

Ka‘Elele

The Messenger

The Journal of Bernice Pauahi
Bishop Museum | Fall 2014



UPCOMING EVENTS

October



7

Return of the Blood Moon, 9:00 p.m.–2:00 a.m. Join us for a late-night lunar eclipse-viewing, special planetarium shows, moon-centric tours in Hawaiian Hall, live music, and midnight snacks available for purchase. All exhibits will be open and we'll have an Eclipse Lounge Bar (ages 21+). Tickets available online at www.bishopmuseum.org. General: \$10, Youth (4–12): \$5, **Members: \$5** (Online discount promocode - **Pouli**). Must present valid member ID at the door.

23

Traditions of the Pacific Lecture: "Makahiki with Pā Ku'i a Lua," 6:30–8:00 p.m. (Hawaiian Hall). General: \$10, **Members: FREE**. Reservations required (808) 847-8280 or membership@bishopmuseum.org.

November

11

Change: 125 Years Through the Eyes of Bishop Museum Exhibit Preview, 5:30–8:30 p.m. A premier donor event by invitation. For more information, please call (808) 847-4172.

December

6

Members' Mahalo Day, 9:00 a.m.–5:00 p.m. (Shop Pacifica & Castle Memorial Building Gift Shop). As a *mahalo* to our members, we will have various specials, food tasting, trunk show, and a mini holiday fair with local crafters for members to buy unique gifts at our Museum shops!

14

Princess Bernice Pauahi Bishop's Birthday Observed, 9:00 a.m.–5:00 p.m. (Hawaiian Hall). Special program in honor of our namesake. **Kama'āina and military with valid ID: FREE.**

19

Princess Bernice Pauahi Bishop's Birthday

25

Christmas Day, Bishop Museum Closed.

January 2015

15

Traditions of the Pacific Lecture: "Ho'i Pū'olo, Treasures from Afar," 6:00–7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE**. Reservations required (808) 847-8280 or membership@bishopmuseum.org.

24

Party Like It's 1889, 6:00–9:00 p.m. A premier donor event celebrating Charles Reed Bishop's birthday. Preservation Council and above, call 848-4172

25

Charles Reed Bishop's Birthday, Starts at 11:00 a.m. (Hawaiian Hall). Special program in honor of our founder. **Kama'āina and military with valid ID: FREE.**



Sky This Month

Evening Planetarium Show J. Watumull Planetarium

Saturdays, 8:00 p.m.:

Oct. 4 & 18

Nov. 1 & 15

Dec. 6 & 20

Jan. 3 & 17

Planetarium lobby doors open at 7:15 p.m. Please arrive by 7:45 p.m. No late seating. Show length is 1 hour. Telescope viewing offered after the program, pending weather conditions. Tickets: \$8 adults; \$6 ages 4–12. **Members: FREE.** Reservations are required due to limited space. RSVP (808) 848-4168 or online at www.bishopmuseum.org.

Current & Upcoming Exhibits



NATURE'S WONDERS

Nature's Wonders: Spectacular Specimens from the Collections of Bishop Museum

Aug. 2 – Dec. 1, 2014
J. M. Long Gallery

Gaze upon art made up of iridescent butterflies, dainty sea horses, and shimmering beetle shell jewelry. The first exhibit of its kind in Hawai'i showcasing some of the more fascinating, incredible, and beautiful natural history specimens from the collections of Bishop Museum. These wonders of the natural world were carefully chosen for display from over 22 million specimens, the largest collection of its type in the world.



Scream Machines: The Science of Roller Coasters

Sept. 27, 2014 – Jan. 11, 2015
Castle Memorial Building,
First Floor

Explore the science behind roller coasters. "The Black Plague," an elaborate roller coaster model sends the car through loops, turns, and a corkscrew. Kids can also create their own roller coasters and see the effects of height, loops, speed, and gravity. "The Spin Room," a rotating room, and "Ride the Great Ones," a roller coaster simulator, also offer dizzying experiences for children to learn the effects of roller coasters and motion.



Change: 125 Years through the Eyes of Bishop Museum

Dec. 13, 2014 – Mar. 16, 2015
J. M. Long Gallery

An exhibit to commemorate Bishop Museum's 125th anniversary. Photographs, objects, music, and media interactives help us to reminisce about the past through various societal themes – entertainment, transportation, fashion, education, food, and communication. This exhibit is a window onto the shifting social and environmental landscapes of Hawai'i. Drawing on the vast resources of the Bishop Museum Archives and private collectors, this exhibit offers a nostalgic walk through the past century and a quarter.



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Blair D. Collis

Aloha Kākou,

A very eventful summer has passed for our community and Bishop Museum, and now gives way to a fall filled with new exhibitions and experiences to be discovered on our grounds. Before we close the book on summer though, I'd be remiss not to share some important milestones and moments that made this season a remarkable one in our 125th anniversary year.

Perhaps one of the most exceptional was the night of August 2nd and our 16th annual Bernice Pauahi Bishop Museum Dinner. I wish to extend my most heartfelt *mahalo* to the Event Committee, Board of Directors, table sponsors, donors, community supporters, and our amazing staff who all contributed to making this year's celebration simply the best in our history. Our 700 guests that evening were treated to the finest food from many of Hawai'i's top chefs, wonderful libations courtesy of our partner and fellow 125th anniversary celebrator Young's Market of Hawai'i, and a host of entertainment representing both Hawaiian and Pacific cultures.

A highlight for the Museum was the announcement of the release of \$1 million in capital improvement funds by Governor Neil Abercrombie, which will address critical needs to ensure the preservation of our collections and improvements for our guests.

To top it all off, over 40 Museum staff and volunteers performed Queen Lili'uokalani's composition of *Pauahi O Kalani*, in honor of 125 years perpetuating the legacy of Princess Bernice Pauahi Bishop. Board members and dinner guests joined in singing, creating a moment of unity, community *aloha*, and shared *kuleana* for Bishop Museum.

The Pauahi Dinner was a prime example of the undeniable energy and sense of purpose on the Museum's campus in recent months. Our success is fueled by the support of members and donors like you, and it is through this support that we have been able to accomplish some great milestones this year including re-opening Pacific Hall, growing our membership to its highest level of support in our history, and breaking records in retail sales, attendance, and program delivery. *Mahalo* to all who have found new and continuing reasons to engage with our beloved museum!

