

Ka‘Elele

The Messenger

The Journal of Bernice Pauahi
Bishop Museum | Winter 2014



Upcoming Events

January

26

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



30

Traditions of the Pacific Lecture: "Wao Kanaka: The Hawaiian Pre-contact Ecological Footprint" with Sam 'Ōhukani'ōhi'a Gon III, 6–7:30p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8296 or membership@bishopmuseum.org.

February

11

Mary Kawena Pukui Society Luncheon. The Mary Kawena Pukui Society luncheon celebrates those visionary donors who've provided for Bishop Museum's future in their estate plans. To learn how you can participate, contact Courtney Chow, Director of Development, in confidence at (808) 848-4187 or courtney.chow@bishopmuseum.org.

20

Traditions of the Pacific Lecture: "Kauhale" with Francis Palani Sinenci, 6–7:30 p.m. (Atherton Hālau). General: \$10, **Members: FREE.** Reservations required (808) 847-8296 or membership@bishopmuseum.org.

22

Hale Building Workshop with Francis Palani Sinenci and Windward Community College Hawaiian Studies students. Please call (808) 847-8296 for more information.

March

16

Science Alive! Festival, Family Sunday Event, 9 a.m.– 3 p.m. (Mamiya Science Adventure Center/Great Lawn). Kama'āina and military with valid ID: \$5, **Members: FREE.**

Sponsored by  **Alternate Energy**
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April

5

HECO Grow Hawaiian Festival, 9 a.m.–3 p.m. (Great Lawn). Celebrate Hawaiian culture, native plants, and sustainable lifestyles. Learn *kapa* making, *lauhala* weaving, and lei making. Learn about clean energy, conservation, and electrical safety. Shop our marketplace of native plants and support Hawai'i nonprofits, community groups, and small businesses. **Kama'āina and military with valid ID: FREE.**

Exhibits and Programs



Exclusively featuring, for a limited time only, authentic *lei* Ni'ihau from Pamela Ka'ilikini Dow's "Forever Kaua'i" collection in the Shop Pacifica.

Ni'ihau Shell Lei: OCEAN ORIGINS, LIVING TRADITIONS

Ni'ihau Shell Lei: Ocean Origins, Living Traditions
October 26, 2013 – **Extended until April 14, 2014.** J. M. Long Gallery
A private collection of over 60 stunning and pristine *lei* is featured in *Ni'ihau Shell Lei: Ocean Origins, Living Traditions*. The exhibit examines the science behind Ni'ihau shells, as well as its manufacturing history and the master craftsman who make them. Sponsored by the Rapozo Kama'āina Fund of the Hawai'i Community Foundation, the Hiroaki, Elaine & Lawrence Kono Foundation, and the Hawaiian Malacological Society.



Wayfinders: Waves, Winds, and Stars
New Planetarium Program, showing daily at 1:30 p.m. J. Watumull Planetarium
This program tells the story of cultural rediscovery among the Hawaiian people, the formation of the Polynesian Voyaging Society, and the events that lead up to the upcoming worldwide voyage of the *Hōkūle'a* canoe. In the context of this story, the audience learns the basics of navigating by the waves, ocean currents, sky, and wildlife. Produced by Bishop Museum Planetarium.

Meet Doraemon! Japan's Time-Traveling Cat
An Exhibition by Fujiko F. Fujio Museum
February 15 – April 20, 2014
Castle Memorial Building, First Floor and Great Lawn
Bishop Museum is honored to host the US premier of this exhibit! Doraemon is a blue time-traveling cat with an endless array of fantastic gadgets that he pulls from his 4th dimensional pocket. Children are invited to explore Doraemon's universe including the magical "everywhere door," Nobita's room, Doraemon movie clips, and original artwork from the series' creator, Fujiko Fujio. This exhibit is in partnership with the Fujiko F. Fujio Museum of Kawasaki, Japan.



17
Traditions of the Pacific Lecture: "Kaulana Mahina: Introduction to the Hawaiian Moon Cycle" with Kalei Nu'uhiwa, 6–7:30 p.m. (Atherton Hālau). General \$10, **Members: FREE.** Reservations required (808) 847-8296 or membership@bishopmuseum.org.

Sky This Month

Evening Planetarium Show
J. Watumull Planetarium
Saturdays, 8 p.m.:
Jan. 4 & 18
Feb. 1 & 15
March 1 & 15
April 5 & 19
Reservations required. Planetarium lobby doors open at 7:15 p.m. Please arrive by 7:45 p.m. No late seating. Show length 1 hour. Telescope viewing offered after program, pending weather conditions. Tickets: \$8, adults; \$6, ages 4-12. **Members: FREE.** RSVP online at www.bishopmuseum.org/planetarium/skytonight.html or call (808) 848-4168.

