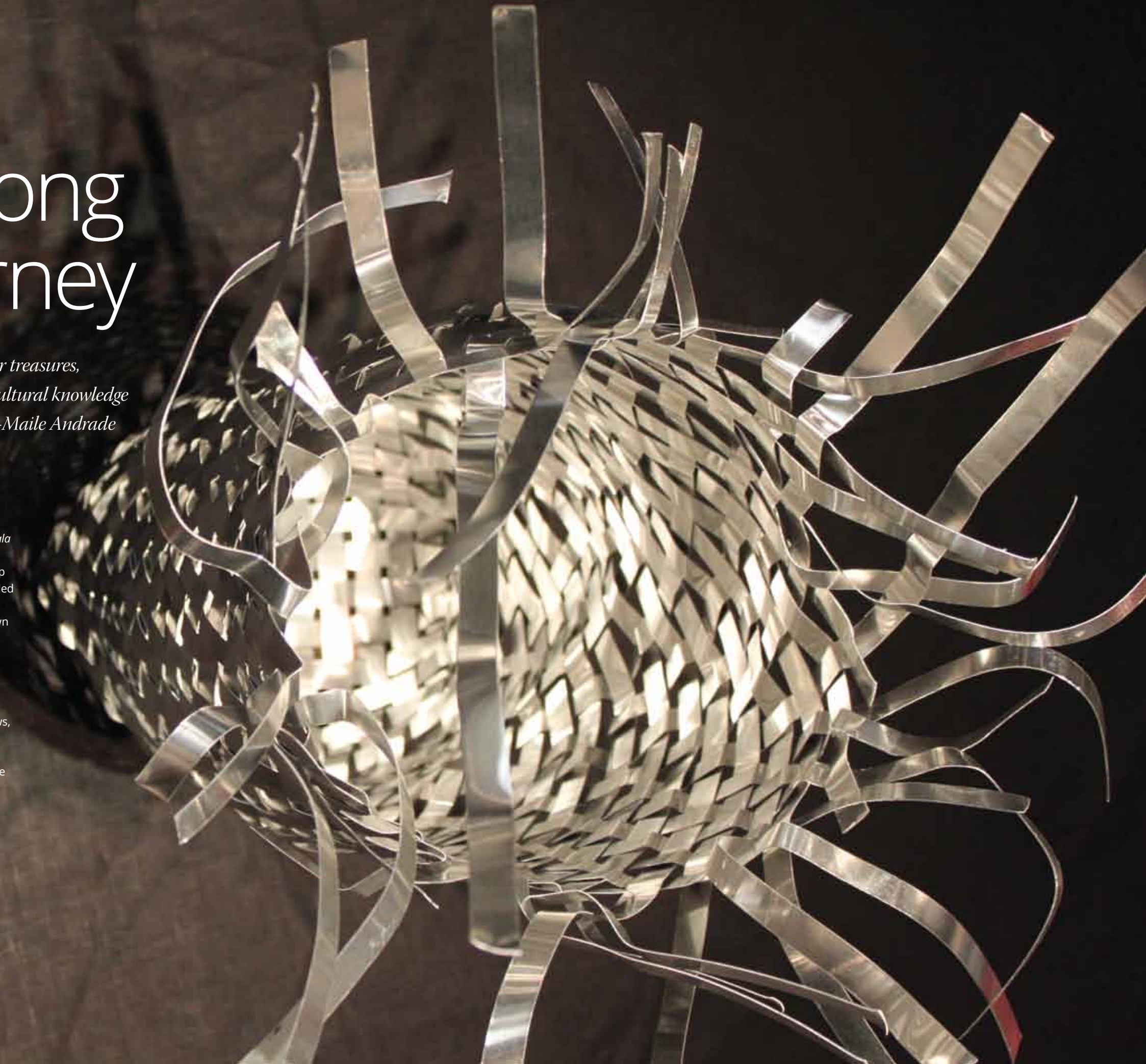


*"We listen to our kūpuna, our ancestors, our treasures,
for they are our culture holders and carry cultural knowledge
and wisdom for us today."*
—Maile Andrade

Since 2006, the Maoli Arts Month (MAMo) Award has been bestowed upon more than 20 Native Hawaiian master visual artists. From painters to carvers of stone and wood, from *lauhala* weavers to *kapa* artists, these awardees bear testament to the depth, diversity and artistry of the Hawaiian community. Bishop Museum's commitment to honoring these awardees has included hosting an annual exhibition in the J. M. Long Gallery.

This year's awardee is Ivy Hālī'imaile Andrade, better known as Maile Andrade. She will receive the MAMo Award in a public presentation in Bishop Museum's Atrium Courtyard on Friday, May 17th at 6 p.m., followed by the opening of the exhibition, *'Ike Loloa: A Long Insightful Journey*. The exhibition will remain on display until October 7, 2013.

A multimedia artist, Maile has exhibited in numerous shows, locally, nationally, and internationally. "I believe that art is a powerful means of depicting the journey of one's life. Everyone is an artist—whether the art be dance or writing. The lessons we learn along the way come through in our art," Maile says.



PREVIOUS PAGE | One of a series of Andrade's aluminum woven baskets. RIGHT | *Kēia Manawa*, a self-portrait of fused kiln formed glass, May 2012. Photo: Jason S. Ordaz. BELOW | *He Aha Kou Mana'o?*, made of fused kiln formed glass, April 2012. BOTTOM | *KAHULU: To overturn, overthrow, upset, to change, alter*; made of pandanus, glass, aluminum strips, November 2011. Exhibited at *I Kēia Manawa (In This Time)*, Schaefer International Gallery, Maui Arts and Cultural Center.

For Maile, her journey began in Mākaha—the child of a backyard oil painter and composer of music, while her father was a boat builder at Pearl Harbor. They saw in her an interest in drawing and crafting and encouraged it. Maile would eventually study art, and attended schools in Australia, New York, and California before getting married to Carlos Andrade and moving to Kaua'i. She later received a Masters of Fine Arts degree from the University of Hawai'i-Mānoa (UH) with a focus in ceramics and fiber arts.