Our work along this trajectory continues this fall with a diverse array of programs. An original exhibit, *Nature's Wonders* artfully showcases specimens from the Museum's scientific collections, which consist of over 22 million specimens and is the largest Pacific-focused biological collection in the world. Our *Scream Machines* exhibit will fuel young minds with the science and mathematics of roller coasters. And in December, we'll mark the culmination of our 125th anniversary year with a second original exhibition entitled *CHANGE: 125 Years through the Eyes of Bishop Museum*.

New stories are thriving, and our achievements are growing, but the Museum's work is never done. *Mahalo* for your *aloha*, and I humbly request your continued generosity and confidence for this annual fund season as we strive to build the best Bishop Museum possible for Hawai'i's bright future. *Kau i ka wēkiu!*

Mahalo nui,

Blair D. Collis
President & CEO



BELOW | From left to right: Keith Gendreau, Ron and Sanne Higgins, Allison Holt Gendreau, Blair Collis, Jen-L and Mark Lyman at the 16th Annual Bernice Pauahi Bishop Museum Dinner. Photo by Travis Okimoto.



RIGHT | Dr. Sinoto drafts a map in the Anthropology Laboratory at Bishop Museum during the early 1960s.

Celebrating

Dr. Sinoto's 60 Years with Bishop Museum

by Eric Komori
Research Affiliate

In 1954, while sailing by steamer from Japan to California to enroll at the University of California, Berkeley, Yoshihiko Sinoto was "kidnapped" by Dr. Kenneth P. Emory of Bishop Museum during a fateful stop in Hawai'i. During the stopover, he was invited

by Dr. Emory to visit one of the first excavated sites in Hawai'i at Ka Lae (South Point) on Hawai'i Island.

Sinoto's extensive background in archaeology included publishing the first radiocarbon age estimates in Japan for the Ubayama Shell Mound in 1952. Emory quickly recognized the value of his scientific knowledge and experience and told him that he must stay to study Hawaiian archaeology. In spite of much uncertainty about changing his student visa status, Sinoto enrolled at the University of Hawai'i and worked at Bishop Museum while completing his degree.

After his return to post-war Japan, he completed his dissertation on the initial work he did in Hawai'i, focusing on Polynesian fishhooks at the University of Hokkaido. His articles about fishhook variability were considered a milestone in Hawaiian archaeology. This was just the start of a remarkable series of insightful discoveries about the material culture of ancestral Polynesia. Research on a wide range of artifacts such as harpoons, ornaments, and war clubs excavated by Dr. Sinoto provided tangible evidence of the wide-ranging distribution of "archaic" material from prehistoric voyaging.

In 1964, he received a rare immigration visa waiver from the State Department to remain in the United States and was appointed as a Bishop

RIGHT | A celebratory photo of Dr. Sinoto when he received the Robert J. Pfeiffer Medal in 2005. His research and conservation efforts have earned him many high honors, including Japan's Order of the Rising Sun, a Tahitian knighthood, and the Bishop Museum's Kenneth Pike Emory Distinguished Chair in Anthropology. Last month, Dr. Sinoto celebrated his 90th birthday.



The Ho'omaka Hou Research Initiative

by Mara Mulrooney

Museum anthropologist. He served as chairman and senior anthropologist from 1970 to 1989, and has held the Kenneth Pike Emory Distinguished Chair in Anthropology since 1989.

Dr. Sinoto's awards and recognitions are clear testaments to the international scope of his distinguished career. A scholarly pursuit of knowledge is not his only concern. Dr. Sinoto's dedication to his research and love for the islanders whose culture and history he tenaciously studies have earned him their great respect and admiration throughout Polynesia.



ABOVE | Pearlshell fishhook recovered from the South Point Dune site, Hawai'i Island, 1954.

The Ho'omaka Hou Research Initiative is an international collaborative research program focused on Bishop Museum's archaeology collections. The goal of Ho'omaka Hou (which means "to begin again") is to encourage continued work with these invaluable collections and to bring together scholars with various interests to learn more about Hawai'i's past.

Our initial focus is on sites that were excavated by Dr. Kenneth P. Emory and Dr. Yosihiko Sinoto (Bishop Museum), and William Bonk (University of Hawai'i, Hilo), during the 1950s in Ka'u, Hawai'i Island. Some of these sites have been noted as possible locations of initial settlement by previous researchers. To refine the chronology for this area, we have submitted wood charcoal samples for radiocarbon dating. New technology allows us to get much more precise estimates of when these sites were occupied in the past.

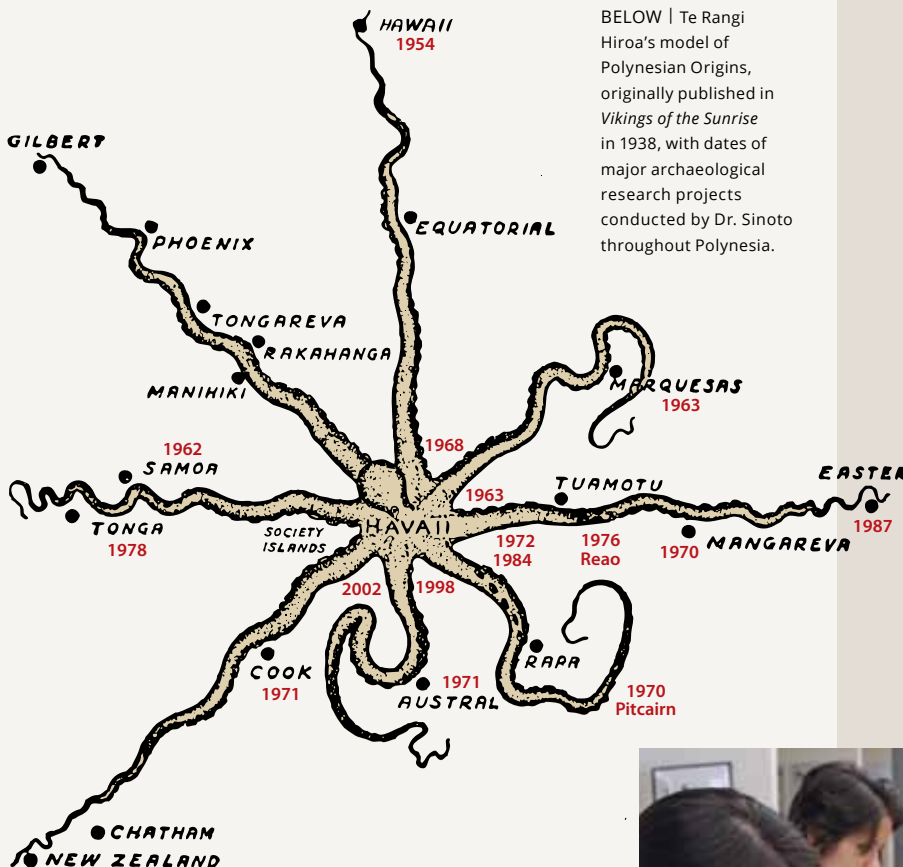
We are currently working with student interns to modernize our inventory, conduct artifact and faunal analyses, and digitally archive the collections. This educational component provides a wealth of opportunities for students. For example, student interns have inventoried and 2-D scanned over 3,400 fishhooks from the South Point (H1) and Wai'ahukini Rockshelter (H8) sites. With the generous support of the Hawai'i Council for the Humanities, we are building a digital archive of these artifacts, which will be made publicly available through the Museum's website in mid-2015. Using the 2-D scans, researchers are conducting statistical analyses to explore change through time in the fishhooks. Our team is also analyzing previously unidentified fish bones to examine changes in fishing

