

Ka‘Elele

The Messenger

The Journal of Bernice Pauahi
Bishop Museum | Spring 2014



■ UPCOMING EVENTS

May

1
2014 MAMo Awards Presentation and Opening Reception, Honoring MAMo Awardees – Paulette Kahalepuna, Meleanna Aluli Meyer, Duncan Ka’ohuoka’ala Seto, and Kauka de Silva, and the exhibition *He Kumu Kukui*, 6–8 p.m. (Courtyard/ J. M. Long Gallery). **FREE and open to the public.**

2
MAMo Awards 2014: Celebrating Our Masters, He Kumu Kukui (J. M. Long Gallery). Exhibition honoring this year’s MAMo Awardees opens.

2
Traditions of the Pacific Lecture: “The Land of La’amaikahiki: Ancient Hawaiian Life in the *Kua’āina* of Kahikinui, Maui” with Dr. Patrick Kirch, 6–7:30 p.m. (Hawaiian Hall). General: \$10, **Members: FREE.** Reservations required (808) 847-8280 or membership@bishopmuseum.org.

9
GUI TAR: The Instrument That Rocked The World Exclusive Member’s Preview, Museum members are invited to a special preview of this musically-inspired exhibit, with *keiki* activities outside,

5:30–8 p.m. (Flanders Lawn/Castle Memorial Building, First Floor). For more information, call (808) 847-8280 or email membership@bishopmuseum.org

10
GUI TAR: The Instrument That Rocked The World (Castle Memorial Building, First Floor). Exhibition opens.

16–26
2014 Kūlia I Ka Nu’u Congressional Art Competition Exhibit (Richard T. Mamiya Science Adventure Center). Artwork by the semi-finalist winners will be displayed. The exhibit is made up of a variety of artwork created by high school students from the first congressional district. The art competition is sponsored by Representative Colleen Hanabusa’s office.

24–25
9th Annual Native Hawaiian Arts Market. May 24 & 25: 9 a.m.–5 p.m. (Gallery Lawn, Flanders Lawn, & Great Lawn). Enjoy over 30 Hawaiian artists selling, displaying, and demonstrating their work. A part of Maoli Arts Month, presented in partnership with PA’I Foundation. Made possible with support from the City and County of Honolulu and the Office of Hawaiian Affairs. *Kama’āina* and military with valid ID: \$5; **Members: FREE.**

Current & Upcoming Exhibits

MAMo
2014 MAMo AWARDS

MAMo Awards 2014: Celebrating Our Masters, He Kumu Kukui
May 2–July 21, 2014
J. M. Long Gallery
Honoring MAMo Awardees – Paulette Kahalepuna, Meleanna Aluli Meyer, Duncan Ka’ohuoka’ala Seto, and Kauka de Silva. These four Native Hawaiian master artists exemplify the artist and educator. Their lives are dedicated to creating art and sharing their skills and knowledge with future generations through featherwork, painting, thrown clay, and woven *lauhala*. A part of Maoli Arts Month, presented in partnership with PA’I Foundation.

GUI TAR: THE INSTRUMENT THAT ROCKED THE WORLD

GUI TAR: The Instrument That Rocked The World
May 10–September 1, 2014
Castle Memorial Building, First Floor
Experience the science, sound, history, and cultural impact of the guitar. See over 60 instruments that range from the rare and antique to the wildly popular and innovative. Strum the world’s biggest playable guitar and view instruments from the Museum’s historic cultural collections, including traditional *‘ūkēkē*, steel guitars, and the finest examples of *‘ukulele* from Hawai’i’s earliest instrument makers, along with surf legend Duke Kahanamoku’s personal *‘ukulele*.

COVER | *Moai* on the outer slopes of the Rano Raraku statue quarry. After the statues were carved out of the cliff side, they were lowered into pits and finishing touches were completed. Today, many of the statues are buried up to their shoulders. Photo: Veerle De Ridder.

June

14
98th Annual King Kamehameha Floral Parade and Ho’olaule’a, *Nā Kahu o Nā Mea Makamae*, 125 Years of Bishop Museum, 9 a.m. Starting at the corner of King and Richards Streets and ending at Kapi’olani Park in Waikiki. Ho’olaule’a event to follow.

19
Traditions of the Pacific Lecture: “Stringed Instruments of Hawai’i,” 6–7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8280 or membership@bishopmuseum.org.

July

11
Museum After Dark Member’s Event: Family Movie Night on the Great Lawn! 6–9 p.m. Patron level members and above are invited to a family night featuring the rockin’ movie smash hit, *School of Rock*. With musically-inspired *keiki* activities, popcorn, and the featured exhibition, *GUI TAR: The Instrument That Rocked The World* on full display—it will be a rockin’ night members won’t want to miss!

For more information, call (808) 847-8280 or email membership@bishopmuseum.org.



August

2
16th Annual Bernice Pauahi Bishop Museum Dinner. Celebrating 125 years of Bishop Museum, 5–9 p.m. (Great Lawn). To sponsor a table, purchase individual tickets, or make a tax-deductable donation, please visit us online for event details at bishopmuseum.org/pauahi, or contact Courtney Chow at (808) 848-4187 or email courtney.chow@bishopmuseum.org.

Correction | In our last issue of *Ka ‘Elele*, an article on the preservation treatment funded by the Newman’s Own Foundation did not provide the source for the restored artifacts. The exquisite quilt is a part of the Bernice Pauahi Bishop Collection and the recently repaired *‘umeke* was generously gifted to the Museum in 2012 by the Patricia Murphy Newman Hawaii Trust.

The photo of the mounted *‘akialoa* bird on page 9 of the Spring *Ka ‘Elele* article entitled “Bishop Museum’s Vertebrate Zoology Bird Collection, Then and Now” was taken by Charley Myers.

Sky This Month

Evening Planetarium Show J. Watumull Planetarium
Saturdays, 8 p.m.:
May 3 & 17
June 7 & 21
July 5 & 19
Aug 2 & 16
Reservations required.
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.** RSVP (808) 848-4168 or online at www.bishopmuseum.org/

Lāhaina Noon
May 26 at 12:28 p.m.
July 16 at 12:37 p.m.
On these two dates in Honolulu, the sun will be exactly overhead at local noon and an upright object such as a flag pole will have no shadow. This phenomenon only occurs in the tropics; the sun is never overhead in any other part of the planet. A term we use for zenith noon is “*Lāhaina Noon*.” This is term was chosen by Bishop Museum in a 1990 contest held to select a name for the zenith noon phenomenon. See other *Lāhaina Noon* dates for the other Hawaiian islands online at www.bishopmuseum.org/planetarium.