Dear Friends of Bishop Museum:



Blair D. Collis

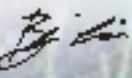
Aloha kākou,
Hau'oli makahiki hou! Happy New Year from Bishop Museum!
2014 will be a busy and exciting year for Bishop Museum, not in the least as we will be celebrating our 125th anniversary since the Museum's founding in 1889. We have an incredible line-up of exhibitions and programs set for the year, all of which explore and celebrate our mission to tell the stories of Hawai'i's cultural heritage and natural environment, as well as its ancestral cultures

throughout the Pacific.
By popular demand, we have extended our wonderful exhibition *Ni'ihau Shell Lei: Ocean Origins, Living Traditions* through April 14th. This Long Gallery exhibition will be followed by our annual *Maoli Arts Month (MAMo) Awards* show, opening May 2nd. We also are very pleased to have secured the American premiere of *Meet Doraemon! Japan's Time Traveling Cat*, which will open in the Castle Memorial Building on February 15th.
Finally, look out for our big summer show, *Guitar: The Instrument That Rocked The World*, a fully immersive exhibit that explores all facets of the world's most popular instrument, from May 10th to September 1st.

As we celebrate our 125th anniversary and the accomplishments and milestones of our history, it also provides a context and backdrop to the future. Over the last year Bishop Museum has undertaken the first steps in a process to develop a bold new vision of this future, with plans that recognize the very best elements of our beloved Museum while looking to develop new ways to serve our community as an indispensable resource and educational gathering place in the 21st century. I look forward to sharing our vision with you in the coming year as we celebrate this important anniversary.

In closing I'd like to take this opportunity to thank you for your support of Bishop Museum, especially those of you who have made a gift to the Annual Fund this year. Your generosity means more than ever that the Museum's vital programs of science, culture, and education are sustained and thrive for our community. And if you haven't yet made your gift to the Annual Fund, please make your donation today—you can even make your gift online through our secure server at www.bishopmuseum.org.

Mahalo for your support, I hope to see you on campus soon!

Aloha,

Blair D. Collis
President & CEO



TOP | This year the Museum is celebrating 125 years since the Museum's founding in 1889. ABOVE | Board Chairman Allison Gendreau and President & CEO Blair Collis untie a *maile lei* opening the newly renovated Pacific Hall. BELOW | President & CEO Blair Collis with members of the Board prepare for the blessing of the new Pacific Hall at the members opening this past September. Photos: Ed Morita.



A Museum of Culture and Science from the Beginning

"The museum is far superior to anything that was anticipated by her whose name it bears, or anything which I had hoped to accomplish when the first building was erected."

—Charles Reed Bishop



ABOVE | Wedding photo of Princess Bernice Pauahi and Charles Reed Bishop taken in 1850. LEFT | The original museum building contained the entry stairway and 3 exhibit rooms: the Kāhili Room, the Long Gallery (formerly the Vestibule Gallery), and the Picture Gallery, upstairs. The museum opened to the public for the first time in June 1891. Pacific Hall (formerly Polynesian Hall) was added in 1894, and Hawaiian Hall opened in 1903, to complete the structure as we know it now.

It was 125 years ago when Charles Reed Bishop established Bishop Museum in honor of his beloved wife, Princess Bernice Pauahi Bishop. Each year, Bishop Museum celebrates our founder, Charles Reed Bishop, and our namesake, Ke Ali'i Pauahi, with presentations and performances that honor their generosity and lasting legacies.

Few institutions in Hawai'i have endured this long, and as we celebrate this milestone anniversary, it is fitting to reflect on the lives of our Founders and ask

ourselves, have we grown into the institution that they hoped we would be?

Originating in far-off Glens Falls, New York, Charles Reed Bishop stopped in Honolulu on a journey to Oregon in 1846 and decided to stay. In 1850, he married Pauahi, the great granddaughter of Kamehameha the First and among the last of his direct lineal descendants. Charles proved to be a loving husband and an accomplished businessman in the islands.

Although Charles and Pauahi never had children of

their own, they both believed strongly in the necessity of a good education for Hawai'i's youth. They entertained often and traveled extensively throughout Europe and the United States. Museums they visited held great fascination for both of them, thus instilling the idea of creating an institution in Hawai'i to preserve the treasures of the Kamehameha dynasty.

Princess Ruth Ke'elikōlani passed away in 1883 and left large amounts of lands and family treasures to Pauahi, her cousin. A year later in 1884 Pauahi

herself passed away, and Charles dedicated himself to supporting the creation of Kamehameha Schools according to her will and to building a museum to house and care for the Kamehameha family treasures.

Queen Emma, knowing that Charles was actively working toward the creation of a Kamehameha museum, left her property and possessions to him to be displayed with the rest of the Kamehameha family items. She passed away one year after Pauahi, in 1885. These royal heirlooms assembled together are acknowledged as

ABOVE LEFT | Princess Ruth Ke'elikōlani, about 1870. Her vast land holdings were bequeathed to Bernice Pauahi Bishop upon her death in 1883. Those lands formed the basis for the endowment of Kamehameha Schools and all the income from these lands continue to go toward the schools. The museum has no financial ties to these lands or the schools.