practices. Exchange and interaction are being explored using non-destructive geochemical sourcing (portable x-ray florescence) to source stone tools. We plan to build on these analyses using a Bruker pXRF instrument provided by the generous support of Richard Cox.

This multi-faceted collaborative research program highlights the significance of the archaeology collections from Hawai'i and the Pacific housed at Bishop Museum. By utilizing the most up-to-date methods in the field of archaeology, our team is maximizing the informative and interpretive potential of these important collections.

Make a gift online in support of the Ho'omaka Hou Research Initiative at www.bishopmuseum.org or call (808) 848-4172.

BELOW | Te Rangi Hiroa's model of Polynesian Origins, originally published in *Vikings of the Sunrise* in 1938, with dates of major archaeological research projects conducted by Dr. Sinoto throughout Polynesia.

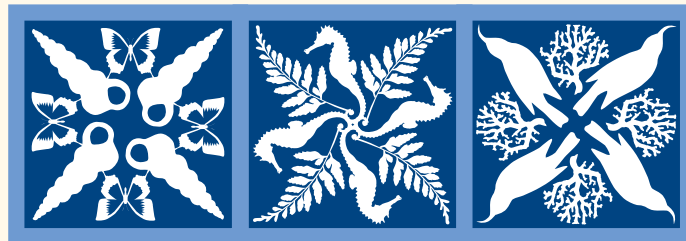


Recognizing archaeological sites and records as irreplaceable, his methods have always been conservative. He has strived to protect and preserve as much as possible in the field and in the archives and collections of institutions such as Bishop Museum.

Since 1954, Dr. Sinoto has had a lifelong association with Bishop Museum, and his 60-year search for the origins of the Hawaiian ancestors has led him to discover some of the earliest archaeological sites throughout Polynesia.



ABOVE | Archaeology collections summer interns, Jacie Kaneshiro and Shayna Diamond, sort midden (ancient rubbish) including fish bones, shell, urchins, and charcoal originally excavated in 1954, from the South Point Dune site.



NATURE'S WONDERS

Spectacular Specimens
from the Collections of Bishop Museum

The first exhibit of its kind in Hawai'i showcasing some of the more fascinating, incredible, and beautiful natural history specimens from the collections of Bishop Museum. All displayed from an aesthetic point of view, *Nature's Wonders* opened to the public on August 2, 2014, in the J. M. Long Gallery and is on display until December 1, 2014.

Aesthetics is the appreciation of things as they affect our senses, especially in a pleasing way. We appreciate the beauty in the world around us on a daily basis — fiery sunsets, majestic mountains, and sparkling beaches with perfectly formed waves.

Everywhere we see displays of colors, smell fragrant flowers, hear the birds singing their melodies. These are examples of things many of us experience every day. But what is on display in *Nature's Wonders* are items from Bishop Museum's natural science and cultural collections that few people outside of Museum staff have ever seen.

As the official state repository, Bishop Museum's holdings represent 125 years of scientific collection and research. Built from the original collections of cultural items and natural history specimens of Hawai'i's *ali'i* (royalty), it has grown significantly to become one of the largest museum collections in the world. These collections are extremely important for the future of Hawai'i and the Pacific. Our collections are central to the role the Museum has in preserving our cultural and natural history.

Over the last 125 years, researchers from all over the world have studied and described thousands of





ABOVE | Geometrid moths of the *Milionia* genus, displayed in a circular mandala pattern. Photo by Travis Okimoto.

RIGHT | Arnold Suzumoto, ichthyology collections manager, is preparing the flatfishes (*Arnoglossus debilis*) that have been chemically treated to display their bones bright red.



BELOW | Feather ornament made up of nine spectacular feathers secured with handmade cordage, likely of Melanesian origin.



newly-discovered species based on our collections, thereby increasing our knowledge of what surrounds us in our living world and helping us understand how to best protect it for future generations.

There is a wealth of beauty to behold in many of the items and specimens the Museum staff work with on a daily basis. The most fascinating and beautiful out of 22 million specimens were carefully chosen for display.

Plants and creatures from the depths of the ocean to high mountain tops, the items chosen encompass a wide variety of specimens from throughout Hawai'i and the Pacific. View in microscopic detail butterfly and moth wing scales and some of the tiniest shells imaginable. Creatures like the incredibly colored bird of paradise, golden metallic beetles, intricately formed corals, and a variety of skeletons and skulls show off the magnificence of nature's beauty. The fascinating natural designs of the nautilus and delicate ferns among spotted moths and colorful butterflies in spiral and mandala patterns are awe-inspiring.

Native cultures in Hawai'i and the Pacific appreciated these kinds of beautiful creatures long ago and many items from nature have been used in a variety of wearable ornaments, such as helmets, headbands, necklaces, and bracelets. Some of the more unique and exquisite of these examples of "nature's jewelry" are on display in the exhibit.

Nature's Wonders gives visitors a rare glimpse into the fascinating world nature has made for us. It is guaranteed to be a uniquely pleasing experience for the lover of art, as well as all who enjoy natural and cultural history. Join us in celebrating the beauty of nature's wonders that surrounds us.

ABOVE | Regie Kawamoto puts together native tree snail shells in a spiral design in the early stages of preparing specimens as art to be displayed in the exhibit. The shells were later designed and presented in a different pattern all together.