Dear Friends of Bishop Museum:



Blair D. Collis

Aloha kākou,

The stories of Hawai’i and the Pacific are plentiful and varied, and it is Bishop Museum’s privilege and *kuleana* to protect these stories and to offer them in innovative ways for the enjoyment and education of our community. Our mission and unique role for the people of Hawai’i and the world was recently honored by both the Hawai’i State House of Representatives and Senate with resolutions recognizing Bishop Museum’s 125th anniversary.

With the Museum’s 125th anniversary year well underway, our campus is bustling with preparations for a stellar lineup of special exhibitions and new stories for you to explore. In May, we are celebrating Maoli Arts Month and the 2014 MAMo Awards exhibit, *He Kumu Kukui, Celebrating Our Masters* (May 2–July 21). Then, a stunning assemblage of Native Hawaiian contemporary visual artwork at the annual Native Hawaiian Arts Market will be yours to explore and shop on May 24–25.

Just around the corner, the strings and sounds of *GUI TAR: The Instrument That Rocked The World* are sure to have us all quite literally “rocking out.” This dynamic traveling show offers a great opportunity to explore Hawai’i’s own stringed instrument tradition.

The Museum’s role as the Museum of Hawai’i would not be possible without the support of members, donors, and community partners, thus I urge you to mark your calendars for this year’s 16th Annual Bernice Pauahi Bishop Museum Dinner on August 2. This wonderful evening gala has become one of Honolulu’s don’t-miss affairs, so please consider a ticket purchase, donation, or table sponsorship and join us in celebrating 125 years!

Finally, I’d like to acknowledge the recent loss of two great leaders in our community and dear friends of the Museum. A champion of the preservation of Hawaiian culture, Kenneth Francis Kamuokalani Brown (1919–2014) served Bishop Museum as a board member and president of the Hawai’i Maritime Center. A director emeritus, Wilmer C. Morris (1924–2014) is remembered for his outstanding career of leadership, philanthropy, and generosity. Both men were recipients of the Museum’s highest honor, the Charles Reed Bishop Medal, and we will always remember them for their tireless efforts in the service of our community and Hawaiian culture. They remind us in our 125th year that we are a product of many great people who have dedicated their lives to preserving what is most precious to our community.

I would like to thank you as well for your support of our museum in this 125th year and I look forward to seeing you around the campus soon.

Mahalo,

Blair D. Collis

Blair D. Collis
President & CEO

BELOW | Bishop Museum was recognized on its 125th anniversary for promoting the culture and history of Hawai’i by both the House and the Senate. From left: Representative Carl Rhodes, Bishop Museum President and CEO Blair Collis, Dr. Yoshiko Sinoto, Bishop Museum’s Kenneth Pike Emory Distinguished Chair in Anthropology, Chairman Allison Holt Gendreau, House Speaker Joe Souki, Vice-Chairman Watters O. Martin, Jr., Director of Institutional Advancement Courtney Chow, and Cultural Resource Specialist Marques Marzan.



A Society that Self-Destructed?

Recent Archaeological Research on Rapa Nui (Easter Island)

"The fascination of Easter Island lies, not in the purported 'mystery' of its stone statues or rongorongo tablets, but rather in its evolutionary record of cultural achievements ... which were inevitably to crumple under pressures of overpopulation and environmental degradation. Easter Island is the story of a society which—temporarily but brilliantly surpassing its limits—crashed devastatingly."

— Patrick V. Kirch, *The Evolution of the Polynesian Chiefdoms*, 1984

by Dr. Mara Mulrooney

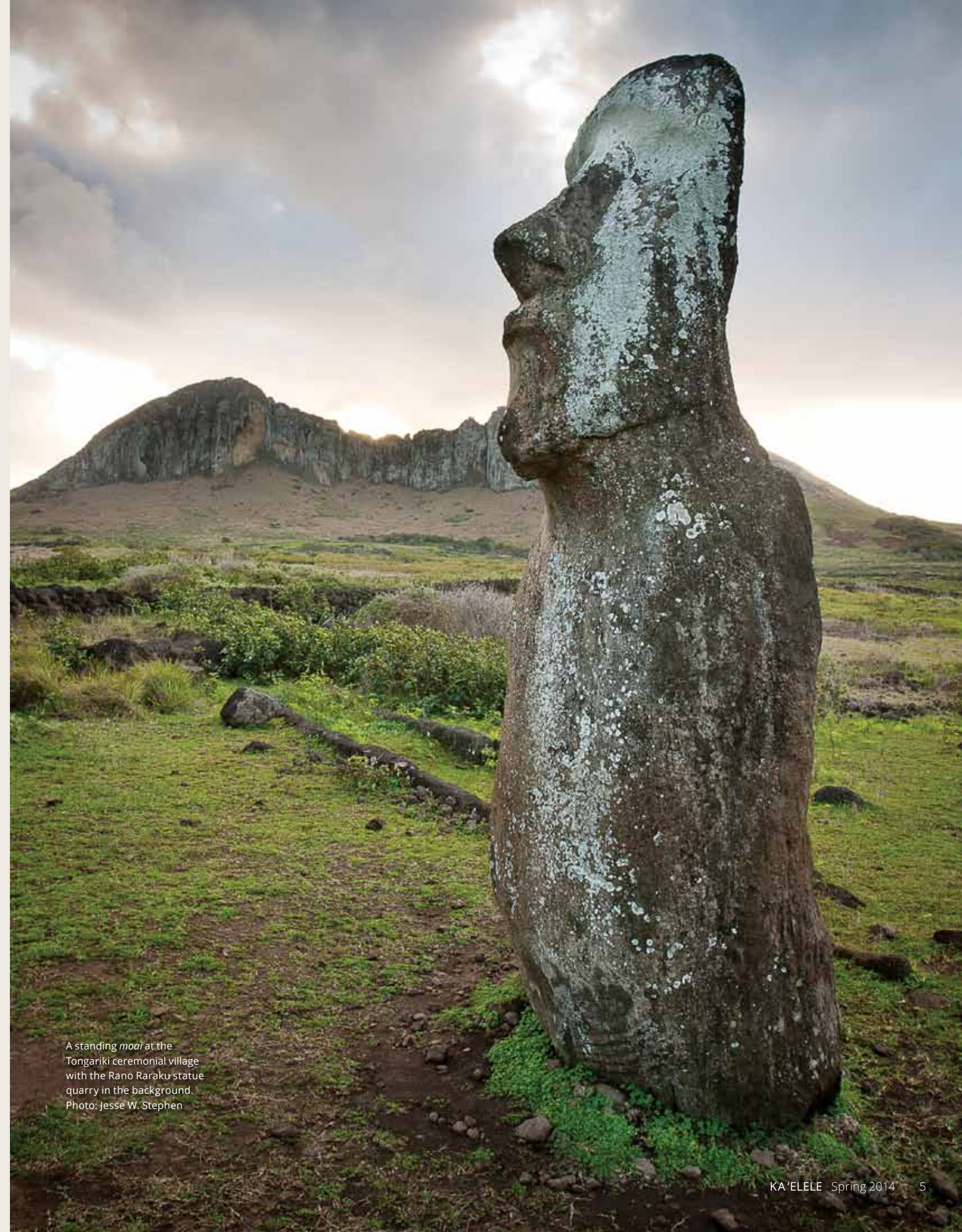
Rapa Nui, or Easter Island, has often been viewed as a prime example of societal "collapse." The story of Rapa Nui's demise has been told again and again in the archaeological literature and the popular media. Some authors have gone so far as to use this small, isolated island as an analogy for the planet in their interpretation of the "ecodisaster" that the Rapanui people brought upon themselves before the first Europeans visited the island on Easter Sunday in 1722. However, recent archaeological research is challenging the notion that the Rapanui people brought disaster upon themselves by deforesting their island and overexploiting their resources.