Maile became a lecturer at the UH Art Department, but she increasingly saw the need to teach visual arts from a native perspective. This led her to Kamakakūokalani Center for Hawaiian Studies at UH, where she established a Native Hawaiian Creative Expression program. Maile is currently a full professor and serves as the Center's director.

In many respects, Maile has served as a bridge between generations and cultures. She has learned from some of the finest Hawaiian artists and weavers, yet she has also taught and mentored scores of students, helping to foster the next generation of Hawaiian artists and practitioners. Through her participation in several Indigenous Gatherings and



artist-in-resident programs in New Zealand, Tahiti, Washington state, Alaska, and Santa Fe, New Mexico, Maile has shared the artistry of the Hawaiian people and built lasting cross-cultural relationships across the globe. Yet in spite of all of her accomplishments, Maile remains first and foremost an artist. Whether it be *kapa* or velvet, *lauhala* or aluminum, canvas or glass, her own exploration into her creative visual consciousness continues—*‘ike loloa*.

Maoli Arts Month Culminates in the 8th Annual Native Hawaiian Arts Market at Bishop Museum!

Bishop Museum continues its community partnership with PA'I Foundation this May in a month-long celebration of Native Hawaiian arts. On O'ahu, the month kicks off with a First Friday Gallery Walk and openings at the ARTS at Marks Garage and Louis Pohl Gallery, as well as the MAMo Film Festival at Kumu Kahua Theatre on May 4th and 5th.

The following Friday, Bishop Museum hosts the 8th Annual MAMo Award Presentation & Reception from 6–8 p.m., with the show *‘Ike Loloa: A Long Insightful Journey* (see preceding article) opening to the public the following day.

Following into the next week is the ever-popular MAMo Wearable Art Show at Hawai'i Theatre on Thursday, May 22nd, with some of the hottest Hawaiian fashion designers strutting their stuff on the runway (including Bishop Museum's own cultural resource specialist, Marques Hanalei Marzan).

Maoli Arts Month culminates in a two-day celebration at Bishop Museum—the 8th Annual Native Hawaiian Arts Market on Saturday, May 25, from 9 a.m.–7 p.m. and Sunday, May 26 from 9 a.m.–5 p.m. Admission is \$5 for *kama'āina* and military with valid ID.

The Market also happens to coincide with a weekend-long *Two Museums and a Royal Palace* event, where \$10 buys you a weekend pass to Bishop Museum, the Honolulu Museum of Art, and 'Iolani Palace.



8th Annual Native Hawaiian Arts Market
Saturday, May 25,
9 a.m.–7 p.m.
Sunday, May 26,
9 a.m.–5 p.m.
Admission is \$5 for
kama'āina and
military with valid ID.

TOP LEFT | Lokomaika'i Lipscomb shows off one of Marques Marzan's creations. BOTTOM LEFT | A happy customer stands next to artist Umi Kai at last year's arts market. BELOW TOP | *Tapping into Ancestral Memory* by Lufi Luteru. BELOW BOTTOM | A painting of *Io'i kalo* by Meala Bishop.

Bishop Museum's Arts Market will include:

- More than 30 Native Hawaiian Artists demonstrating, displaying, and selling their work
- Hands-on activities where you can make your own *lauhala* bracelet, Ni'ihau shell earrings, or swordfish bill weapon
- Talks, gallery walks, and panel presentations
- Musical entertainment and performances by some of Hawai'i's most beloved *hula hālau*.
- Fabulous savory and sweet treats from a variety of popular food trucks

Says MAMo co-chair and Museum community affairs director Noelle Kahanu, "This truly is one of my favorite events we do at Bishop Museum. People come and stay all day. They leave smiling, covered in sawdust, proudly carrying a *niho 'oki* (shark tooth cutting tool) that they made themselves. Keiki and their parents sit together and create something of shared beauty. It's one of the only times you are guaranteed to meet the artist who can tell you all about the painting that you know would look perfect right in your living room." So come join us at Bishop Museum the last weekend in May and find that perfect work of art that you can't live without!



Wave Sliding



“To see fifty or a hundred persons riding on an immense billow, half-immersed in spray and foam, for a distance of several hundred yards together, is one of the most novel and interesting sports a foreigner can witness in these islands.”

—William Ellis, 1822

by Betty Lou Kam

TOP | Hawaiian wave sliders, 1890s. RIGHT | Hawaiian surfer with *papa he'e nalu*, ca. 1890. Photo: Theodore Severin. BELOW | Tom Wegener at Bishop Museum, February 2013. Wegener was in the Islands for the launch of Jack McCoy's surf film, *A Deeper Shade of Blue*. Here, Wegener holds one of his boards and a simple body-board used in Japan. Surfing is the heart of a worldwide culture.

To think of the thrill that William Ellis experienced as he witnessed this scene still tickles the imagination! This passage has been recalled time and again, most recently in John R. K. Clark's *Hawaiian Surfing* (University of Hawai'i Press, 2011), and yet it continues to amaze most.

There is great interest in recreating the majesty of the sport of *he'e nalu* from early Hawai'i. To some, the first step is to recreate the style of boards from those times. Recently, Bishop Museum was visited by Tom Wegener, a well-known master surfboard shaper from Australia who has been in the business for a more than a dozen years. In 2004, Wegener became intrigued by the finless wooden boards early Hawaiians used to ride large waves. After seeing *alaia* boards at Bishop Museum, Wegener realized “these boards run on completely different principals than our modern surfing.”

Traditional Hawaiian *papa he'e nalu* are finless, shaped with elegant design and proven by early Hawaiians to be excellent in sliding with ocean waves. With research and a great deal of exuberance, Wegener began to design surfboards based on the traditional *alaia* and launched into their manufacture. Design and materials for his boards have gone through revisions, and now they are mostly manufactured of paulownia, a wood that does not absorb ocean water and is readily available.