A World-Renowned Insect Collection and Resource

With regard to insects, Bishop Museum owes its lofty status among the major museums of the world to one man, entomologist Judson Linsley ("Lin") Gressitt, and this year marks the 100th anniversary of his birth. His vision for the Museum as a major reference for researchers throughout the Pacific and the world helped build the size and reputation of its entomology collections into the third largest collection in the United States.

Born in Tokyo in 1914 and trained at U.C. Berkeley, Gressitt eventually went to Lingnan University in Canton [Guangzhou], China, to help curate their collection of insects and coordinate expeditions to Taiwan and southern China. During World War II, he was interred by the Japanese at Lingnan University, but it was more like house arrest, as Canton was far from the war

front. Gressitt moved about freely and continued his research and publishing, and was eventually allowed to return to the U.S. in 1943.

In 1952, Gressitt was employed in Honolulu by the Pacific Science Board to provide information on a Pacific-wide pest, the coconut rhinoceros beetle. Gressitt did his studies at Bishop Museum as an associate in 1952. In 1953, he was hired as an entomologist and immediately began a series of externally funded projects that helped increase our understanding of the origins of the insects in Hawai'i and the Pacific.

One of his projects, funded in the 1960s by the U.S. State Department, brought young Japanese students to the Museum to use our collections in their research. His efforts were rewarded by many of



by
Neal Evenhuis

LEFT | Judson Linsley Gressitt in his office in Konia Hall, 1950s.

ABOVE AND BELOW | Longhorn beetles, Cerambycidae, Gressitt's specialty.





ABOVE | Longhorn beetle, family Cerambycidae.

RIGHT | R. C. L Perkins, 1907, first contributor to the entomology collections and author of *Fauna Hawaiiensis*.

these students going back to Japan to become some of Japan's finest entomologists and professors. Many still return to the Museum, now with their own students, to show them where they got their start in entomology.

Gressitt wrote three journal series (see below) that further enhanced the Museum's lasting reputation as the premiere entomological institution in the Pacific. The Museum honored Gressitt's efforts in 1961 by naming him as the first recipient of the L.A. Bishop Distinguished Chair of Zoology and, later, officially naming the entomological collection he helped build as the J. Linsley Gressitt Center for Research in Entomology, shortly after he was tragically killed in a plane crash in China in April 1982.

The Start of the Entomology Collection

Although Gressitt helped build the Museum's insect collections to what they are today, the collections got their start over 100 years ago. In 1892, a young English entomologist, R. C. L. Perkins, came to Hawai'i to survey Hawai'i's animals for the British Association for the Advancement of Science. Taking steamships to all the main islands and often collecting alone, sometimes camping in rainforests for more than six months at a time, Perkins amassed one of the most incredible collections of Hawaiian insects made by one person. He ended up donating to the Museum about one-third of what he collected in his nine-year survey, and that donation (thousands of specimens of mainly birds, insects, and snails) was to be the foundation of the Museum's insect collection. With Charles Reed Bishop as a benefactor, Perkins published his results in the *Fauna Hawaiiensis*, which is still a foundational work on Hawai'i's fauna.



From those humble beginnings, the Museum's insect collections have grown to over 14 million specimens, one of the largest in the world and a crucial reference for accurate identifications of possible pest introductions to Hawai'i. Researchers worldwide come to work on the collections or borrow specimens for their research. Many of those millions of specimens were obtained through extensive surveying programs (many funded by grants to Gressitt) in French Polynesia, New Guinea, Fiji, the Philippines, and Southeast Asia, while Museum staff continued to collect and discover new things right here in our own backyard of Hawai'i.

Modern Changes

As the collection expanded, it has moved a few times and is now in Pauahi Hall, built in 1964 with funds from the National Science Foundation (NSF) awarded to Gressitt. How insects are stored has also changed. They have been in small wooden boxes stacked on bookshelves, then handmade wooden cabinets and drawers were purchased, and later, metal cabinets and more handmade wooden

drawers. NSF funded the compacting of the insect collection 20 years ago, from three floors onto one floor, dispensing with the cabinets to save space. To protect the insects from the ravages of outside pests, all the windows in the collection area have been walled off and sealed, and the temperature and humidity rigidly controlled.

Gressitt's vision for the Museum's insect collection as a major center of research and information on Hawai'i

and the Pacific has come true, and the Museum continues to follow the course he set as it serves as both protector of those collections and as facilitator of the information it has stored within it.



One of Gressitt's lasting legacies was the founding of three major scientific publications for the Pacific region: *Pacific Insects*, *Pacific Insects Monographs*, and *Insects of Micronesia*. Each publication, founded in the mid-1950s to early 1960s, contains hundreds of scientific articles by researchers worldwide that record the results of research on our insect collections, and describe and illustrate thousands of new species to science. These journals and most of their articles are available (along with other Museum publications) for free download on the Museum's website: <http://hbs.bishopmuseum.org/pubs-online/bpbm-pubs-online.html>.



ON EXHIBIT ■

Scream Machines Brings the Science of Roller Coasters to Bishop Museum!

September 27, 2014 – January 11, 2015
Castle Memorial Building, First Floor

Scream Machines explores the science behind roller coasters through fun, interactive experiences. Settle into your seat for a roller coaster ride simulator — “Ride the Great Ones” lets you experience five of the world’s greatest roller coasters, viewed on a large screen from the seat of a roller coaster car.

Equally popular is “Revolver,” or “The Spin Room.” Enter a circular space, about ten feet across, and feel the entire room start to turn. As the room rotates, roll a ball to someone on the far side of the revolving room. A little bit of a challenge, since the entire room is spinning! It’s a good demonstration of what NASA does when it aims a rocket at Mars — the rocket is aimed at where Mars will be when the rocket arrives there, not where the planet is at launch. On a smaller scale, “The Spin Room” requires the same technique of aiming the ball at where the person will be when the ball arrives.

Scream Machines also features an elaborate model of a roller coaster called “The Black Plague.” The roller coaster car descends through a whirlpool hill, through two teardrop loops, and turns twice over in a double corkscrew.

Interactive stations invite kids to create their own roller coasters. Kids will be amazed as they explore the impact of height, loops, speed, curves, and gravity in the design of a roller coaster!

Scream Machines is designed by the Ontario Science Center, who gave us the popular exhibits *Circus: Science Under the Big Top* (2010) and *Facing Mars* (2011).