For the past decade, I have been involved in a large interdisciplinary research program that aims to empirically assess the story of ecological collapse on the island. Together with local archaeologists Sonia Haoa and Osvaldo Arévalo Pakarati, our research team has been conducting research into residential settlement and agricultural production on the island. The project is directed by Prof. Thegn Ladefoged (University of Auckland) and Dr. Christopher Stevenson (Virginia Commonwealth University) and involves Prof.



ABOVE | Petroglyph of bird-man in basalt rock at Rano Kau, Orongo, Rapa Nui by Cristián Arévalo Pakarati, an indigenous Rapa Nui artist. Jo Anne Van Tilburg/Easter Island Statue Project.

RIGHT | Mara Mulrooney drawing an excavation profile to scale in the Hanga Ho'onu Project Area. Photo: John Gowans



A standing *moai* at the Tongariki ceremonial village with the Rano Raraku statue quarry in the background. Photo: Jesse W. Stephen



ABOVE | An ancient rock garden planted with taro in the inland portion of the Hanga Ho’onu Project Area. The Rano Raraku crater, where nearly 1,000 *moai* were carved out of volcanic tuff, is visible in the background. Intensified rock gardens like this one were crucial for producing surplus agricultural products to support the statue building industry. Photo: Mara Mulrooney

BELOW | A sunset view of Ahu Tongariki, the largest ceremonial platform. The 15 *moai* statues gaze inwardly. Each of the 11 *mata*, or territories, contains a principal ceremonial center like this one. Photo: Victor Jofre

Oliver Chadwick (a geologist from the University of California, Santa Barbara) and Prof. Peter Vitousek (a soil scientist from Stanford University).

Over the past few years, our team has been looking at settlement patterns in a large area called Hanga Ho’onu on the northern coast of the island. We are interested in looking at how people were altering their landscape and where they were living at various points in time during the island’s history. The area is ideal for our research because it contains distinctive zones of land usage. This includes a large intensified plantation that would have been important in providing food for specialists in the

Rapa Nui chiefdom, such as the carvers of the world-famous *moai* (stone statues). Part of the popular collapse narrative suggested that inland areas like this were abandoned as the island society experienced a dramatic ecological and societal collapse due to overpopulation and resource degradation. Previous researchers suggested that, as the island chiefdom broke down, people abandoned their inland intensified agricultural plantations. Instead, they chose to live on the coast, which had previously served as a ritual precinct (this is where most of the ceremonial platforms, or *ahu*, are located).

In order to test this scenario, we sampled houses situated in both coastal and inland zones. When the radiocarbon dating results came back from the lab, they suggested that both coastal and inland areas (including the large intensified plantation area) were occupied continuously up to and following European contact in 1722. We now had evidence that directly challenged one component of the collapse narrative. Our team further tested these results on an island-wide scale. The island-wide study also showed continuity rather than dramatic changes associated with the supposed collapse, meaning that no major shift in residential settlement patterns had occurred. We also asked the question: what could the plantations themselves tell us about the supposed ecological collapse of the island’s resources?

Like other Polynesian agriculturalists, the Rapanui people practiced slash-and-burn agriculture. They cleared large tracts of the island so they could plant the economic plants they brought with them on their voyaging canoes, including sweet potatoes, taro, and yams. Through time, they developed an innovative approach to agricultural production; they constructed what we refer to as “rock gardens.” By strategically placing rocks on the surface (and in some instances



tilling the rocks into the soil), the ancient Rapanui were able to improve the productive capacity of their island.

The rock gardens protected plants from wind, they reduced the evaporation of rain water, and they stabilized soil temperatures. To look at the ecology of the gardens, our team analyzed soils from throughout the island. When we started to look at the properties of

the gardened soils versus those from areas that were not gardened, we learned that the rock gardens played a much more significant role as well: in most instances, this innovative practice actually increased the amount of nutrients in the soils. Increased nutrients, of course, equaled increased food production. The ancient Rapanui were onto something here.

Our study of the soils of Rapa Nui showed that in general, the island’s soils are inherently marginal when compared to other Pacific islands. However, by deforesting the island and intensifying their agriculture through the construction of rock gardens, the ancient Rapanui were able to enhance the soils themselves. This meant that they could produce more food staples to feed their growing population. In doing so, they created a more sustainable way of life on this remote subtropical island in the southeastern Pacific.

The innovative approaches to the ecological challenges of their island home were key to the success of the remarkable society that developed on Rapa Nui. Based on these new findings, perhaps the island does not, in fact, represent “the clearest example of a society that destroyed itself by overexploiting its own resources” (Jared Diamond, *Collapse: How Societies Choose to Fail or Succeed*, 2005). Instead, perhaps Rapa Nui should be viewed as a prime example of how people can turn an inherently marginal environment into a highly productive place to live.

LEFT | Rapanui archaeologist Osvaldo Arévalo Pakarati excavates near a house adjacent to a large rock garden. Photo: John Gowans



Dr. Mara Mulrooney is the assistant anthropologist at Bishop Museum. She specializes in Pacific archaeology and has worked throughout the region, most notably in Hawai’i and on Rapa Nui (Easter Island). She directs the Anthropology Department’s Ho’omaka Hou Research Initiative and has been conducting archaeological research on Rapa Nui since 2005.



MAMo

2014 MAMo AWARDS

He Kumu Kukui

CELEBRATING ▾ OUR ▾ MASTERS
MAY 2–JULY 21, 2014

Now in its 9th year, the MAMo Awards is a pivotal aspect of Maoli Arts Month (MAMo), a community-based effort to celebrate the depth, breadth, and diversity of the Native Hawaiian visual arts community. Presented by Bishop Museum and PA'I Foundation, these awards recognize those within our midst who have embodied a lifestyle of creation and cultural expression which honors the beauty and enduring artistry of the Hawaiian people. This year, we honor four Native Hawaiian master artists, each of whom has dedicated themselves not only to cultivating a Hawaiian aesthetic, but to the education of future generations by sharing the skills and knowledge of their respective disciplines with those willing to learn.