Wegener was named 2009 Shaper of the Year for his surfboard design and work in this area.

Wegener knows *alaia*-style boards take incredible skill to ride, and that only those who are dedicated and skillful will achieve success. The finless boards he is now making may not be for every surfer.



He recognizes that there is still more to learn about how they were shaped and how they were ridden, and his respect for early Hawaiian surfers is great. He is enthusiastic and animated, his spirit is catching, and it is easy to be carried along by his energy.

A FEW PAPA HE'E NALU TERMS:

he'e nalu. nv. To ride a surfboard; surfing; surf rider. Lit., wave sliding.

papa he'e nalu. n. Surfboard. Lit., board [for] sliding waves. Main types of *papa*:

kiko'o. n. A long surfboard, 9 to 16 feet long.

alaia. n. Small thin surfboard, as of breadfruit or koa.

li'ilii'i. n. Short surfboard, now commonly called *paipo*.

olo. n. Long surfboard, as of *wiliwili* wood.

Based on the *Hawaiian Dictionary* (Pukui and Elbert, University of Hawai'i Press) and *Hawaiian Surfing: Traditions from the Past* (Clark, University of Hawai'i Press).



There is another path to experiencing the essence of *he'e nalu*, taken by such Hawaiian surfers as Tom “Pohaku” Stone. Stone, a frequent visitor to the Museum's collections, approaches surfing and the teaching of its essence in a holistic manner—it has everything to do with who Hawaiians were and continue to be.

Stone spent some of his boyhood years in the company of great surfers such as Duke Kahanamoku and Blue Makua on Waikiki Beach. At just 5–6 years of age, he aspired to ride the large boards used by the beach boys, but was not allowed to do so until he could carry the board he would use. This was a lesson in patience, yes, but one that allowed him time to study the board and observe how others moved with it in the surf. He became

familiar with techniques of sliding with board and water. When Stone was finally able to carry his own surfboard, he had already formed a connection with it, and had developed a budding insight into the movements of ocean and nature.

Now when Stone works with students as part of the activity of KANALU, a non-profit agency that he and others established, he teaches patience, he emphasizes a respect for the ocean, and he encourages a partnering with nature from the very start. Stone favors teaching students to respectfully and responsibly select trees to be used in making their own *papa he'e nalu*, forming a bond with the board even before it has been shaped.

“I'm always learning to surf constantly,” says Stone. Surfing doesn't require the conquest of a wave or the harnessing of its power. Stone sees it as building a relationship with nature's forces—a rider, a *papa he'e nalu*, and the wave. Surfing is an expression of love for the ocean and all of nature; every experience is new, and advances that relationship.

In 2012, the Smithsonian National Museum of the American Indian heralded Stone for his work in revitalizing traditional Hawai'i sports, and their permanent collections include a *papa he'e nalu* and a *papahōlua* (sled) made by Stone.



TOP | Tom “Pohaku” Stone and associates, with Hawaiian finless *papa he'e nalu* made in traditional style. Photo: David Pu'u. LEFT | Stone at work—applying time, skill, and heart in the making of *papa he'e nalu*. Photo: David Pu'u. ABOVE | Stone rides the waves at Waikiki. Photo: David Pu'u. BACKGROUND | Classic historical photographs capture surfers on the waves with Diamond Head in the background.

Uh Oh— No Mo’ ‘Ō’ō

by Dr. Neal L.
Evenhuis



ABOVE | The po'ouli (*Melamprosops phaeosoma*) from East Maui. The last male died in 2004. From the Hawaii Academy of Science education files. ABOVE RIGHT | The Kaua'i 'Ō'ō (*Moho braccatus*), last seen in 1985; last heard in 1987. From *The Avifauna of Laysan and the neighbouring islands* (R. H. Porter, 1893). Illustration by Frederick Frohawk.

OPPOSITE PAGE TOP | Molly Hagemann, collection manager for vertebrate zoology, examining some of the extinct bird specimens in the Museum's ornithology collection. BOTTOM | The Hawaiian rail (*Porzana sandwichensis*), last seen in 1884. From *The Avifauna of Laysan and the neighbouring islands* (R. H. Porter, 1893). Illustration by Frederick Frohawk.



It is 1987 and a researcher in the remote rainforests of Kaua'i listens intently to the eerie, yet melodious song of the Kaua'i 'Ō'ō. It is caught on tape. And no one ever hears or sees an 'Ō'ō again. It was the last Kaua'i 'Ō'ō, and when it went extinct, all of the four known species of 'Ō'ō from our islands were gone forever.

A decade earlier, in 1973—exciting news! A new endemic bird is discovered in the Hanawī rainforest on East Maui. It is given the Hawaiian name *po'ouli*, meaning “black head.” Knowing the fate other rare endemic Hawaiian birds, meetings take place with many specialists and representatives from state and federal agencies to decide how to best conserve the last population of this rare bird. But the meetings are contentious, and by the time a consensus is finally made decades later, the population of

the *po'ouli* has dwindled to only a few surviving birds. Nine years ago, the last *po'ouli*—a male kept in captivity in hopes of finding a female—died. Incredibly, a bird was discovered and went extinct, all in a little over 30 years; and sadly, all while we watched it happen.

But this is not even the swiftest-known demise. In 1893, naturalist R. C. L. Perkins, camping alone in a tent for nine months in the rainforests of upland East Moloka'i to survey birds, snails, and insects, discovered a new bird species—the black *mamo*. It was given the scientific name *Drepanis funerea* because of its drab and dark plumage, but also because it was thought that the species would not survive much longer. Perkins feared that its food resources were dwindling, and thus, so would the population of the bird. That prophesy was unfortunately fulfilled

in less than 14 years. The last sighting of the black *mamo* was in 1907.