Scream Machines opened to the public on Saturday, September 27, 2014. The exhibit runs through January 11, 2015, the last day of public school holiday break. Join us this fall and Christmas season for some educational roller coaster fun!

Sponsored by:



CHANGE

125 YEARS THROUGH THE EYES OF BISHOP MUSEUM
DECEMBER 13, 2014 – MARCH 16, 2015

1880s – 1920s



Miss Glade on horseback, Honolulu, ca. 1890.
(C. J. Hedemann)



Audience in the Art Theater on Hotel St. near Fort St.,
Honolulu, 1908. (L. E. Edgeworth)



Mr. & Mrs. Tavares at their home, Honomu,
Hawai'i, ca. 1910.

UPCOMING EXHIBIT ■

BACKGROUND | Punchbowl Crater seen from Honolulu, late 1800s.

INSET | Punchbowl Crater seen from a similar location today.

This year marks Bishop Museum's 125th anniversary. To commemorate this milestone, a fascinating exhibit, *Change: 125 Years Through the Eyes of Bishop Museum* will open in the J. M. Long Gallery on December 13, 2014. This exhibit is a window onto the shifting social, environmental, and economic landscapes of Hawai'i. Media interactives, objects, and images help us reminisce:

- how we were entertained
- what foods we ate
- who we voted for
- where we worked
- how we got around

Drawing on vast resources of the Bishop Museum Archives and private collectors, this exhibit offers a nostalgic walk through the past century and a quarter.



King St. (center) at Fort St. (left), Honolulu, 1925.



Bernice Pauahi Bishop Museum, ca. 1920.



1930s – 1950s



Classroom at the Waiale'e Training School for Boys, Kahuku, O'ahu, ca. 1930. (Yew Char)



Sugarcane field worker with cane knife, Hawai'i, 1934–1937. (N. R. Farbman)

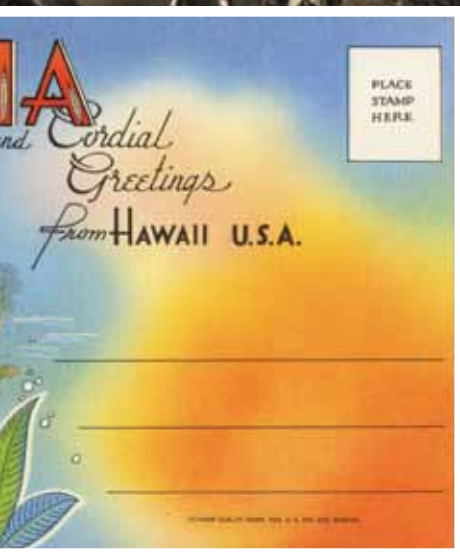


Cover of foldout postcard, ca. 1940.



BACKGROUND | Tourists in open car overlooking Honolulu, 1927.

INSET | view from Tantalus Lookout overlooking Honolulu today.



Fashionable couple at Diamond Head Lookout, ca. 1955. The man, Bill Anderson, later became famous as Adam West when he starred in the *Batman* TV series in the 1960s. (Werner Stoy, Camera Hawaii)



Kuluwaimaka, an aged chanter who had performed in King Kalākaua's court in the 1880s, was recorded at Bishop Museum in 1933. Dr. Kenneth Emory stands at left, holding the microphone. The recorded chants are held in the Bishop Museum Archives today.



Dr. Kenneth Emory demonstrating how to cook Pacific foods in an *imu*, underground oven, using heated rocks during his World War II survival training course.



The staff of Bishop Museum photographed in early 1942, just after the start of World War II. All civilians in the Hawaiian Islands were issued gas masks, and were required to carry them at all times.



1960s – 1990s



A radio-telephone in a business-owned station wagon in Honolulu, 1960. Decades before cellphones existed, expensive telephones like this were infrequently installed in vehicles. (Irving Rosen)



Schuman's Used Cars on Nimitz Highway at Middle St., Honolulu, 1965. (Irving Rosen)



BACKGROUND | United Airlines jet passing Diamond Head, O'ahu, with Koko Crater and Koko Head in the distance, 1968.



Jack Lord, star of *Hawaii Five-0* (the first version), browses the Bishop Museum book shop, then located in Hawaiian Hall, while shooting an episode for the series' second season, July 1969. (Sadie Doyle)



Double-decker retired London bus used by Bishop Museum to carry visitors between the *Falls of Clyde* at Honolulu Harbor, Heritage Theater at King's Alley in Waikīkī, and Bishop Museum in the 1970s.



Hawaiian Airlines stewardess serving pine-apple juice, ca. 1970. (Laurence Hata Collection)



A pā'ū rider in the Kamehameha Day Parade, June 1986. (Joe Carini)



Bishop Museum Festival, October 1983.

Where Knowledge Traverses Time and Space

A visit by young Hawaiian students to the Museum Cultural Collections storage room 125 years ago would have been quite unusual. At that time, a main focus for the Museum was the documentation of cultural groups, gathering of items, manuscripts, and books that spoke of both culture and history and surveying cultural sites. Nothing was too mundane to set into permanent storage, to observe and to seek fuller interpretations later. A visit by students to the storage rooms would not be typical in this era of gathering and building.

Today, students have rare and special opportunities to visit the Museum's Cultural Collections storage area and see objects they've only heard of in legends or in their history classes.

A small group of fifth through eighth grade students from Hālau Kū Mana Charter School visited with the intent to look at traditional concepts in the context of sustainability for the future.

From the objects they viewed, their discussions touched on natural science, economy, and resources. They looked at the feather sash of Līloa, a few Micronesian canoe models, and the historic *makaloa* "Protest Mat."

They knew the story of 'Umialīloa and that Līloa, his father, had left certain treasured items including a unique feather sash, with his mother. The students' faces filled with wonder as they looked at the 16th century sash. They considered the number of native bird feathers needed to make the sash, and recognized that many of those birds no longer exist. The need for conservation of natural habitats was immediately apparent.

The Micronesian model canoes reminded them of *Hōkūle'a's* Worldwide Voyage. They learned that the models were made to sell to tourists and how economies throughout the Pacific islands evolved from subsistence living to monetary exchange.

RIGHT | The "Protest Mat," made for King Lunalilo, demonstrates the expectation that authority comes with responsibility. This remarkable item has also been a fitting focal point in the discussion of traditional skills, political change, the maintenance of natural resources, and Hawaiian literacy. Photo by David Franzen.