ABOVE RIGHT | Queen Emma left her Hawaiian artifacts to Charles Reed Bishop upon her death in 1885, with the understanding that they would become part of the collection of Bishop Museum, which was then in its formative stages.



irreplaceable evidence of the grandeur of the nobility who held the highest status in traditional society.

As the collection grew with new items from various individuals and organizations, Charles asked Dr. William T. Brigham, a scientific researcher and friend, to oversee the care and organizing of the museum. Brigham, initially the museum's director and later the curator, suggested the museum expand to include scientific research, specifically across the Pacific region. Charles agreed and incorporated a broader mission of the museum to collect, preserve and study the history of life in the Pacific.

As a result, Polynesian Hall and Hawaiian Hall were built on to the original museum structure of only three rooms and an entry tower. Charles was present in these crucial first years and personally paid for the construction of the additional galleries himself. In 1894, Charles permanently

moved away to San Francisco, California. He remained very active in Hawai'i through business, community and other organizations but he never saw the final structure of the iconic Hawaiian Hall.

In 1912, Charles wrote to Brigham acknowledging the progress of the curator and the museum staff:

"The museum is far superior to anything that was anticipated by her whose name it bears, or anything which I had hoped to accomplish when the first building was erected."

Today, Bishop Museum is the largest museum in the state and the premier natural and cultural history institution in the Pacific, recognized throughout the world for its cultural collections, research projects, and public

educational programs. Hosting more than 200,000 visitors annually, including more than 22,500 students, we hope to continue to honor our Founders as we share the story of Hawai'i and the Pacific.



RIGHT | William T. Brigham, the first director of Bishop Museum, in his automobile outside Pacific Hall (then called Polynesian Hall), about 1910.

Restoring the Past for a Brighter Future

The conservation work necessary to maintain the health and longevity of our cultural collections is a constant effort at Bishop Museum. This work is especially rewarding when members, donors, or community partners are able to join hand-in-hand with the Museum in the task. Even a small gift can last nearly forever when applied to bring a precious cultural artifact back from the brink of deterioration.

Two recent restorations supported by the Newman's Own Foundation are wonderful examples of the transformative difference a gift can make. The first is an exquisitely crafted quilt from Princess Pauahi's collection, a historical example of how young *ali'i wāhine* were taught traditional "woman's work," such as sewing, by early missionaries. Expert textile conservator Linda Hee was hired to stabilize this treasure and minimize its deterioration by applying a sheer layer of protection to the surface of the quilt using meticulous stitches.

In 2012, Bishop Museum received an *'umeke*, made by a master artist, with a crack that marred its beauty and wood grain and suggested further possible damage. Minnick and Associates was able to repair the crack, and the bowl is now restored to its original beauty.



Artifacts tell stories that offer deeper understanding of history and culture, allowing us to comprehend the past, our world today, and our future. The funds necessary to care for these treasured artifacts and keep them in optimum condition are a constant and urgent



need. It is also a unique and treasured opportunity for you to get involved in our work. Consider joining our group of supporters, Nā Mea Kāko'o, in our mission to preserve Hawai'i's cultural heritage. *E kāko'o mai!*

The Cost of Conservation—It's Within Your Reach!

Sponsor a Conservation Project

With nearly 80,000 priceless cultural artifacts to care for, most a century or older, there are many ways you can preserve Hawai'i's cultural heritage for future generations:

- Re-housing of the ali'i jewelry collection (\$500)
- Construction of stable *kāhili* stands (\$750)
- Storage for the royal order collection (\$500)
- Stabilization and mending of rare Pacific barkcloth (\$1,000)
- Restoration of unique *'umeke* (\$3,000)
- Restoration of a 19th century Hawaiian-woods table (\$3,000)



Leave a Legacy:

You can ensure the preservation of the Museum's cultural treasures for future generations by providing for Bishop Museum in your will or trust. To learn more about creative ways to leave your legacy, contact the Museum's Planned Giving Office, in confidence, at (808) 848-4187 or development@bishopmuseum.org.



Bishop Museum hosts *Meet Doraemon! Japan's Time-Traveling Cat*

An Exhibition by Fujiko F. Fujio Museum
February 15–April 20, 2014



Bishop Museum breaks new ground this February as it hosts the US premier of the dynamic and exciting exhibit, *Meet Doraemon! Japan's Time-Traveling Cat*. This special limited engagement exhibit opens on Saturday, February 15, 2014, and runs through Sunday, April 20. Developed by the Fujiko F. Fujio Museum in Kawasaki, Japan, the exhibit explores the world of Doraemon, a blue time-traveling robotic cat from the future.

Since the creation of Doraemon by artist Fujiko Fujio in December 1969, Doraemon has become a universally known and beloved character in Japan and much of the rest of Asia. So popular is this blue cat that in 2008, Doraemon was designated Japan's first "anime ambassador." His appeal reaches beyond Japan—in 2002, Doraemon was acclaimed as "the cuddliest hero in Asia" in a special edition of Time Asia magazine. This exhibit will be the first introduction of Doraemon to the US.