Welcome to Hawai'i, the extinction capital of the world. We are known in scientific circles as a “living laboratory of evolution.” Some have said that if Darwin had visited Hawai'i instead of the Galapagos, he would have dropped his jaw at the incredible diversity of bird life that existed here at the time—much more diverse and complex than his famous Galapagos finches. But Hawai'i is also home to more extinctions of birds and plants per capita than anywhere else on the planet. And almost all of this happened after the time Darwin visited the Galapagos in 1835. In just the last 190 years, Hawai'i has lost 29 species of its endemic birds, 97 species of plants, 72 species of its colorful land snails, and at least 74 species of its native insects.

WHY SO MANY EXTINCTIONS? AND WHY SO MANY HERE? The answer is complex, but can be summarized in the fact that we are a very remote island that evolved a fauna and flora for millions of years without any human intervention. As such, those plants and animals that never knew humans—or the animals and plants that came with them—are extremely vulnerable to any changes. Changes in habitat or food resources, and pressures put on native species by parasites, predators, and diseases can all lead to reduced populations or, at worst, extinction.

For example, ground-dwelling birds such as the flightless Hawaiian rail were easy prey to the mongoose (introduced in 1883) who fed on their eggs and young. As late as the 1860s, rails were still seen on the Big Island, but after efficient predation by the mongoose, the last sighting of a rail was in 1884, only one year after the mongoose introduction.

The story of many of the extinctions of birds here is unfortunately similar to the demise of many indigenous peoples of the Americas and the Pacific Islands. When



Europeans made first contact, they introduced diseases unknown to the native inhabitants who did not carry any immunity to them. Many people died as a result, and it is those diseases that are thought to be one of the major reasons for the extreme reduction in numbers or even demise of many of those native peoples. In the same vein, avian malaria, transmitted to birds by introduced mosquitoes, is a major reason for the demise and reduced populations of many of the endemic Hawaiian forest birds. The disease is unknown to our endemic birds—they carry no immunity to it and many die.

But there is also hope in this story. The native orange-black damselfly, once so common throughout the lowlands that it was found in backyard ponds, was thought to be extinct on O'ahu due to the introduction of top minnows into ponds in 1905 to control mosquitoes. The hungry minnows did not stop at mosquito larvae and ate all the damselfly larvae, too. But in the late 1990s, Bishop Museum researchers found the last population of the damselfly in a very unusual place—precariouly clinging to survival in a small trickle of a stream, the result of a water leak at the swimming pool on the grounds of Tripler Army Medical Center.

Extinction is always a hard thing to prove. Just because a rare species has not been seen for many years, it does not always mean it is extinct. So, one can always keep up hope that deep in a thick rainforest hardly traveled by humans, like on Kaua'i or on the Hamakua coast of the Big Island, there might be a pair of 'Ō'ō or *mamo* hanging on. We can always hope.

Bishop Museum is used by many researchers because of its collection history for many of these extinct species, as well as other endangered Hawaiian species. Our collections offer a population history of these species—one can see what the fauna and flora might have looked like anywhere from 100 to 150 years ago, and how it differs today. Sadly, some Hawaiian species cannot be found in the wild any longer, but our collection of specimens may help researchers find a way to keep other species from losing a foothold on their fragile perch in their island home.

Environmental Conservation and Cultural Preservation in Papua New Guinea

by Dr. Ken Longenecker

Dr. Ken Longenecker is an associate researcher and a 10-year staff member of the Bishop Museum. His work focuses on generating biological information that promotes conservation and sustainable use of marine animals. He has been working in Papua New Guinea for six years.



Children entertain themselves with classic games. Photo: Holly Bolick.
BELOW | The marine portion of the Kamali Wildlife Management Area. The orange box shows the location of the village. Photo: GeoEye.





TOP | Most of Kamiali's 600 residents live along this stretch of beach, leaving most of the 120 square miles of rain forest relatively pristine. Photo: Holly Bolick. ABOVE LEFT | "Main Street" at Kamiali, Papua New Guinea, where Bishop Museum researchers are leading a long-term conservation project. Photo: Holly Bolick. ABOVE RIGHT | Residents sell or trade surplus produce at the village market, held twice weekly. Photo: Ken Longenecker. BELOW RIGHT | A typical fish catch of reef fish at Kamiali. The basic biology of most of these species is not known. Photo: Ken Longenecker.

OPPOSITE PAGE, TOP | A well-managed environment attracts biological research, providing a means of economic development to pay for school and medicine, thus providing incentive for continued environmental conservation. Photo: Holly Bolick and Ken Longenecker. BOTTOM | Spectacular catches sometimes occur. This fish was caught about 300 yards from shore from this small canoe. Photo: Ken Longenecker.

People are often surprised to learn that Bishop Museum, a Hawai'i-focused organization, conducts environmental and cultural research throughout Oceania. For example, we have worked in Papua New Guinea since the early 1950s, and have several scientists running projects there today. This research aligns with the vision of our founder, Charles Reed Bishop, who thought we cannot truly know Hawai'i without considering the rest of the Pacific, and we can only understand Pacific cultures from the viewpoint of their natural environment.

One of our Papua New Guinea projects focuses on a village called Kamiali, located on the Solomon Sea about 40 miles south of the provincial capital, Lae. The two-hour boat ride to Kamiali is like taking a trip back in time; there are strong parallels between present-day Kamiali and Hawai'i around the time of western contact. There are no roads, no cars, nor electrical or telephone service. The village did not have a standardized writing system for its language until about two years ago. People live a subsistence lifestyle; gardening and fishing are the focus of village life, and the vast majority of dietary protein comes from the ocean.

Despite Kamiali's subsistence economy, people need money for medicine (an average person gets malaria twice a year) and school (education is not a free government service). Nearby villages met their cash needs by selling logging or mining rights, which often had disastrous social and environmental consequences.

Seeing those consequences, Kamiali decided to maintain its traditional lifestyle, and instead established its territory as a wildlife management area. About 600 residents control the natural resources of Kamiali's 180

square miles of rain forest and ocean. Almost everyone lives along a short stretch of beach at the north end of the territory, leaving most of the area in relatively pristine condition.