A reflection by Hina Ka'ōpua, a student from Hālau Kū Mana:

The most interesting artifact that I saw at the Museum was the makaloa "Protest Mat," woven by a woman from Kaula'i. I really liked how she made the call for help in the form of a mat. It expressed how important the matter of government taxes was to her.

Our visit to Bishop Museum helps us to see the things our kūpuna had to go through and gives us examples of how to help, to strive for a better future.

Something that I got out of today was to always let yourself be heard if there is a problem affecting you or your 'ohana or your community, like the woman from Kaula'i did with her makaloa mat.

Lastly, they viewed the “Protest Mat,” sent to King Lunalilo regarding the heavy burden of taxes on the people. The students were inspired by the stories each of these pieces told.

Later that day another group of students visited, the Boy Scouts of America Venture group from Maui. They knew the legend of the wind gourd of La’amaomao, which talks about the winds across Hawai’i and how they were kept in a magical gourd.

“Oh, this is it! But why is it so polished? Why is it decorated with metal bands?” they asked, expecting to see a very old, traditional-looking gourd. Instead they saw a long, wooden calabash with metal bands and embellishments resting in an ornate stand.

They were invited to choose a drawer to open, not an activity usually offered. They chose one that contained a *malo* decorated with hues of green, yellow, and a warm rust red from hundreds of years ago. A few of them had attempted the art of pounding *kapa* and making dye, they looked at this piece in awe. They understood the skill in making the cloth,

mixing such vibrant colors, and the task of drawing such fine lines.

Student group visits to the Cultural Collections storage area are special opportunities for us to perpetuate cultural knowledge. The Museum is after all, “a place where knowledge traverses time and space. It’s how knowledge comes from the past into the present and the future so that our stories can persist,” a thought from David Maile, a summer university intern.

We have the opportunity to share these treasures from Hawai’i and across the Pacific. For today’s youth to see these objects, especially when they have a familiarity of the history, is meaningful and inspiring. They can grow in understanding Hawai’i’s past, and why things are the way they are today. Most importantly, this information and these experiences are the tools to build their future and the future of Hawai’i.

BELOW | The *Kā’ei kapa* of Līloa is said to be the highest symbol of *ali’i* authority in existence. According to tradition this sash passed from Līloa to his son ‘Umi in the late 15th century. It came to Bishop Museum through Lili’uokalani in 1910. Photo by David Franzen.



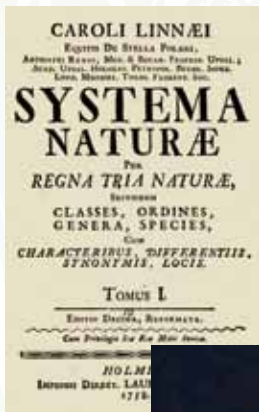
LEFT | Hālau Kū Mana students and their *kumu* view the sash of Līloa in the Cultural Collections storage area.

BOTTOM LEFT | Boy Scouts of America Venture group from Maui listen while Chandler Nunokawa reads the Hawaiian language engraving on the cover of the wind gourd of La’amaomao.



Cataloging the World's Greatest Library

by
Richard L. Pyle



ABOVE LEFT | Cover *Systema Naturae*, a complete listing of plants and animals in the 1750s.

ABOVE RIGHT | An oil painting of Carl Linnaeus (Carl von Linné), by Alexander Roslin, 1775, in the portrait collection at Gripsholm Castle.

The burning of the ancient Egyptian Library of Alexandria millenia ago resulted in the permanent and irretrievable loss of accumulated knowledge and wisdom. Today, there is another library that contains far more information than all other conventional libraries, past and present, combined. It has the accumulated wisdom of literally billions of years, and is unquestionably Earth's most valuable resource, and one we cannot afford to lose. The library I am talking about is global biodiversity.

The information is not written as words in books; it is encoded in the genetic material of all living things on the planet. Genetic information changes through evolution. Every species on Earth is like a unique book, with its own unique story to tell — stories of survival that record the varied perils that living things have overcome during the past four billion years.

The monumental task of building the equivalent of a “card catalog” of species began more than two and a half centuries ago, with Swedish naturalist Carl Linnaeus. In the 1750s, he published two books — *Species Plantarum* and *Systema Naturae* — which represented the complete listing of plants (5,940) and animals (4,399) known at the time.

Today, there are about 1.5 million known species of animals, and almost every one of them is assigned a unique name through the same basic system of classification and naming that Linnaeus created. The rules for assigning names to new species of animals are established by the International Commission on Zoological Nomenclature (ICZN), and require that all new names be published. However, there is no centralized listing of all known species. New species are

printed in various publications, some very obscure, making it difficult for scientists to become aware of newly described species in their field.

Creation of ZooBank

In 2005, the ICZN and several other prominent scientists recognized the need for a new approach to establishing and cataloging scientific names, and proposed an online registration system called ZooBank. The idea was to create a central registration database on the web to submit new scientific names of animals, making it much easier to find newly described species. Bishop Museum, which has a long history of involvement in both the ICZN and biodiversity data standards development, took up the task of creating the online ZooBank.

ZooBank was launched on January 1, 2008, 250 years to the day after the recognized publication date of *Systema Naturae* (and, hence, the start of modern zoological nomenclature) in 1758. On that date, ZooBank included all of the names in *Systema Naturae*, as well as five new species of damselfishes described by Bishop Museum colleagues and myself.

In the four and a half years since its initial launch, ZooBank has grown dramatically, with more than



120,000 registered species names contributed by nearly 2,000 users. It also paved the way for a second major revolution in the way new species are named — the formal adoption of rules in 2012 allowing new species to be described in electronic publications, which also requires registration in ZooBank. Indeed, these are very exciting times in the field of taxonomy, with bold, fresh new ideas revamping a centuries-old process of printed publications that embrace the modern digital age.

And all of this comes not a moment too soon. Like the Library of Alexandria, the global biodiversity library is burning. We are at the early stages of what scientists refer to as the “sixth great extinction” event in history of life on Earth (the last great extinction event wiped out the dinosaurs). With estimated extinction rates as high as *140,000 species per year*, we taxonomists — the librarians of the global biodiversity library

— are in a race against time. Even with 1.5 million species named, we have completed only about 10% of the “card catalog” for the greatest library on Earth. We cannot afford to maintain the slow historical pace of printing new species descriptions, or else the majority of life on Earth will be gone long before we ever knew it existed. With tools like ZooBank — along with a plethora of new technology for sequencing genomes and discovering relationships among living things — we are dramatically increasing the pace of documenting our planet’s biodiversity.