Doraemon is a manga character that travels back from the future to rescue Nobita, a school boy, from his perpetual bad luck.

With his endless array of fantastic gadgets (from his 4th dimensional pocket), can Doraemon save the future of Nobita and his descendents? These stories emphasize the themes of friendship, family, adventure, trust, and love.

This colorful and lively exhibit will feature large statue-like images of Doraemon characters inside the Castle Memorial Building and on the lawn. Interactive stations will allow kids and adults alike to explore the Doraemon universe. Look for recreations from the Doraemon story such as the magical "everywhere door" and Nobita's room. A video theater will run clips from Doraemon movies and a special art gallery will showcase the actual original artwork from the series' creator, Fujiko Fujio.

Bishop Museum is pleased to be partnering with the Fujiko F. Fujio Museum of Kawasaki, Japan, sponsors of the exhibition, and to be introducing Doraemon to Hawai'i and the US. Be sure to come *Meet Doraemon! Japan's Time-Traveling Cat*.



Science Alive!

Sunday, March 16, 2014, 9 a.m. – 3 p.m.
Mamiya Science Adventure Center and on the Great Lawn

Attracting over 4,000 visitors in 2013, this year's Science Alive! Family Sunday is sure to be another fantastic family event. At Science Alive, Bishop Museum's Natural Science staff members join forces with community partners from organizations statewide to present educational hands-on activities, conservation games, and intriguing scientific displays.

In celebration of Bishop Museum's 125th anniversary, the theme for this year's Science Alive is "Then and Now." Visitors will gain insight into the rich history of Bishop Museum's Natural Science collections, exciting discoveries made by Bishop Museum's world-renowned researchers, current changes in scientific methodology and advances in collections management. *Keiki* will learn about the collections and research of Bishop Museum's Natural Science departments by taking their "Passport to Discovery" to various stations around campus and visiting Botany (plants), Entomology (insects), Ichthyology (fish), Vertebrate Zoology (non-fish animals with backbones), Invertebrate Zoology (animals without backbones), and Malacology (shells) along the way.

We are excited to welcome back to our campus UH College of Tropical Agriculture, DLNR, and, NOAA as well



as dozens of other conservation and educational organizations from across the state. Together, we will promote the important themes of scientific inquiry, intellectual curiosity, preservation, sustainability, and appreciation of the natural world.

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Bishop Museum's Vertebrate Zoology Bird Collection, Then and Now

The bird collection at Bishop Museum was acquired by J. D. Mills and displayed in 1888, even before the Museum's official opening. The bird specimens collected from Hawai'i Island during the 1850s and 1860s significantly pre-date the major Hawaiian collections obtained for European museums in the 1890s, and thus remain exceptionally important for research study. Today, the Museum has the world's foremost collection of Hawaiian endemic and indigenous birds, with excellent representation of species from Papua New Guinea and other areas of the southwest Pacific and Southeast Asia.

Preparation techniques at Bishop Museum have remained largely unchanged over the past 125 years, with two major exceptions. The first change is the museum no longer treats



specimens with pesticides, like arsenic. Instead, they are kept in sealed cabinets and air-conditioned facilities. The second change is collection managers no longer create mounted specimens; all of the birds intended for the research collection are now prepared as study skins.

Come see a live demonstration of a contemporary study skin preparation technique on a bird that will become a part of the research collection at the Science Alive Family Sunday Event!

LEFT | Molly Hagemann, Collections Manager for vertebrate zoology, creating a study skin on a bird at last year's Science Alive Festival. FAR LEFT | An example of a mounted *Akialoa*. Before the turn of the century, many birds were prepared as mounted specimens for research and educational display.



by Kelli Meskin

THE J. WATUMULL PLANETARIUM HAS A BRAND NEW FULLDOME PLANETARIUM PROGRAM ON TRADITIONAL NAVIGATION CALLED “WAYFINDERS: WAVES, WINDS, AND STARS.” THE PROGRAM EXPLORES THE HISTORY AND ARCHAEOLOGY OF PACIFIC MIGRATIONS, THE ENDEAVORS OF THE POLYNESIAN VOYAGING SOCIETY (PVS) AND THE UPCOMING WORLD-WIDE VOYAGE OF THE SAILING CANOE HŌKŪLEʻA.

ABOVE | Image of the voyaging canoe *Hōkūleʻa* shot on a fisheye lens for the new *Wayfinders* fulldome planetarium film.