Paulette Kahalepuna has been practicing the ancient Hawaiian art of feather lei making for over thirty years. She follows in the footsteps of her mother and teacher, Mary Lou Kekuewa. Lovingly known as the “feather lady,” her mother was one of the inaugural recipients of the MAMo Awards in 2006.



LEFT | Awardee Paulette Kahalepuna, known for her beautiful featherwork.



RIGHT | Awardee Ka'ohu Seto whose work is *lauhala* themed.

Paulette originally took up the art of feather lei making as part of a project in high school. Now at the top of her field, she lovingly perpetuates this cultural tradition and has passed on the art of featherwork to literally thousands of students. She has conducted feather lei making and *kāhili* workshops around the world, and has helped in the restoration and creation of numerous *kāhili kū*, tall feather standards, for various organizations.

Duncan Ka'ohuoka'ala Seto expresses himself through drawing, painting, and *lauhala* weaving. His formal training began in the mid-sixties with Hawaiian landscape artist Joseph “Hau'oli” Dowson. After high school, he met artists Rocky and Lucia Jensen, and began using his art as a means to discover himself and his culture. These days, Ka'ohu teaches, lectures, and demonstrates *nā mea ulana lauhala*, the art of *lauhala* weaving, to communities, schools, and special interest groups throughout *Hawai'i nei*.

Kauka de Silva is a Native Hawaiian ceramic artist and sculptor. His works express his ancestry and the Hawaiian environment through their motifs, colors, and forms and has been widely exhibited. Kauka is a professor of art at Kapi'olani Community College and has played a vital role in increasing the number of Native Hawaiians working at the college and throughout the university system.

Meleanna Aluli Meyer is a life-long advocate for culture and the arts. Her career path was shaped at an early age by her mother, Emma, who owned the first workshop-gallery in Kailua in the 1960s. Meleanna flourished in this intensively creative environment. Working on community-based mural

projects hand-in-hand with Hawai'i's youth, Meleanna has reclaimed notions of space and introduced indigenous perspective and dialogue, literally transforming our environment.

The 2014 MAMo Awards exhibition, *He Kumu Kukui*, featuring the works of this year's awardees, will be on display at Bishop Museum's J. M. Long Gallery from May 2 to July 21, 2014. Regular admission rates apply.

Please join us for a special MAMo Awards Presentation and Opening Reception on Thursday, May 1, 2014, at 6 p.m. at Bishop Museum. This presentation is free and open to the public.



LEFT | Awardee Kauka de Silva, known for his ceramic art.

RIGHT | Awardee Meleanna Meyer, known for her community mural projects.

9TH ANNUAL MAMo Native Hawaiian Arts Market AT BISHOP MUSEUM

The Native Hawaiian Arts Market is a part of Maoli Arts Month, a month-long, community-based celebration of the depth, breadth, and diversity of the Native Hawaiian visual arts community.

Come down Saturday & Sunday, May 24–25, 2014, from 9 a.m. to 5 p.m. This two-day event features over 30 Native Hawaiian artists demonstrating, displaying, and selling their work.

- Hands-on activities led by cultural practitioners and master artists
- Gallery walks, panel presentations, and *keiki* activities
- Musical entertainment and performances by some of Hawai'i's most beloved *hālau hula*
- Fabulous savory and sweet treats from a variety of popular food trucks

For more information about other Maoli Arts Month happenings like the wearable art show and events around town, visit www.maoliartsmoonth.org online.

The market is co-sponsored by PA'I Foundation and generously supported by the City and County of Honolulu with additional support from OHA.



*The 9th Annual Native Hawaiian Arts Market
celebration at Bishop Museum.
Saturday & Sunday, May 24 & 25
9 a.m.–5 p.m.
Admission is \$5 for kama'āina
and military with valid ID.*



ABOVE | Artist Kahi Ching painting and selling his art at last year's Native Hawaiian Arts Market.

BELOW | Weaver Lufi Luteru weaves hats and makes her own jewelry. Catch her creations at this year's Arts Market.

Keeping the Stories of Old Alive

by Kelli Meskin

Part of Moses Goods' job as a cultural educator at Bishop Museum is to tell the stories of our ancestors for *Ola Nā Mo'olelo*, the oral traditions presentation.

His tall, statuesque presence on the small stage changes with every new event in the story being told. In one moment, he plays two characters—a young boy and an old seer—having a dialogue. In another part of the story, he describes in his deep, resounding voice the setting of a sailing canoe moving between two cliffs as they crumble down upon it. His many years of studying hula are apparent as he raises his hands and eyes to present the enormity of the cliffs to his audience.

This is the story of Kaneāpua, a young demi-god, who travels the Pacific and experiences various supernatural adventures. Goods originally created the piece for an *Ola Nā Mo'olelo* presentation under the Native Hawaiian Education Program (NHEP) last September to coincide with the re-opening of Pacific



ABOVE | Moses Goods playing the part of Lonopuha in the performance *Lono's Journey*.

"It's one thing to read our stories, but I believe our mo'olelo are meant to be spoken, are meant to be heard in our culture and language."

Hall. He came across the story, and it struck him as a good one to tell because it was a Pacific voyaging story and he had never heard of it before.

"What I try to do is get these stories out there so people do hear them," says Goods. "It's one thing to read our stories, but I believe our *mo'olelo* are meant to be spoken, are meant to be heard in our culture and language."

Goods has been in the performing arts industry for almost twenty years and is no stranger to performing and storytelling for large international audiences. He performed the story of Kaneāpua at the Smithsonian's National Museum of the American Indian in 2013, shared the story of Kaululā'au at the world's largest arts festival in Edinburgh, Scotland, and even shared his talents in the Solomon Islands at the Festival of Pacific Arts in 2012.

Recently, in a collaboration between the Honolulu Theatre for Youth (HTY) and Bishop Museum, Goods found himself in the position of a writer for the production, *Lono's Journey*.

"At first, it wasn't something that I wanted to do. I never really thought of myself as a writer," says Goods. "Then I really started to enjoy it and found I had some skill in doing it."

Goods is enjoying getting Hawaiian stories out there in a living, breathing presentation. While he is hoping to perform *Lono's Journey* in other far-off places, he is also working towards an upcoming collaboration with HTY and the Museum to tell a story about a legendary *mo'o*, Kihawahine, a lizard deity.

These stories not only talk about culture and historical figures, but they also tie to the Museum's collections and galleries, which give another dimension to understanding these stories and their vibrancy.

"I feel it's part of my *kuleana* to add our own stories to those that are already around us," says Goods. "There's so much *mana'o* to them. They're entertaining and as good as any story that you see at the movies or hear in the news."

GUITAR: THE INSTRUMENT THAT ROCKED THE WORLD



This summer, Bishop Museum hosts the dynamic traveling exhibition *GUITAR: The Instrument That Rocked The World*. The exhibit opens Saturday, May 10 and runs through Labor Day, Monday, September 1, 2014.