Famed marine biologist, Dr. Sylvia Earle has said that the decisions we make in the next ten years will influence the next ten thousand. The good news is that we’re not too late to do something about it! The taxonomists at Bishop Museum have put on our running shoes. This is not a race we intend to lose!

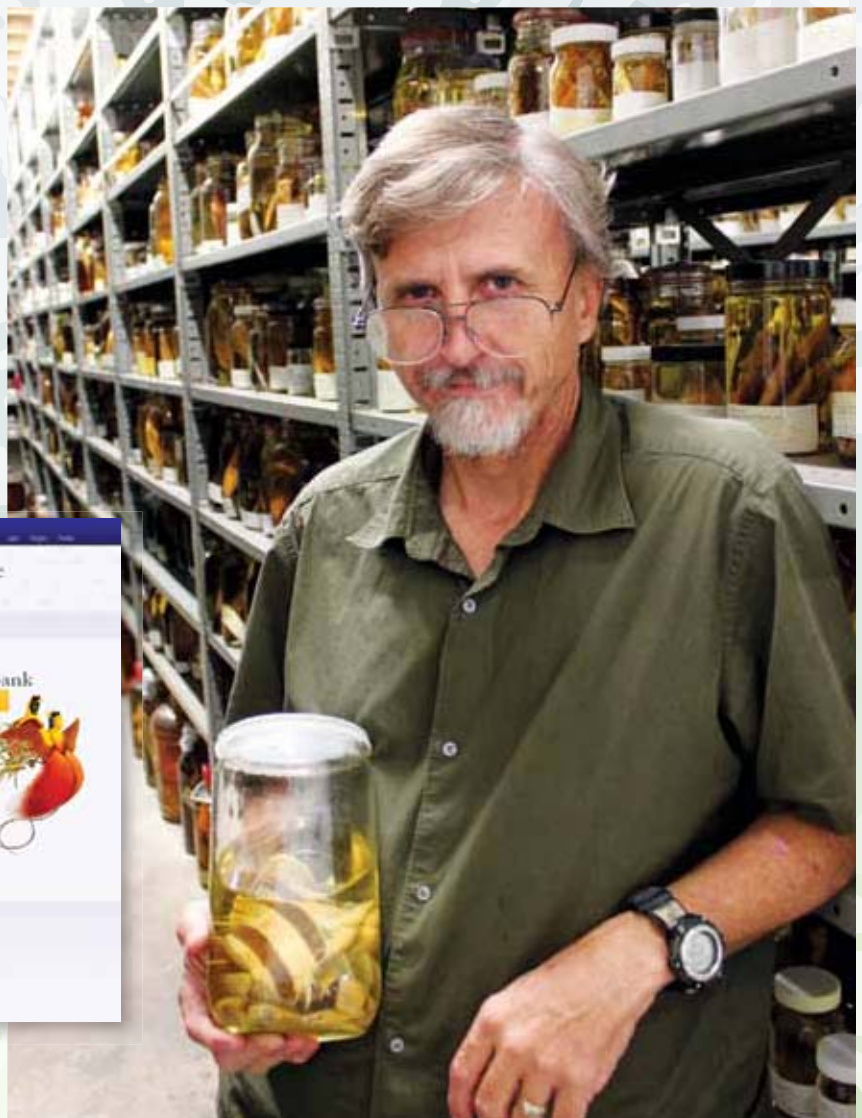
You can help document the Earth’s biodiversity with a special year-end gift to support science and research at Bishop Museum. Donate today at www.bishopmuseum.org.

BELOW | Dr. Richard Pyle, museum associate ichthyologist. Photo by David Kamida.

ABOVE | Deep Blue Chromis, *Chromis abyssus*, a species of damselfish that was one of the top-ten new species discoveries in 2008 and was the very first species registered in ZooBank. This illustration was produced for the Encyclopedia of Life, www.eol.org, watercolor and colored pencil by Tamara Clark.



ABOVE | Screenshot of www.zoobank.org.





16TH ANNUAL BERNICE PAUHI BISHOP MUSEUM DINNER



On August 2, 2014, over 700 supporters gathered together with staff and volunteers as a unified Museum 'ohana to celebrate Bernice Pauahi Bishop Museum's 125th anniversary. A beautiful, energetic evening soon unfolded, making the 16th Annual Bernice Pauahi Bishop Museum Dinner our most successful and memorable to date.

This event marked another significant milestone, our first annual event focused solely on the Museum's collections, research, and educational programs rather than a presentation of awards. Thanks to the efforts of a dedicated event committee, which included 100% participation from the Museum's Board of Directors, event proceeds surpassed \$471,000 in support of the Museum's Exhibition Fund.

New to this year's program, dinner guests were surprised with signature cocktails, elegant outdoor lounges, and a Rockin' Guitar Lounge after-party featuring Willie K, DJ Neekz, and the Museum's *Guitar* exhibition. In another new twist, guests were able to bid and fulfill wishes right through their mobile phones, inspiring great activity for the Signature Silent Auction! Over 160 items, including handcrafted 'ōhia poi boards, fine wines, cultural items, and artwork found loving new owners, who together raised over \$25,000 in auction revenues.

Haleakala Ranch lamb and Naked Cow feta corn dogs (12th Ave Grill), local tako karaage (Hiroshi), and bubu sesame crusted mahi mahi (Roy's Waikīkī) were just a few of the seventeen delectable dishes and desserts served by Hawai'i's top kitchens and long-time Museum partners. The Museum's strong community partnerships were also evident in the celebration of a shared legacy of 125 years with premier beverage sponsor Young's Market of Hawai'i.

In the main tent, the dinner program offered one delight after another. Stunning décor and dramatic lighting effects were reflective of the realms of land, sea, and sky, and highlighted the vast reach of Bishop Museum's collections, scientific research, and educational programs. The staff and volunteers of Bishop Museum presented an *oli ho'okipa* to their guests, and later gathered in unison on the main stage to perform (in perfect harmony) *Pauahi 'o Kalani*, a *mele* composed

by Queen Lili'uokalani for her beloved *hānai* sister, Pauahi. Of special note, this unique rendition included an unfamiliar verse that was uncovered in a song manuscript from the Museum's Archives.