“Wayfinders” is the sequel to Bishop Museum’s earlier production, “Explorers of Polynesia,” which debuted in 1998 and was funded by NASA. “Explorers” has been shown at the Museum everyday over the last fifteen years, and has been distributed to over 200 planetariums in North America, Japan, and Europe. Last year’s planetarium renovation incorporated a new hybrid video and star machine system, which provided the impetus to create a new signature show. In the past, planetarium programs were created using

the star machine and slide projectors. The development of fulldome video technology has allowed programs to be more immersive and movie-like. “One of the unique qualities of ‘Wayfinders’ is the fact that we’ve been able to use live-action videography throughout the film,” says Mike Shanahan, director of visitor experience and the planetarium. Capturing live footage to display on a fulldome screen is difficult because of the shape of the dome. Most fulldome films rely heavily on computer-animated

content or time lapse photography. However, the “Wayfinders” film features live-action footage of *Hōkūleʻa*, taken from both underwater and on deck. “We didn’t want to rely on computer-generated images,” says Daniel Rogers, digital content producer. “We wanted to get actual footage aboard *Hōkūleʻa* so people feel like they are on the canoe and get a sense for the grandness of the vessel.” To help with capturing quality, live-action video, the Museum partnered with Oz Go and Johnathan Walk of 1001 Stories, a local production company. Together they set out to create a new fulldome program that could once again take the story of Polynesian navigation around the world. “Like ‘Explorers,’ we want to distribute ‘Wayfinders’ to various locations, for example, to ports that *Hōkūleʻa* will be visiting in the next 4 to 5 years,” says Mike. “It would be a great way to introduce PVS and the worldwide voyage mission of sustainability to the rest of the world.” In September 2013, Mike and Daniel attended the ‘Imiloa Fulldome Film Festival on Hawai‘i Island, where they premiered a 4-minute trailer of the program. The unique underwater and live-action footage attracted numerous inquiries from national and international venues to pick up the show when it was finished. The 45-minute “Wayfinders” program alternates between video and live interactive segments. The video shares some basic navigational tools used aboard the canoe. Live interactive segments of the program allow the audience to apply the navigational tools shown in the video. “We’ve used this model of alternating between recorded and live segments since the original ‘Explorers’ show in 1998,” says Mike. “We find that it provides variety in the program, helps to keep people engaged with a live presenter, and allows room for questions.” The audience can see the stars rise and set according to the navigator’s star compass. Animation is also used to demonstrate the effects wind and waves have on the sailing canoe at sea. “We can show the currents moving from east to west, for example, through anima-



tion, and the audience is able to understand how important winds and waves are in navigating,” says Daniel. *Hōkūleʻa*’s worldwide voyage is scheduled to embark from Hawai‘i in the spring of 2014. At the end of the “Wayfinders” program, the presenter is able to update the audience on the status of the worldwide voyage through video, pictures, or news clips. PVS navigators, including Nainoa Thompson have spent many hours in the Museum planetarium studying the stars. Some of the navigational systems they developed decades ago in the planetarium are the systems that will guide *Hōkūleʻa* around the world, carrying their message of resource management and sustainability. “It is an honor to be able to tell the story of Pacific migration and PVS. Knowing that Bishop Museum is part of that story also makes it very significant,” says Daniel.

ABOVE | Fisheye lens image on deck of *Hōkūleʻa* intended to give viewers the feeling of being on the canoe when watching the film on a fulldome screen. BELOW LEFT | J. Watumull Planetarium. BOTTOM | *Kūkuluokalani*, modern Hawaiian star compass created by Hawaiian Navigator, Nainoa Thompson.



The “Wayfinders” program plays daily at 1:30 p.m. in the J. Watumull Planetarium and is appropriate for children 6 years and up. Admission to the planetarium is free with Museum admission.

“Wayfinders: Waves, Winds, and Stars” was created as part of a U.S. Department of Education-funded partnership with the Polynesian Voyaging Society and the University of Hawai‘i’s College of Education. The project was a collaborative effort between Bishop Museum, 1001 Stories, and Polynesian Voyaging Society.





Siapo Mamanu of Leone: Mary Jewett Pritchard

by Kamalu
du Preez

ABOVE | A large, 4 x 8 ft, *siapo mamanu* by Mary Pritchard.
CENTER | Mary Jewett Pritchard tending an *u'a* or paper mulberry plant. Photo courtesy of Honolulu Star-Advertiser.
RIGHT CENTER | Woman painting a design on barkcloth about 1929, in Leone, Tutuila, Sāmoa.
FAR RIGHT | A small *siapo mamanu* made by Mary Pritchard using various decorative motifs of braided coconut fiber, pandanus leaf patterns with banana pod form and trochus shell (cone seashell) designs. This piece, 4 x 4 ft, is on display in Pacific Hall.

On the first floor of the newly renovated Pacific Hall is a *siapo mamanu* (hand-painted barkcloth) made by Mary Jewett Pritchard, who was considered a “human treasure” and honored as “artist-in-residence” for the American Sāmoa Council on the Arts and Humanities in the late 1970s. Mary was a key person in the revitalization of the art of *siapo* in American Sāmoa, as well as the contemporary promotion of *siapo* in Hawai'i and the United States.

In Western Polynesia, specifically Fiji, Tonga, and Sāmoa, barkcloth traditions have remained strong and continues to be an important aspect in everyday and ceremonial aspects of Polynesian culture.

The use of the word *tapa* to describe barkcloth was popularized by sailors on whaling ships during the nineteenth century, although the material has various names across Polynesia. In Sāmoa, barkcloth is known specifically as *siapo*, a term that refers to a finished, decorated material. During the early twentieth century, *siapo* was an integral part of life, used for clothing, bedding, and ceremonially in weddings and funerals.