GUITAR has it all: music, technology, science, video, history, pop culture, games, and entertainment.



This fully immersive exhibit explores one of the most important cultural icons in history—the guitar. Visitors will experience the science, sound, history, and cultural impact of the guitar in an exhibition that contains more than 60 instruments that range from the rare and antique to the wildly popular and innovative; from the viheula of 17th century Spain to the electric Fender Stratocaster to the guitar as re-imagined in the Guitar Hero video game. The exhibit also includes ancestors of the guitar, from the Persian tanbur to the Renaissance lute, and other relatives, from the banjo to our beloved *'ukulele*.

In addition to the actual instruments, *GUITAR* features hands-on interactives that allow visitors to explore the science of sound and the nature of guitar construction. These exhibits include what is officially recognized by the Guinness Book of World Records as the world's biggest playable guitar, over 40 feet long and 16 feet wide! *GUITAR* also features performance video, audio, models, touch screens, stunning images, and photographs.

"*GUITAR* is a perfect fit for Bishop Museum," says Bishop Museum visitor experience and planetarium director Mike Shanahan. "Much as Bishop Museum

itself combines priceless cultural artifacts and a hands-on, interactive science center, *GUITAR* combines artifacts—actual guitars—with engaging, hands-on science exhibits, blending science, art and culture in compelling ways."

The guitar, and its cousin the *'ukulele*, are of course vital to Hawai'i and to Hawaiian music, and Bishop Museum will enhance the Honolulu appearance of *GUITAR: The Instrument That Rocked The World* with local additions. These include a display of stringed instruments from the Museum's historic cultural collections, including traditional *'ūkēkē* (musical bow), steel guitars, and the finest examples of *'ukulele* from Hawai'i's earliest instrument makers. The collection includes notables such as surf legend Duke Kahanamoku's personal *'ukulele*. Additional displays will address Hawai'i's slack key, steel guitar, and *'ukulele* traditions.

Bishop Museum received a grant from the Samuel N. and Mary Castle Foundation to enhance *GUITAR* with activities especially aimed at children grades three and younger. The exhibit will include a giant walk-on *'ukulele*, and educational activity areas that allow young children to explore the science of sound.

GUITAR: The Instrument That Rocked The World is intended as the founding exhibit for the National GUITAR Museum. The executive director of the National GUITAR Museum project, HP Newquist, is a documentary filmmaker, award-winning author, and former editor-in-chief of GUITAR magazine. Guitarist-advisors on the project range from Ritchie Blackmore of Deep Purple to classical guitarist Lina Boyd to Steve Vai (Whitesnake). The exhibit is partway through a national tour (2011–16).

GUITAR: The Instrument That Rocked The World runs May 10 through September 1, 2014. Castle Memorial Building, First Floor



E Ola Mau Ke Kī Hō'alu!*

Long live slack key, let it always be perpetuated!

Ozzie Kotani, accomplished musician and former staff member, spent a Saturday afternoon in March at Bishop Museum discussing Hawaiian slack key.

by Betty Lou
Kam

***The phrase, now used often, was developed by Carol Silva while assisting with liner notes for Ozzie Kotani. It refers to a call to let the style of slack key live on and be perpetuated.**

CDs | George Winston and Dancing Cat Records introduced the *Hawaiian Slack Key Guitar Masters Series* in the mid-1990s. These recordings offer novice musicians the opportunity to hear traditional slack key as played by master guitarists.

RIGHT | Lili'uokalani was known for her musical talent. It is likely that she was familiar with the Hawaiian slack key style, though there are no records indicating that she ever played in that style. This guitar belonged to Lili'uokalani, and is displayed in her case in Hawaiian Hall.



his knowledge, he occasionally plucks out samples of amazing sound from the guitar on his lap, as an extension of his thoughts.

While there is continuing discussion on how the guitar came to Hawai'i—missionaries, whalers, traders, or *paniolo* (cowboys) who originated from Southern California—most agree the instrument was being played in our islands by the 1830s. From that point, musicians developed the uniquely Hawaiian style of guitar playing called slack key. It blossomed among families, especially in rural areas, and what emerged was closely guarded and kept within those families. Independent of the need for formal music training and certainly without song and note sheets, slack key playing was taught and learned “by ear.” As such, it was an oral tradition, and the mentoring that took place among the generations kept the styles insulated.

Slack key or *kī hō'alu*, the Hawaiian term applied much later, is named for the practice of loosening strings to establish new tunings. Since slack key initially grew without tight definition, many tunings proliferated. Most popular are those with names such as Taro Patch, Mauna Loa, and Wahine.

Hawaiian guitarists used the fullness of the new tunings and added more. The slack key style became complete with the use of musical phrasing, elements of melodic repetition, and techniques such as harmonics, slides, and slurs. The rhythm of slack key brings to mind the charming sway of hula, and it most often presents “vamps” and “turn-arounds” that quickly establish familiarity to delight the listener. Most importantly, slack key music pulses with a constant base.

Hawai'i in the 1930s was bustling and blooming into a tourist destination, and music became important. It was then that players such as Alice Namakelua



began to publicly provide slack key instruction. With island musicians being exposed to popular music through the radio, recordings, and at events catering to tourism, Hawaiian music and slack key took on a more public face. Post World War II, Hawai'i saw slack key masters playing a more prominent role in the Hawaiian music scene. By the 1970s, some of the recognized masters were Gabby Pahinui, Raymond Kane, Sonny Chillingworth, Atta Isaacs, Fred Punahoa, and Leonard Kwan (who early on made his family tunings publicly available).

Kotani recounts his start as a musician in his senior year of high school. He clearly recalls listening to Keola Beamer's recording, “Real Old Style,” on his car radio. “It grabbed me—it hooked me. I needed to figure out how the sounds were made.” With the forward and reverse buttons of his tape cassette player, he listened, tried, listened, and tried again. “My first guitar came with Royal Trading stamps; this was in 1974. It was horrible! I endured enough to get some tunings and play some songs. Then I went to the House of Music and got my first real guitar. Wow, it felt so good!” exclaimed Kotani.

Like the earliest slack key players who learned by using their *maka* and *pepeiao*, eyes and ears, in family settings, Kotani learned slack key in this manner—watching and listening. While slack key now uses tablature notation, the very effective tradition

of mentoring allowed time to hear subtle sounds and combinations, attune to melody and rhythm, and to develop style at a suitable pace. Kotani took an adult education class at the University of Hawai'i taught by Peter Medieros, and then went on to study with Sonny Chillingworth in the mid-1970s. Kotani proudly, yet with a great sense of responsibility, passes on Sonny's repertoire, keeping this true to Chillingworth's style and teaching.