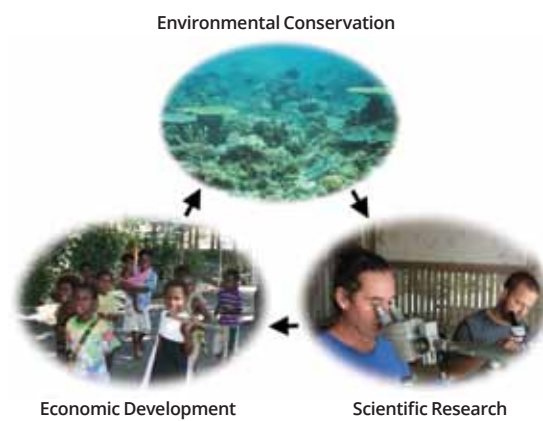
Bishop Museum herpetologist Dr. Allen Allison saw the potential for Kamiali to use its healthy environment to meet its financial needs, while also promoting environmental conservation and cultural preservation. The concept is simple and self-sustaining. Kamiali's relatively untouched environment will attract biologists who provide an income stream by paying room and board, hiring local field assistants, and paying research fees. Kamiali residents recognize that the success of this venture hinges on the state of their forests and waters, so they are motivated to continue environmental conservation.

We have a special challenge in the marine environment because so many village needs are provided by coral reefs. For the conservation-research-income cycle to work in Kamiali waters, the village must bal-



ance marine conservation with the need for and cultural value of exploiting the marine habitat. My research there focuses on providing information the community can use to find that balance.

Our marine-research team works with Kamiali to determine the size at which exploited reef fishes mature and how many offspring they produce, to document fishing practices, and to develop community-based marine-monitoring programs. Village residents perform crucial roles in these projects, building local expertise in environmental conservation. Kamiali must ultimately decide how its natural resources are used, and our results will help find the crucial balance between conservation and exploitation.



This research is relevant to Hawai'i. Many of the reef fishes we study at Kamiali are found in Hawai'i, and the information we generate is needed for biology-based management and conservation here. Further, our work at Kamiali reminds us that past fishing practices in Hawai'i were far different from today. For instance, an incredible amount of human energy is required to catch a fish at Kamiali. The nine plant species used to build a canoe must be located, harvested by hand, and transported with human power to a construction site. Canoe hulls are hewn by hand and have a five-year service life. For a single fishing trip, bait must be caught and canoes must be paddled to and from fishing sites. Fishing within Kamiali waters is limited to village residents, done by adult men, and sites are located without the aid of GPS or depth sounders. Finally, with a lack of electricity (and thus refrigeration), there is no reason to catch more fish than can be used within a few days. If we wish to apply traditional Hawaiian fishing practices to management of today's fisheries, we must remember that the old system worked under a set of conditions similar to those in Kamiali today.

Bishop Museum's marine research at Kamiali is supported by funding from two private foundations wishing to remain anonymous and by in-kind support from Hawaiian Airlines and the GeoEye Foundation. Please visit kamiali.org to learn more about Bishop Museum's work at Kamiali.



KAMIALI THROUGH THE EYES OF A KAMA'ĀINA KEIKI

In 2012, I took my seven-year-old son on a short trip to Kamiali. Here is an excerpt from his journal (a school assignment) :

Feb 15 – We finally got to the village. It is called Kamiali. I played with Julias and Maechelyn. We climbed on mangroves and caught a mudskipper.

Feb 16 – Danger Page! Last night there was an earthquake. I swam on the reef and saw a sea snake. I slipped in the shower and was bleeding so much!

Feb 17 – There is no electricity here. Our showers are cold water piped from a stream. There are no computer games, so we had hermit crab battles.

Feb 18 – When it got dark, I saw a flying fox. We watched it fly for a while. Then my friend's dad got his slingshot and tried to shoot it down.

Feb 19 – We went to the village meeting. I spoke Tok Pisin to everyone. I said, "Nem bilong mi Gunner. Mi pikinini bilong Ken." That means "My name is Gunner. I am Ken's child."

Feb 20 – Today we left Kamiali. There are no roads to or in the village. To get out, we had to take a two-hour ride to Lae in a small, open boat.

Sailing in to Pacific Hall

by
Betty Lou Kam

BELOW | Koon and an associate recently assembled his Fijian canoe and prepared it for installation in Pacific Hall. Koon owns this canoe and is providing it for display in the renovated hall. Photo: David Kamida.

One of the earliest installations in the newly-renovated Pacific Hall has just taken place—a canoe has sailed its way into the airy heights of the restored hall. This canoe was actually used by a fishing family on Fulanga Island in southern Fiji.

The Fijian canoe is owned by John Koon, master mariner, marine surveyor, and rigger. He is also a surveyor associate of Tradewinds Marine Service, a business he established in 1988. Tradewinds Marine Service was contracted by Bishop Museum to rig and install the larger elements that will “float” in the upper atmosphere of Pacific Hall. These include the Fijian

canoe, an exciting work of art commissioned specifically for Pacific Hall, and a 29 x 6 foot screen that will continuously display projected images.

As a teenager in Southern California, Koon knew that he would set out to explore the Pacific in some way. In 1973, he became the apprentice of a master woodworker who specialized in custom yachts. From that point on, his career path included stints as a shipwright, designer, builder, repairman, surveyor, consultant, and educator. Till today, he juggles these many roles at the same time.

In 1977, Koon arrived in Hawai‘i, the end point of a

job to deliver a yacht to the Islands. This became his home and his base of operation. As many others were, Koon was inspired by Tommy Holmes, one of the visionaries at the helm of founding the Hawai‘i Maritime Center. Holmes and Koon talked of gathering Pacific canoes that would be prominently featured at the center. With this goal in mind—the gathering of living canoes—Koon set off to Fiji in the mid-1980s.