In 1905, Mary was born to Felesita Fuga and Joseph Jewett in Pago Pago. After completing fifth grade, she left home in 1919 to attend Kawaiha'o Seminary in Honolulu, where Mid-Pacific Institute is located today. Shortly after finishing her schooling, her father passed away and she elected to stay in Sāmoa to help the family and got a

job doing clerical work for the government. In 1925, she married Ron Pritchard who was from the village of Leone. Two years later, in expectation of their first child, she resigned from her job.

Mary and her husband spent time in Leone regularly, where she watched the women make beautiful *siapo*. At that time, Leone was well known for its distinctive style of *siapo mamanu*, a freehand application of surface designs on barkcloth. Under the guidance and mentoring of Tui'uli Leoso and Kolone Fai'ivae Leoso, Mary began to learn the art of producing *siapo mamanu* in 1929. Kolone was known for her unique style of using multiple colors, such as brown, black, yellow, and red, on a single piece of *siapo*. This style became the hallmark of *siapo*

from Leone. Generally, *siapo* was decorated with a combination of two or three earth-tone colors, in designs of the flora and fauna of American Sāmoa.

World War II moved into the Pacific in 1941 and the making of *siapo* nearly came to a halt. When the war ended, *siapo* materials and makers were in short supply. American Sāmoa became more western in its economy and lifestyle. The sale of traditionally-made goods decreased and it became impossible to earn a living solely from the production of *siapo* and other traditional handicrafts. Commercial jobs kept women from having time to make *siapo* as well as cultivate *u'a*, the paper mulberry plant, from which *siapo* is made.



In Western Polynesia, specifically Fiji, Tonga, and Sāmoa, barkcloth traditions have remained strong and continues to be an important aspect in everyday and ceremonial aspects of Polynesian culture.

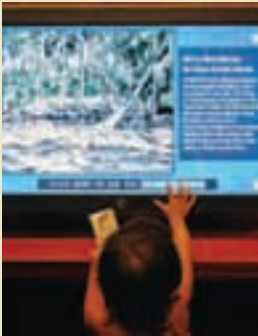
The decline in *siapo*-making worsened through the 1950s and 1960s, at which point Mary worried whether or not *siapo* would be perpetuated. Mary was able to continue making *siapo mamanu* by teaching the art to military wives, visitors, and to the local school children. In 1971, Mary did a show for PBS on *siapo*, after which an interest in the art grew again. Encouraged, Mary began actively teaching in Sāmoa and abroad. As a result of her efforts, *siapo* was marketed overseas by the South Pacific Commission in handicraft catalogues.

Mary continued making *siapo* into her later years before passing away in 1992, at the age of 87. Her legacy lives on in the work of her granddaughters and her many surviving students, along with the numerous examples of her own work in public and private collections.

Bishop Museum is fortunate to have four pieces of Mary's *siapo*, all of which are characteristic of the style she learned in Leone. Three of these pieces are rectangular and measure roughly four by eight feet, while the fourth measures four by four feet and is on display in Pacific Hall. Each of these pieces are unique, as Mary generally did not duplicate her designs.



Celebrating Pacific Hall's Opening



ABOVE | A child views the images on the touch screen monitor in Pacific Hall.
RIGHT | Sew Chog Dance Group from the island of Yap performing at the Grand Unveiling of Pacific Hall event on Saturday, September 21, 2013. BELOW | Visitors filled the hall and enjoyed exploring the exhibit cases and the beautiful renovations. Photos: Ed Morita.

"Saturday was a great day! Pacific Hall is a wonderful addition to Bishop Museum. From historic artifacts highlighted by cutting-edge technology, from the overall to the tiny details, from the atmosphere to the intricate craftsmanship (that floor map!), applause to the museum. It was alive. You could feel the mana." —Justin Hill

"Mahalo nui loa Bishop Museum for the invitation to perform, and for the wondrous work you do to preserve and perpetuate our Cultures of the Pacific. Alofa atu and aloha nui." —Farrington High School Island Harmony and Samoan Language Class

"We just spent the whole day at Bishop Museum today. Great fun. Mahalo! [The] local community needs events like this." —True Hawai'i

From September 19–21, 2013, Bishop Museum hosted a series of events to celebrate the unveiling of the new Pacific Hall, and what a glorious several days it was! Nearly 7,000 of our donors, special guests, members, friends, and broader community participated in the festivities.

There were a million magical moments: traditional Māori songs reverberating within Pacific Hall; proud students seeing their community art mural displayed for the first time; Papa Mau's son demonstrating the making of sennit cordage; Farrington High School students,



50 strong, walking en masse from their school to our campus; the tender voices of Tongan women; the pledge of Te Lumanaki o Tokelau students to hold on to their culture; *keiki* and their families learning about voyaging and the stars; people laughing, talking, engaging, and discussing—mesmerized by Pacific Hall; people of all walks of life enjoying Fijian and Chamorro foods; shopping for Tahitian jewelry and Hawaiian hats; and a contemporary dance piece performed beneath a full moon, graced by a fine rain.