The process of mentoring new slack key musicians continues, though with the current international reach of *kī hō'alu*, new players have other avenues of instruction. Kotani cautions, however, that they should take the initial step of learning from those early masters by studying their work now available on recordings. This is how you learn what slack key really is—it is not just the tunings. Slack key is skill, it is soul, it is charm, it is *Hawai'i*.

UPPER LEFT | Students from the Kamehameha School for Girls gathered for a musical session with autoharp and guitars ca. late 1890s. They are dressed in their finest and all have exquisite *pāpale*, hats. Photo by Christian J. Hedemann

As many of his generation did, Kotani learned the 'ukulele in school. “Mrs. Roberts at Pauoa Elementary taught us how to play,” says Kotani. From the 'ukulele, he went on to the sousaphone in intermediate school. “I wanted to play in the band and they let me choose my instrument. ‘Sousaphone’ sounded interesting and so I chose that. Then I found out it was a tuba.”





Harry Owens (top center) appears with the members of his Royal Hawaiian Hotel Orchestra in a publicity photo from about 1935. Owens, famed for composing the song “Sweet Leilani,” was hired by the Royal Hawaiian Hotel in the early 1930s to entertain its guests with a modern American-style dance orchestra. Notice that in addition to the expected instruments, like violins and saxophones, are hula dancers as well as Alvin Isaacs (top left) and an acoustic steel guitar player, who added a wonderfully romantic Hawaiian touch to the orchestra’s sound. Photo: N. R. Farbman, Bishop Museum Archives

Bernice Pauahi Bishop Museum Annual Fund 2014

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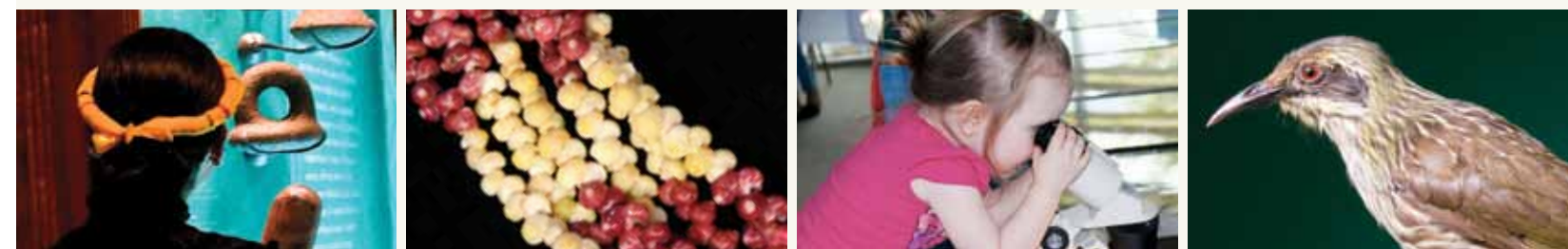
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Home Again

On a sun-drenched day in March, the sound of chants, cheers, and a traditional Hawaiian blessing echoed across the water as the great voyaging canoe, *Hawai'iloa* was airborne on a giant crane and then gently returned to her ocean home. The place was the Ke'ehi boatyard. The destination: dockside at the Marine Education Training Center, joining *Hōkūle'a* and *Hikianalia* as they prepare to voyage around the world. *Hawai'iloa* is preparing to be Hawai'i's floating classroom and the training vessel for crew who will later join the world-wide voyage.

by Lynn Cook

BOTTOM LEFT | From left: Bitsy Kelley of Outrigger Hotels and Resorts; Jerry Ongies, master woodworker and boat builder; Luana Maitland of Outrigger Reef on the Beach; and Billy Richards, president of Friends of *Hōkūle'a* and *Hawai'iloa*. Photo by Lynn Cook

BELOW | *Hawai'iloa* launched and being towed to her dockside spot. Photo by Lynn Cook





Bishop Museum's “All Together Now” Project Launches New Programs

by Susan Burger

When *Hōkūleʻa* sets forth on her worldwide voyage in May of this year, she will be carrying with her a number of “dockside box” science lessons stored in marine coolers. These lessons are just one aspect of a curriculum created by ten dedicated teachers of middle school Native Hawaiian and other students from across the state of Hawaiʻi. At each port of call, these boxes will be used by the crew to engage students from around the world in hands-on, minds-on explorations of important scientific, technology, engineering, and mathematics (STEM) concepts. Learners will have the opportunity to investigate topics ranging from how the design of single and double hull canoes evolved and why, to learning how to use Kūkuluokalani—the modern Hawaiian star compass.

The teachers who designed the curriculum and dockside lessons are part of Bishop Museum's “All Together Now” project, a multi-year program funded by the Department of Education's Native Hawaiian Education Program (NHEP). Over the past three years, Bishop Museum's Education Department has been engaged in partnership with the University of Hawaiʻi College of Education (UHCOE) and the Polynesian Voyaging Society (PVS) to create a community and standards-based approach to improving STEM education for Hawaiʻi's middle school students. The suite of “All Together Now” programs also includes formal classroom curricula and lesson plans that address a range of STEM topics through the lens of voyaging; an exciting new science-integrated-with-culture field trip experience at the Museum; a planetarium program on Pacific voyaging; professional development workshops and an online learning center resource for educators. The online learning center will serve to disseminate the “All Together Now” curriculum, lesson plans and activities, and additional Museum resources to teachers across the state of Hawaiʻi and around the world.

Pacific voyaging is a culturally appropriate theme that lends itself nicely to STEM content, including research in a number of scientific disciplines, such as meteorology, oceanography, astronomy, physics, marine biology, botany, zoology, and ecology. The program components are designed to build understanding of several concepts including the engineering aspects of voyaging canoes, and using the environment to solve problems.

The three-hour museum fieldtrip experience, “I Ka Wā Ma Mua, I Ka Wā Ma Hope” (The Future is in the Past), is available once a week to middle school classes from Title I schools. More than 120 students and their teachers have already attended the program, and another 728 are scheduled to attend before the end of the school year. During their visit, students explore the use of winds, waves, and stars in navigation via the “Wayfinders” video program; learn about canoe engineering from examples in Hawaiian and Pacific Halls; examine voyaging plants and their uses in the Native Garden; and visit the Hall of Discovery to explore the role of birds in traditional navigation.

The “All Together Now” program format will prove to be an effective approach to addressing the STEM education needs of Native Hawaiian and other students by identifying cultural connections that support the utility of STEM disciplines by using science, math, technology, and engineering. Ultimately the goal is to empower the young people of Hawaiʻi—through modeling, mentoring, and demonstration—to make a difference in the lives of their families, communities, and the world.



ABOVE | Students work as a team to construct a voyaging canoe in one of the program activities.