On Fulanga, Koon met a Fijian family that owned canoes used for fishing along the coast. There was one canoe offered for sale, just large



enough to provide a single family with enough fish to fill their needs. The canoe was well-used, an older one, and its sale to Koon presented an opportunity for the family. In exchange for the canoe, Koon offered the owner a 36-inch chain saw, 120 pounds of bronze screws and other hardware, and mosquito netting. The chain saw was especially valuable, as the making of wooden collectibles sold in Suva had become a growing source of income for the family.

The canoe showed its age mostly in its pandanus sail, brittle with age, use, and exposure. As holes in the sail had appeared, however, the owner had creatively fashioned immediate patches from available household mats. The mats were made with colorful yarn fringe, and the fringe was not removed as the mats were re-purposed. Lines of green, red, purple, and pink yarn fringe became a part of the newly-repaired sail—a visual delight!

The canoe was shipped by freighter to Suva, then to Honolulu, onto to Kaua‘i, where Koon worked to return the canoe back to its original look, stripping off coats of paint and tar that had accumulated over the years. In 1988, it was loaned to the Hawai‘i Maritime Center and displayed there for over twenty years. Recently it was brought to Bishop Museum as plans to include it in the renovated Pacific Hall developed.

Over recent months, conservation staff have thoroughly examined and cleaned the entire canoe. A great deal of attention went to carefully brush-cleaning and vacuuming the sail, then mending and reinforcing places where the woven pandanus had become frail. The Fijian canoe is now ready for another journey—one during which it will sail through and capture the imaginations of many Museum visitors!



TOP LEFT | Conservation assistant Liane Na‘auao carefully resets the pandanus in worn portions of the canoe sail. TOP RIGHT | The canoe’s sail demonstrated years of use and wear. The Fijian canoe owner used mats with yarn fringe to repair the canoe sail. These were quickly stitched into place over tears and worn areas.

Dinosaurs Return to Bishop Museum



Life Through Time: Dinosaurs and Ice-Age Mammals
April 27 through September 15, 2013
Castle Memorial Building, First Floor

While many things change in this world, this one thing doesn't: kids love dinosaurs! Since Bishop Museum first brought in a dinosaur exhibit in the late 1980s, dinosaurs have been one of our most popular attractions. Dinosaurs return again to our campus with *Life Through Time: Dinosaurs and Ice-Age Mammals*, an exhibit from Kokoro Exhibits that explores the worlds of both dinosaurs and ice-age mammals. *Life Through Time* runs from Saturday, April 27 through Sunday, September 15, 2013. Members get a chance to see it first with a preview on Friday, April 26.

The moving, roaring animatronic creatures on display include a T-Rex—you can't do a dinosaur exhibit without a T-Rex! *Life Through Time* features an adult Tyrannosaurus Rex that is 10 feet tall and 20 feet long. Also featured is a 32-foot-long adult Apatosaurus ("Brontosaurus" type), side by side with a juvenile Apatosaurus that is 15 feet from nose to tail.

Duckbill dinosaurs are represented by a family of Maiasaura. Other creatures of the dinosaur era include the bullet-headed Pachycephalosaurus and an overhead Pteranodon with a 23-foot wingspan. *Life Through Time* also showcases some of the best-known creatures of the Ice Age, including a Woolly Mammoth, Saber Toothed Tigers, Giant Sloth, and the Baluchitherium, a creature more massive than the largest Mammoths. The exhibit also incorporates interactive stations such as a dinosaur dig and crayon rubbing stations.



Legacies Honored at Opening of *American Heroes*



"Thank you for honoring grandpa and his friends. Go for broke!" — Julianne Johnson, 11 years old, Katsugo Miko's granddaughter

This quote is just one of the dozens left behind in an exhibition comment book on the opening day of *American Heroes: World War II Nisei Soldiers and the Congressional Gold Medal*. They bear testament to the good that museums can do for their communities—as places where the past is celebrated and legacies are honored.

On Saturday, March 9, Bishop Museum opened *American Heroes* and its related companion exhibition, *The World War II Nisei Experience: A Community Collective*. One thousand four hundred people came throughout the day, including over 450 people that attended the opening ceremony, but most special were the WWII veterans and their families, who came for an early-morning preview and breakfast. Some stayed until the very end, after a panel presentation on Governor Burns and the post WWII political war, featuring former Governors Ariyoshi, and Cayetano, Burns' son and retired Chief Judge, James Burns, and his grandson, Brandon Burns, and a sneak preview of *All That Remains*, a Kumu Kahua Theatre play about WWII Nisei soldiers.

It was a day to be remembered and celebrated. Led by Master of Ceremony Howard Sugai, LTC, USAR



(Ret), the opening ceremony included the Color Guard of the 100th Battalion, 442nd Infantry, U.S. Army Reserve, and the 111th Army Band. Remarks came from Bishop Museum President & CEO Blair Collis, Konrad Ng, Director of the Smithsonian Asian Pacific American Center, Lloyd Kitaoka, President of the 100th Infantry Battalion Veterans Club, William Thompson, President of the 442nd Veterans Club, and George Arine, President of the Military Intelligence Service Veterans Club of Hawaii. Major General (Retired) Robert G. F. Lee delivered a powerful keynote address, but perhaps the most moving presentation came from the Mayor's representative, Jeanne Ishikawa, Deputy Director for Parks and Recreation. A member of the Sons and Daughters of the 442, she stood proudly and recited her lineage, as the daughter of a Nisei veteran and the niece of two Nisei veterans who were killed in action. She shared a letter written by her father to the community of Waipahu, thanking them for a send off *lū'au* held in honor of the war-bound Nisei.