We hope that you have come to experience Pacific Hall or attend one of our daily docent tours at noon. And if you haven't, please make the time soon! The gallery is truly a testament to our boundless and enduring connections throughout Oceania.



The Journey of Dr. Elizabeth Tatar



As a young child, Betty Tatar remembers seeing the Statue of Liberty for the first time. It was 1951 and she and her Russian and Estonian parents were immigrating to the United States. The child of musicians and artists, Betty learned firsthand the important yet precarious role of the arts in society. Perhaps this is what led to her lifelong interest in music and what it reveals about cultures and peoples.

Betty grew up in New York City and studied as a pianist at the prestigious Juilliard School. In 1970 she received a BA in music from Columbia University, followed by an MA and PhD in ethnomusicology from UCLA. Her field work took her to Ghana, Los Angeles, French Polynesia, and ultimately, Hawai'i, where she has lived since 1974.

After volunteering at Bishop Museum for several years, Betty joined the staff in 1977. She has held various positions, including



chair of the anthropology department, vice president of collections management, and most recently, director of strategic initiatives.

Betty has led numerous major projects, including the 8-year renovation of the Hawaiian Hall complex, but is most well known for her work on Hawaiian music. She oversaw the preservation of the fragile wax cylinder collection, produced the seminal recording *Nā Leo Kahiko: The Voices of Old Hawai'i*, and authored *The Pahu: Sounds of Power*, which earned her the Klaus Wachsmann Prize of the Society for Ethnomusicology.

After nearly four decades, Betty Tatar formally retired at the end of 2013, but her imprint upon the Museum and the community remains. It is reflected in her research and publications, programs and exhibitions, and in the music of generations who are long gone but whose voices remain because a Russian-Estonian woman heard their call and came.

ABOVE LEFT | Betty Tatar holding a Nā Hōkū Hanohano award, which was presented to Betty and Bishop Museum by the Hawaiian Academy of Recording Artists on April 5, 1982 for *Nā Leo Kahiko: The Voices of Old Hawai'i*. The 2 record set featured historic cylinder recordings from the Bishop Museum Collection. ABOVE RIGHT | Eleanor Hiram, a student of noted hula pahu master Katie Nakaula, being interviewed in the Audio Recording Laboratory, Bishop Museum, c. 1985. Adrienne Kaeppler, Betty Tatar, Eleanor Hiram, Eleanor Williamson (left to right).



Staff Reflections

"Amidst the many treasures in Bishop Museum's collections, there are some that stand out because they are well known, while others have a more subtle value. The same is true for 'living treasures' on the Museum's staff. For nearly four decades, Betty Tatar has been an anchor of quiet competence who rose through the ranks to guide the Museum to some of its most significant accomplishments.

Because she is shy and modest, the importance of her contributions can be easily overlooked, but those of us privileged to work with her know her to be one of our star players. She is one of the smartest people I have ever known; someone who always has her facts right and whose judgments and insights always merit respect. I've been honored to count her as a true friend and wish her the very best."

—Dave Kemble, Senior Exhibit Designer

"One outstanding legacy that Betty leaves is her work with our Audio Collection. She oversaw the copying of hundreds of original, fragile cylinder recordings onto magnetic tape, done by the best recording lab in the USA. Since then, these re-recordings have been used for public access and are now being digitized, but none of this could have been done without Betty's initial work to preserve these irreplaceable items."

—DeSoto Brown, Historian

"I cannot imagine the Museum without Betty. She carries with her the institutional memory of generations, regaling us with stories of past directors, of Tūtū Pukui and Dr. Emory, of Cappy Summers and Lahilahi Webb. I know of these people now, not just because of their legendary scholarship, but because Betty brought them to life for me.

She helps us to see and understand that the Museum is what it is, not only because of our past, but because we must remain infinitely relevant to the communities we serve. I will miss her guidance and leadership tremendously."

—Noelle Kahanu, Director, Community Affairs



Mo'o Sleuthing: The Case of the Missing Data for Marquesan Lizard Specimens

by Pumehana Imada

Every museum has what are called “orphaned” specimens. These specimens, without any associated data, have no scientific value, and are the bane of a well-organized museum. Every effort is made to connect them to basic collection information. This information, such as the collection date and locality, yields important clues to the life of each specimen and the environment in which it was found. All the details of this information help scientists and various agencies to make informed decisions regarding habitat restoration, recovery efforts, and so on.

Bishop Museum’s vertebrate zoology collection currently houses close to 40,000 herpetofauna (lizards, frogs, snakes, turtles, and crocodiles) that have been collected since 1921 in Hawai’i and the South Pacific. By 2010, most of the specimen mysteries in our collection had been solved. However, tucked away in a cabinet was a small vial of eggs, 2 quart-sized jars packed with lizards, and a yellowed envelope. It was not evident how or when the specimens had come to the Museum, nor where the collection data might be stored.