Built in the record time of two years and launched in 1993, *Hawaiʻiloa* voyaged thousands of miles to Tahiti and throughout French Polynesia to the Marquesas and back. The canoe was designed to be built from *koa*. When no *koa* trees were deemed suitable, SeaAlaska offered 200-foot tall, 400-year old Sitka spruce logs from the Pacific Northwest. To honor her roots, the canoe was shipped to the Northwest and sailed from Seattle to Juneau, Alaska, on a *mahalo* voyage. Billy Richards, leader of the non-profit organization, Friends of *Hōkūleʻa* & *Hawaiʻiloa*, quotes the SeaAlaska folks as saying, “We gave you a hunk of wood, and you gave us a dream.”

Back in Hawaiian waters, the 57-foot canoe sailed between the Hawaiian Islands. Then *Hawaiʻiloa* was moored for display in Honolulu Harbor. Thousands of school children, residents, and visitors got up close to better understand voyaging canoes. Over the years weather and exposure took a toll. Sun dried out the wood and the canoe was taken apart, with pieces stored at a Sand Island warehouse.



UPPER RIGHT | Matthew Collis sitting in the captains seat with Ongies. Photo by Lynn Cook

RIGHT | *Hawaiʻiloa* crew-members, Joy Ancheta (right) and Catherine Fuller (only her hand is seen), show Matthew and Aidan Collis how to lash the canoe securely, last year when *Hawaiʻiloa* was being restored. Photo by Lynn Cook

BELOW | Part of the Hawaiian star compass, Kūkuluokalani, used to teach how to navigate on the canoe. This was one of the activities FHH shared at Bishop Museum's *Science Alive!* Family Sunday event this year.

Four years ago work began, following a plan to restore the canoe. The task undertaken by the newly-formed non-profit organization, FHH, gave a whole new meaning to “some assembly required.” Nothing had been marked or cataloged. Like working with a giant jigsaw puzzle, each piece had to be found, fitted, and prepared to be secured in place. Building and re-building the all-wood canoe was very different than working on the high-tech fiberglass hulls of other canoes. Thousands of man- and woman-hours have been invested, preparing the canoe to be ocean-ready.



Led by master woodworker and boat builder Jerry Ongies, the teams scraped and sanded, and even more importantly, raised friends and funds needed to return the canoe to the sea. Major sponsors for the project are Outrigger Hotels & Resorts and the Outrigger Reef on the Beach, and Hawaiian Airlines. Donations were made by companies like Hardware Hawaii, Sherwin Williams, West Marine, Fiberglass Hawaii, and more, all supplying products, volunteers, and services.

Bishop Museum has continued to be a staunch supporter, featuring and including the canoe family in festivities and events on campus. Just prior to the launch Museum president & CEO Blair Collis visited the Sand Island site with his sons, Aidan and Matthew. He says his boys were “blown away” by the idea of what it would be like to sail even around the islands. Climbing up on deck and sitting in the captains’ seat, “captured their imaginations—what would it be like to sail away to Tahiti?” He said the Museum celebrates and applauds the FHH for their dedication and for the incredible journey they have shared with the board, staff, and members of the Museum. “Most of all,” Collis says, “we congratulate Jerry Ongies. If it were back in the day, he would be knighted!”

The first challenge has been met. *Hawaiʻiloa* sits beside her sisters, *Hōkūleʻa* and *Hikianalia*, waiting for, final work to be completed. Well into the process of restoration, the Friends continue to fund- and friend-raise in a race to complete the canoe for training. As *Hōkūleʻa* leaves in May on a four-year voyage around the globe, “from Hawaiʻi, to Hawaiʻi,” *Hawaiʻiloa* will be the touchstone canoe for the islands.



To Bee or Not to Bee:

A Story of Hawai'i's Bees

by Dr. Neal Evenhuis



Hawai'i's honey bees have got a problem. Well, actually more than one—a mysterious thing called Colony Collapse Disorder (CCD) and a disease-causing pest called the *Varroa* mite. Both are triggering severe problems to bee populations. The last few years have seen efforts made by both bee growers and state agriculture officials to help stem the tide of the ever-decreasing numbers of bees that pollinate our crops and produce delicious honey. That we have honey bees here in Hawai'i is a well-known fact, but do you know that they are not native? And do you know that Hawai'i does, in fact, have native bees that pollinate our flowering plants?

Our honey bees were purposefully introduced and Bishop Museum has a connection to this: its founder Charles Reed Bishop. In 1851, the Royal Hawaiian Agricultural Society decided honey bees should be imported to Hawai'i to increase crop yields because the native bees here were not as productive. The native pollinators, the most common of which were the native yellow-faced bees (*Hylaeus* bees), pollinated plants, but did not pollinate crops of introduced plants. Contrastingly, honey bees are easily domesticated in artificial hives, the hives contain honey, and also contain hundreds of little bees packed together, eagerly waiting for the sun to rise so they can zoom out and pollinate flowers.

It actually took three tries to get the bees here. The first time the bees died in transit. The second time a few bees survived the trip, but soon died. Mr. Bishop bought the dying hives of the second shipment in hopes they would survive, but they unfortunately did not. The third try in 1857 included nine hives sent from San Jose, California. They arrived safely and soon after, more hives arrived and it wasn't long before feral bee colonies started appearing in O'ahu's forests. Growing honey bees in artificial hives quickly intensified and has led to the bee populations we have today, all critical to pollinating Hawai'i's crops and making

many agricultural businesses (such as coffee and macadamia) successful.

But all is not well in the bee world. Yes, CCD and the *Varroa* mite (the mite contains a virus that kills) are problems for the honey bee, but Hawai'i native bees also face dwindling numbers. Various factors, including being outcompeted by honey bees, have caused the reduction and even possible extinction of some species of the yellow-faced bees. Bishop Museum's collections are useful in showing the history of our state's plants and animals, and in this case, it shows that many *Hylaeus* bees were much more common in years past. Researchers have found that yellow-faced bees are monophilic "loyal-to-one-species" pollinators (honey bees are more general pollinators) and some species are the major pollinators of the rare and endangered silversword plants only found here in Hawai'i. So, they ARE necessary to keep our native plants surviving.

Despite all the bad stuff, hope for both bees exists. Recent research has found the cause of CCD and the state is on top of getting rid of *Varroa* mites. Additionally, the cute little yellow-faced bees are getting federal attention as efforts have been made to put some on the Endangered and Threatened lists, which will help protect them. In a perfect world, we should be able to both have our honey and watch yellow-faced bees pollinate our native plants.