The exhibitions themselves were poignant and moving, and the Congressional Gold Medal fit beautifully within *Tradition and Transition: Stories of Hawai'i Immigrants*. Bishop Museum remains grateful to national sponsors AARP, Cole Chemical, Comcast/NBC Universal, the Japanese American Veterans Association, Pritzker Military Library, the Shiratsuki Family, and Southwest Airlines for making the national tour possible. We are especially thankful for our local presenting sponsor, the Atsuhiko and Ina Goodwin Tateuchi Foundation, as well as Hawaii News Now, *Honolulu Star-Advertiser*, and the Kazuo and Mary Yamane Family Foundation for their programmatic support. And finally, Bishop Museum gratefully acknowledges the guidance and support of the 100th Infantry Battalion Veterans, the 442nd Veterans Club, the Daniel K. Inouye Legacy Fund, the Go For Broke Association, Japanese Cultural Center of Hawai'i, and Kapi'olani Community College. Together, we created an experience that truly honored the accomplishments and sacrifices of the more than 25,000 Nisei veterans—19,000 men of the 100th and 442nd, and 6,000 of the MIS—who served their homeland during World War II.

ABOVE | A veteran salutes during the opening ceremony. Photo: Renea Stewart.



TOP | A crowd of veterans and their families attended the March 9th opening. BOTTOM | City Council members Joey Manahan and Carol Fukunaga present Bishop Museum President & CEO Blair Collis with a proclamation. LEFT | A veteran stands before a case of 442 Regimental Combat Team artifacts associated with Senator Daniel K. Inouye. Photos: Renea Stewart.

A Special Visit by Aung San Suu Kyi Promotes Peace, Courage, & Compassion

By
Noelle Kahanu



ABOVE | Admiring the beauty of the Museum's *kāhili* collection with Noelle Kahanu. TOP RIGHT | Blair Collis, Bishop Museum President & CEO, presents a handmade *lei niho palaoa* to Aung San Suu Kyi. BOTTOM RIGHT | Thanks to Hawaii Community Foundation, Bishop Museum hosted its second Nobel Peace Prize winner in less than a year.

Sometimes it is easy to forget—in the everyday grind of Bishop Museum, between facility rentals, exhibitions and public programs, between keeping the grass green and buildings clean, between managing, protecting, and facilitating access to our collections to research at home and abroad—how truly special a place this is. Sometimes it takes an organization like Hawaii Community Foundation (HCF) to remind us. Said Robbie Ann Kane, Director of Programs – Omidyar Initiatives, “We knew, instinctively, that if Aung San Suu Kyi had only one cultural stop to make, that it had to be Bishop Museum.”

And so it was that on January 25th, Bishop Museum hosted its second Nobel Peace Prize winner in less than a year. The former political prisoner and now elected official of the Burmese Legislature spent over an hour touring the Kāhili Room and Hawaiian Hall—nearly twice as long as when His Holiness the Dalai Lama came through in April 2012. Sponsored by HCF, Rotary International, the East-West Center, and the Myanmar Association of Hawaii, the January trip, which was Aung San Suu Kyi's first visit to the islands, enabled her to share a powerful message of courage and compassion, while gaining an understanding of Hawai'i's unique culture, history, and tradition of multiethnic cooperation.

But why was Bishop Museum considered an important stop for these two “pillars of peace”? Is it because we provide a window into the Hawaiian culture, its people, and their world view? Is it because we have collections and exhibitions that represent the gamut—from traditional ancestral treasures to European influenced monarchy items, from immigrant collections to contemporary art work?

It is, perhaps, all of these things, but it is also the *mana* and *aloha* of this place and its people. It was



embodied in the *oli* of Marques Hanalei Marzan as he welcomed Aung San Suu Kyi, and in the fluid movements of Lokomaika'i Lipscomb and Moses Goods as they danced “Kaulana Nā Pua.” It was in the beautiful voice of Nara Cardanas and the *maile lei* presented by Board Chairman Allison Gendreau. It was in the *maneie lei*, 108 seeds in all, made by Hanalei from a tree on the Museum grounds, and in the *lei niho palaoa* presented by Museum president and CEO Blair D. Collis, both of which she donned immediately. Indeed, Aung San Suu Kyi was overheard saying to her staff that it was the “best welcome she had ever received.”

I had the honor of touring her through Hawaiian Hall and she was interested in nearly everything, avidly reading labels and asking questions. She lingered at the cases of Queen Lili'uokalani and the Overthrow and was acutely aware of the queen's story, as she had read an account of her life. It was a poignant moment as Aung San Suu Kyi herself had spent 15 years under house arrest. She also asked, upon viewing a case of *lei niho palaoa*, if she could replace her *lei niho palaoa's* cord with a chain once it wore away. Indeed, she wore it during her public talk for students the very next day, and continued to wear it throughout the remainder of her Hawai'i stay.

Aung San Suu Kyi carried forth a special message: “Peace Takes Courage and Compassion.” It is a message that resounds as well within Bishop Museum. Whether it is in the flag quilts that Hawaiian women continued to sew to show their enduring love for their queen and country, or a mural done by Hawaiian youth about Kapihe's prophesy—through difficulty and hardship do we emerge a stronger and more united community. Indeed, there is no place like home, and no place like Bishop Museum.

Giving Wisely: Charitable Gifts Anyone Can Afford

You can ensure the future of Bishop Museum without putting your lifestyle or your family's financial security at risk! Here are three popular ways to make a difference with a planned gift that costs you little or nothing during your lifetime.

1. ASK YOUR ATTORNEY TO INCLUDE A PROVISION IN YOUR WILL OR TRUST.

You can specify an exact amount, a percentage of your estate, or a percentage of the balance remaining in your estate. You keep control of your assets during your lifetime, and, if your circumstances change, you can modify the provision. You can get started by taking this language to your attorney:

I give (OR direct my trustee to distribute) to Bishop Museum, a not-for-profit organization located in Honolulu, Hawai'i, (the sum of \$____ OR ____% of my estate, OR ____% of the rest and residue of my estate) for its general purposes.

2. MAKE BISHOP MUSEUM BENEFICIARY OF AN EXISTING INSURANCE POLICY.

It's easy! Ask your plan administrator for a beneficiary form, fill it out to designate all or some of the proceeds for Bishop Museum, and return the form to your plan administrator.