Each lizard specimen tag had the acronym “FTS” and a unique embossed number meaning that some data must be associated with each specimen somewhere, but where? The vial of eggs had a tiny typed label with collection data attached to it—“LeBronnec, 1931” and the words “Pac. Entom. Survey.” Clues...at last!

Neal Evenhuis, entomologist for over 37 years at Bishop Museum, contributed key information. The three abbreviated words were for the Pacific Entomological Survey, the collector’s full name was Guillaume LeBronnec and his family still lived in the Marquesas. Neal contacted Ron Englund, a fellow Museum entomologist who just

happened to be on his way to the Marquesas. Ron and Jean-Yves Meyer, a research management officer for the government of French Polynesia, visited LeBronnec’s library, met LeBronnec’s descendants, and even examined the original field notebooks LeBronnec made at the time of the collection.

Further clues were found closer to home. That yellowed envelope contained a note by Karl Frognier, a UH graduate student who worked in Bishop Museum’s herpetology collection in the 1960s. This note led us to David Kizirian and his colleagues at the American Museum of Natural History (AMNH) in New York.

The AMNH staff, in turn, led us to Alan Resetar and his staff at the Field Museum of Natural History in Chicago. In the Field Museum’s collection are specimens bearing LeBronnec’s name and specimen tags, just like those we found. Tantalizingly, the number series of each specimen at Field fit within the number series of the specimens we hold. Many follow-up emails later, we finally located the data we needed.

As a result, we discovered the mysterious lizards in our collection were a part of a survey done between 1929 and 1932. Bishop Museum, in agreement with the Hawaiian Sugar Planters’ Association and the Association of Hawaiian Pineapple Canners, sponsored the Pacific Entomological Survey, under the directorship of Edwin P. Mumford and Alistair M. Adamson. LeBronnec and H. Tauraa of the Marquesas were hired by the Survey, and the four of them made collections of insects, plants, snails, mammals, and lizards, from almost every island in the Marquesas.

Some of the lizard specimens were sent to specialists at the Field Museum for identification and study, and in the process, the embossed tags were attached as a way of tying field collection data with each specimen. When the results of the study were published, the lizards were returned to Bishop Museum, where they sat for over 80 years with no associated data.

The data we needed so badly was in our files. But, with nothing to link the specimens to this data, it took staff, who have the collective memories of what has transpired over the years at Bishop Museum, and the work of many people across the country, to finally solve this mystery.



ABOVE | LeBronnec’s field notebooks. BELOW | Page from “The Lizards of the Marquesas Islands” by Karl P. Schmidt and Walter L. Necker, *Pacific Entomological Survey, Pub 5*, published by Bishop Museum, January 1933.



The Pacific Entomology Survey was at the time the most comprehensive natural history survey that the Museum had sponsored in the Pacific, and the collections helped form a solid foundation for the Museum’s world renowned collection of Pacific plants and animals. Over 200 new specimens were added to the collections at Bishop Museum and the Field Museum as a result.



OPPOSITE PAGE, INSET | Mystery jar of lizards. ABOVE | Mystery vial of eggs with data collection label.

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 July 1 and September 30, 2013. Mahalo for your support of the Museum.

RIGHT | Shell drape, strung in the style of *lei kui pololei*, strung in a straight strand, and made entirely of *momi ke'oke'o* (white) shells. From the Kapi'olani-Kalaniana'ole collection.

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ABOVE LEFT TO RIGHT | Phil & Gay Sevier with Clint Basler at the opening reception for *Ni'ihau Shell Lei: Ocean Origins, Living Traditions*.

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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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HAWAI‘I’S GOOD GUYS | BAD GUYS

Kūpala (Sicyos pachycarpus) “Good Guy”

Each year after winter rains stimulate renewed growth, *Sicyos* vines spring up from seed or resprout from perennial stems to quickly form dense tangles of foliage. The Hawaiian Islands are home to 14 endemic species of *Sicyos*, members of the cucumber and gourd family, Cucurbitaceae. These are vines that climb by means of slender, branched tendrils and have tiny male and female flowers borne separately on the same plant. The Hawaiians called this vine *kūpala*, but there are no known uses of it by them.

Sicyos pachycarpus is an attractive native species and “good guy” that can be grown by home gardeners. An annual, these plants are propagated from seed and require support on which to climb. With fertile soil and ample water, the *kūpala* vines may grow high up into trees, over a roof, or sprawl for many yards along the ground if not supported. Seeds can be collected after the fruit is ripened to dryness and stored for replanting the following winter. Plants die during the heat and dryness of summer, but new plants sprout the following winter when life-giving rain falls again.



Visit the Good Guys and Bad Guys Series online at
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NO‘EAU KA HANA A KA UA; AKAMAI KA ‘IMINA O KA NO‘ONO‘O.

Clever are the deeds of the rain; wise in seeking knowledge.

Said in admiration of a clever person.

Selection #2318 from Mary Kawena Pukui’s *‘Ōlelo No‘eau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.