O'ahu is often thought of as either so incredibly urbanized or the land altered so much for agriculture that any surviving native Hawaiian species are rarely seen. A recent happy discovery that goes against that theory was made by Museum research affiliate Dr. Karl Magnacca, who found a new species of native yellow-faced bee in the Wai'anae Mountains and named it Hylaeus makaha (see its portrait above). Photo: Karl Magnacca



Tim and Devon Guard

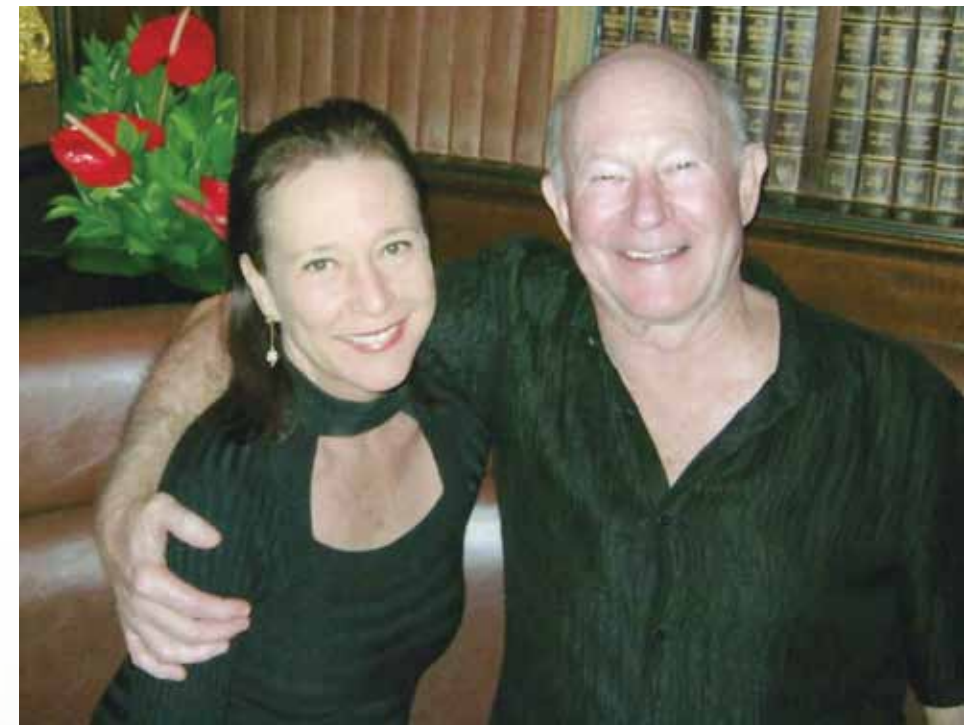
When Tim and Devon Guard decided to make provisions for Hawai'i non-profit organizations as part of their estate plan, they agreed that each of them would choose several to include. "When we compared our lists, we discovered that we both had chosen Bishop Museum," Tim says with a smile. "It wasn't difficult at all. What we see in Bishop Museum is the finest repository of everything we hold near and dear about Hawai'i and our place in the Pacific."

"We need to empower people to strengthen our cultural assets and the future of Hawai'i by supporting this living legacy for future generations."

Devon agrees. "Bishop Museum is such an iconic treasure. I was a docent at the Honolulu Museum of Art until 1990, and I have always had an appreciation of art. When I walk into Hawaiian Hall, I am overwhelmed by its beauty," she says

Tim's earliest memories of the Museum are from elementary school when he visited on a field trip with his classmates from Punahou School. "I was a budding shell collector then and the incredible shell collection and exhibit on Polynesian migration really impressed me," he remembers. "I began to realize that Hawai'i's culture is unique and special in the world."

Growing up in Hawai'i was magical to Tim. "There is no finer place on the planet," he says. "The ocean became my theme, and surfing, swimming, canoe paddling, and diving became my passions. My business is a maritime company that has been in existence for 114 years, where my father was employed his entire working life—McCabe, Hamilton & Renny Co., Ltd." Tim worked summers for the company before graduating from University of Southern California and serving in the Navy for eleven years. After several other careers, he became general manager and eventually was able to purchase the company.



In Tim's view, the Museum's most critical contribution is preserving Hawaiian culture and providing important cultural experiences to visitors and residents. "Our place as a destination in the Pacific could be at risk if we don't recognize what Hawai'i is all about," he says. "The Museum sheds an international light on how remarkable this part of the world is. It is a constant reminder of where we came from, who we are, and who we will become. If that legacy of Hawai'i and Polynesia is lost, we will be the big losers over time."

Tim and Devon's future gift is a percentage of their estate that will come unrestricted to the Museum. Unrestricted gifts such as this are especially valuable because they provide flexibility for future Museum priorities. Tim and Devon hope that their future gift is one of dozens, even hundreds that will flow to the Museum. "We need to empower people to strengthen our cultural assets and the future of Hawai'i by supporting this living legacy for future generations. It is our honor to include the Museum in our estate plan. We are glad we could do it."

Have you provided for the Museum in your estate plans? To share your legacy or learn more about creative gift planning, contact the Development Office, in confidence, at (808) 848-4187 or development@bishopmuseum.org.

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As "The Museum of Hawai'i," Bernice Pauahi Bishop Museum's mission is to be a gathering place and educational center that actively engages people in the presentation, exploration, and preservation of Hawai'i's cultural heritage and natural history, as well as its ancestral cultures throughout the Pacific. Bishop Museum is open Wednesdays through Mondays from 9 a.m. to 5 p.m. Closed Tuesdays and Christmas Day.

Admission:	
Adults	\$19.95
Youth (4 – 12)	\$14.95
Seniors (65+)	\$16.95
Children (3 and Under)	FREE
Bishop Museum members	FREE

Kama'āina rates and ample, free parking available. Admission fees include guided tours, live demonstrations, music and dance performances, planetarium shows, and admittance to all exhibits, including the Richard T. Mamiya Science Adventure Center. For more information or the current daily schedule, please call (808) 847-3511 or visit our web site at www.bishopmuseum.org.

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16TH ANNUAL BERNICE PAUHI BISHOP MUSEUM DINNER

Saturday, August 2, 2014 | 5:00 p.m. Cocktails & Galleries | 6:00 p.m. Dinner & Entertainment

Bishop Museum's Great Lawn will come alive on August 2nd for an evening celebration unlike any other—for our signature event, the 16th Annual Bernice Pauahi Bishop Museum Dinner. Following a lively cocktail hour and gallery time, guests will be treated to an elegant strolling dinner presented by Honolulu's favorite chefs, along with succulent wine selections, and delectable desserts. Guests at our premier sponsorship levels will also be treated to premier table service, sommelier-selected wine pairings, after-dinner cocktails, keepsakes, and other special surprises throughout the evening. Live entertainment, a silent auction, and tribute in celebration of the Museum's 125th anniversary will complete this magical evening—the only thing missing is you! Please join us and experience Bishop Museum at its very finest. Table sponsorships and individual tickets are tax-deductible. Net proceeds will benefit the Museum's Exhibition Fund.

Table Sponsorships and Strolling Tickets available now
www.bishopmuseum.org/pauahi

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Ho'okāhi ka 'ilau like ana.

Wield the paddles together.

Work together.

*Selection #1068 from Mary Kawena Pukui's 'Ōlelo No'eau:
Hawaiian Proverbs and Poetical Sayings, Bishop Museum Press, 1983.*