3. MAKE BISHOP MUSEUM BENEFICIARY OF AN IRA, A 403(B), OR A 401(K) RETIREMENT PLAN.

Again, simply ask your plan administrator for a beneficiary form, fill it out to designate all or some of the proceeds for Bishop Museum, and return the form to your plan administrator.

As the premier natural and cultural history institution of the Pacific, Bishop Museum preserves and perpetuates Hawai'i's cultural heritage, and is home to unique collections of over 25 million Hawaiian and Pacific treasures and natural history specimens. Building our reserve funds through estate gifts from members of our *'ohana* is essential to ensure that the Museum can continue to fulfill its mission as well as meet future challenges. We welcome and very much appreciate planned gifts of all sizes.

If you would like more information, or to request a Bequest Toolkit, please contact our Director of Development, Courtney Chow, in confidence, at (808) 848-4187 or courtney.chow@bishopmuseum.org.

2013: A GREAT YEAR TO BE 70½!

The American Taxpayer Relief Act of 2012 has extended the IRA charitable rollover through December 31, 2013. If you are 70 ½ or older and have an IRA, in 2013 you can ask your plan administrator to transfer up to \$100,000 *directly* to qualified charities, including Bishop Museum, *without declaring the transfer as income and paying income taxes on the money*. Further, direct transfers from an IRA to charity can *satisfy the IRS Required Minimum Distribution*.

Distributions must go directly from a traditional or Roth IRA to the charity or charities. If you have a 401(k) or 403 (b), it may be possible for you to convert those assets to an IRA and then ask your plan administrator to make the distributions. Finally, your gift must be outright and not to a donor-advised fund, charitable trust, charitable gift annuity, or support organization.

To make a rollover gift, ask your plan administrator to make a distribution directly to: Bishop Museum, 1525 Bernice Street, Honolulu, HI 96817, Federal Tax ID# 99-0161980. Then, please notify Bishop Museum of your gift by contacting the Development Office at (808) 848-4187.

MAHALO FOR YOUR SUPPORT!

This information should not be considered tax or legal advice. Please contact your advisors to discuss these opportunities in light of your own personal circumstances.

DATED MATERIAL

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 & 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.

Amy Greenwell Garden	(808) 323-3318
Facility Rentals	(808) 848-4106
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 www.natureOffice.com/125-185-346116

Hawaii Forest & Trail presents a special excursion for Bishop Museum members:

BIRD WATCHING ADVENTURE

Hakalau Forest National Wildlife Refuge, Hawai‘i Island

Saturday, May 18, 2013 | 6:30 a.m. to 6:30 p.m.

Tuition: \$179 per member | \$220 non-members

This May, Bishop Museum is proud to partner with Hawai‘i Forest & Trail in honor of their 20th anniversary, and our shared commitment to building community partnerships that celebrate the essential connections between science and culture in all things Hawaiian. We invite our members and donors to explore the Hakalau Forest National Wildlife Refuge alongside Bishop Museum experts Molly Hagemann (Vertebrate Zoology Collections Manager), Clyde Imada (Botanist) in a special one-day excursion hosted by Hawai‘i Forest & Trail.

Named by Hawaiians long ago, Hakalau means “many perches” and is still considered critical bird habitat today. Once part of large cattle ranch, it was the first National Wildlife Refuge established in the United States for forest birds, accessible only via permit. Home to some of the rarest plants and animal species on earth, Hakalau Forest is a fascinating example of conservation in action. The forest is recovering from a hundred years of grazing by cattle and damage from pigs. You’ll glimpse young native plants sprouting through old pasture grass in the beautiful Pua Akala meadow. Giant *koa* trees, ‘*ōhi‘a lehua* trees estimated to be a thousand years old, ferns, and rare lobeliads are just some of the native plants that will be encountered. Our target avian species for this journey include: ‘*ākepa*, ‘*akia pōlā‘au*, ‘*amakahi*, ‘*apapane*, Hawai‘i creeper, ‘*i‘iwi*, ‘*elepaio*, ‘*ōma‘o*, ‘*io*, and ‘*pueo*.

HURRY, SPACE IS LIMITED!

To make your reservation, contact Kate McFall, Development Manager, at (808) 848-4172 or email kate@bishopmuseum.org. Proceeds from this trip support the Museum’s educational programs of culture and science.

PLEASE NOTE: *This is a one-day excursion geared for Hawai‘i Island members.*

O‘ahu residents who wish to attend are responsible for their own flight and hotel accommodations.

ITINERARY: 11–12 hours round-trip.

Departs from Hawai‘i Forest & Trail Headquarters (near Kona Airport) at 6:30 a.m. Alternate pick-up offered at Highway 190/200 Saddle Road Junction at 7:20 a.m. or at Mauna Kea State Park at 8:05 a.m.

RATING: Moderate; expect to cover approximately 2 to 4 miles in 4 hours. Elevation gain is approximately 650 feet, and the trail follows a four wheel drive road. Appropriate for ages 8 and over. Guests should be able to hike on uneven or rocky terrain. We may encounter cool, wet, or muddy conditions.

MEALS PROVIDED: Continental breakfast including fresh local fruit, baked goods, 100% Kona coffee, tea, and hot chocolate. Deli-style lunch and dessert with assorted beverages.

GEAR PROVIDED: Walking sticks, binoculars, day packs, warm wear, and rain ponchos.

BRING: Sturdy closed-toe shoes or boots, long pants, a light rain jacket, and your camera.

AIA I HI‘IKUA; I HI‘IALO.

Is borne on the back; is borne in the arms.

When one has gone to a far place where he cannot be seen by loved ones, he is said to be in Hi‘ikua; and when one is where he can be seen daily, he is said to be in Hi‘ialo. Also said of a favorite child who is carried in the arms or on the back. Also said of the ‘aumākua.

Selection #36 from Mary Kawena Pukui’s ‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings, Bishop Museum Press, 1983.