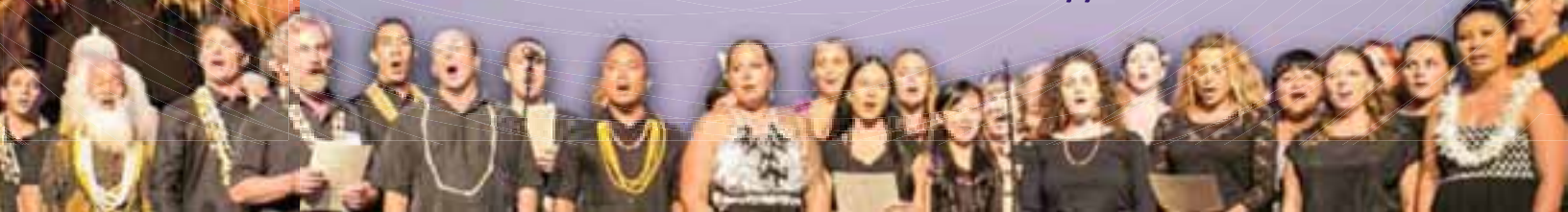
Master of Ceremonies Paula Akana brought energy and thoughtful consideration to the program. Chairman Allison Holt Gendreau delivered an inspiring reminder of the Museum's vital role in the perpetuation of Hawai'i's cultural heritage, as well as our collective

Stunning décor and dramatic lighting effects were reflective of the realms of land, sea, and sky, and highlighted the vast reach of Bishop Museum's collections, scientific research, and educational programs.

love and shared *kuleana* to protect and provide for Bishop Museum. President and CEO Blair Collis described a new vibrancy and sense of purpose on campus, and shared ambitious plans for developing the museum of the 21st century — a world-class destination for learning, a gathering place for community dialogue, new galleries, diverse programs and experiences, and a beautifully transformed campus worthy of Bishop Museum's mission, heritage, and of course the *kuleana* of caring for its precious cultural and scientific resources.

The evening culminated with a lively tribute to Hawai'i's Pacific heritage with performances by Vaimatina, featuring three-time fire-knife world champion David Galeiai, followed by a Māori *haka* and *waiata* performed by Rongomau. Rich in energy and layered with meaning, these performances were truly representative of the vibrancy and forward trajectory of Bishop Museum as it builds on its heritage and sets sights on a new summit. *Kau i ka wēkiu!*

Mahalo to Our Supporters!





Mahalo to Our Supporters!

On behalf of the Board of Directors, staff, and volunteers of Bishop Museum, we wish to recognize and thank those who contributed to Bishop Museum between February 1, 2014 and July 31, 2014. Mahalo for your support of the Museum.



ABOVE | Proud Museum supporters, the PC Titas of Kamehameha School, Class of 1970.

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H. K. Bruss Keppeler • 1937 – 2014



One of the longest serving members of the Bishop Museum Association Council, Bruss Keppeler left a lasting legacy of dedication to the preservation of Hawaiian culture, heritage, and community activism. A practicing attorney for 50 years and a preeminent Hawaiian legal scholar, he utilized his legal prowess as an activist and champion of numerous Hawaiian organizations throughout the state including Nā 'Oiwi Kāne, Friends of 'Iolani Palace, and the Native Hawaiian Chamber of Commerce. He also worked closely with U.S. Senator

Daniel Akaka on the Native Hawaiian Government Reorganization Act of 2009, commonly known as the Akaka Bill. Through his tireless efforts, he helped forge a path for Native Hawaiian culture and sovereignty, and the impact he made cannot be overstated. His love for Hawai'i remained unwavering, and his presence at Bishop Museum will be greatly missed.

Photo of H. K. Bruss Keppeler by Elyse Butler Mallams.

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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.

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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.

Amy Greenwell Garden	(808) 323-3318
Facility Rentals	(808) 848-4106
Information	(808) 847-3511
Library and Archives	(808) 848-4148
Membership	(808) 847-8296
Development	(808) 847-8281
Shop Pacifica	(808) 848-4158
Planetarium	(808) 848-4136
Public Affairs	(808) 847-8271

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If you have questions about this issue of *Ka 'Elele*, please contact the Bishop Museum Institutional Advancement Division at 847-8271.

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Bishop Museum is our museum and we are the keepers of its future...

As Bishop Museum *'ohana*, it is our shared *kuleana* to ensure that the legacy of this great institution is perpetuated for Hawai'i's next generation. This giving season, please consider a generous tax-deductible donation in support of unrivaled Hawaiian and Pacific collections, fascinating stories, educational adventures, and new discoveries for all to enjoy.

Make Your Annual Fund Gift Today www.bishopmuseum.org

Tremendous impact comes from gifts of all sizes. Your gift of:

- **\$50** buys field supplies to support the discovery of new Pacific species.
- **\$125** provides a day of docent-guided tours through Hawaiian or Pacific Halls.
- **\$250** funds the *Ola Nā Mo'olelo* storytelling program for one week.
- **\$500** supports two Title I school fieldtrips to the Museum.
- **\$1,000** helps digitize anthropological and scientific collections to share with the world.
- **\$2,500** or more can preserve an historic *kapa*, Pacific canoe model, or *ali'i* heirloom.

Make It Last

Join our monthly online giving program and provide a steady stream of support for Museum collections.

Matching Gifts

Does your employer sponsor a matching gift program to increase the impact of charitable gifts made by its employees? If so, kindly provide your company's matching gifts form when you make your donation, and we'll take care of the rest.

Gifts of Securities

Gifts of appreciated securities — stocks, bonds, and mutual funds — are a wonderful way to make a year-end donation and realize significant tax benefits at the same time.

Honor and Memorial Gifts

Celebrate a special moment of a loved one by making a meaningful gift in his or her name or memory.

Planned Gifts

Have you remembered Bishop Museum in your will or trust? A wealth of creative gift planning ideas that can benefit both you and Bishop Museum are at your fingertips.

To learn more about ways to give, please contact the Development Office at (808) 847-8281 or development@bishopmuseum.org. *Mahalo* for your support of Bernice Pauahi Bishop Museum.

O ku'u wahi օpū weuweu la, nou ia.

Let my little clump of grass be yours.

A humble way of offering the use of one's grass house to a friend.

*Selection #2476 from Mary Kawena Pukui's 'Ōlelo No'eau:
Hawaiian Proverbs and Poetical Sayings, Bishop Museum Press, 1983.*