Dear Friends of Bishop Museum:

Aloha! I hope you all enjoyed a wonderful summer and are looking forward to what we have in store for the fall and winter! We have had a busy and exciting last quarter here at the Museum. On July 28th, we hosted our 14th annual Bernice Pauahi Bishop Awards Dinner, honoring long-time Museum board members and community leaders Wilmer C. Morris and Winona Rubin. We successfully raised over $460,000 in support of our treasured collections and educational programs, which reach more than 400,000 students, scholars, and kama‘aina annually.

August 10th also marked an exciting first for Bishop Museum when we joined forces with ‘Iolani Palace and the Honolulu Museum of Art for “Two Museums and a Royal Palace.” With funds from the Hawaii’s Tourism Authority, we were able to provide an evening of fun, food, and entertainment to over 1,000 people, with free shuttle service between each institution. With such a positive public response, we are already working on the next opportunity to partner with our friends at ‘Iolani Palace and the Honolulu Museum of Art.

Our partnerships continued with the successful August 18th opening of Textured Lives: Japanese Immigrant Clothing from the Plantations of Hawai‘i, a traveling exhibition from the Japanese American National Museum that features the collections of Barbara Kavakami. Hundreds attended the opening day’s festivities, which included hula drumming, ‘holo‘holo buahi songs, lectures, and films.

Looking to carry over the successes and positive energy of this summer into the fall, on November 10th, we will open our newest exhibition, HI Fashion: The Legacy of Alfred Shaheen. This stunning display—the largest ever shown—will feature more than 200 of the legend’s most famous aloha shirts, dresses, and fabrics. A week later, we will premiere our first fashion show ever on the Great Lawn—“An Evening of HI Fashion,” showcasing vintage Shaheen and the contemporary collections of Reyn Spooner and Andy South. Put on your best Shaheen and join us under the stars for an unforgettable night of food, drinks, music, and fashion.

Finally, I’m pleased to announce that the physical restoration of Polynesian Hall is complete and our staff is hard at work developing the new gallery exhibitions and displays. It is great to see the progress we are making to offer what will be the finest presentation of Hawai‘i’s ancestral cultures anywhere in the world. Stay tuned for more information on our Grand Reopening in 2013, and for our latest improvements, exhibits, and events on our website at www.bishopmuseum.org or follow us on facebook at facebook.com/BishopMuseum.

Barbara Kavakami, Chair

Barbara Kavakami has been an avid collector of Aloha Shirts. She curates a private collection of aloha shirts with a focus on the late 1960s and 1970s. Her collection includes over 500 shirts, which she has been building since the 1990s. She has exhibited her collection in several museums and galleries, including the Honolulu Museum of Art and the Bishop Museum. Barbara is a passionate advocate for Hawaiian culture and has been a driving force in the preservation and promotion of Hawaiian fashion.

Barbara Kavakami has been a strong supporter of the Bishop Museum and its exhibitions. She has donated many of her shirts to the museum for display, and her collection is widely regarded as one of the most comprehensive and well-documented in the world. Her generosity and enthusiasm have made her a valuable asset to the museum and its mission.

Barbara Kavakami has always been a champion of Hawaiian culture and has used her collection as a way to promote and preserve Hawaiian history and traditions. She has been a frequent guest speaker at museum events and has contributed to numerous museum exhibitions and publications. Her collection has been featured in many publications and has been the subject of several museum exhibitions.

Barbara Kavakami has been a long-time supporter of the Bishop Museum and its mission to preserve and promote Hawaiian culture. She has been a driving force in the museum’s efforts to preserve and promote Hawaiian culture and has been a valuable asset to the museum.

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The Legacy of Alfred Shaheen

Shaheen moved to Hawai‘i from New Jersey with his family in 1938, went on to earn an engineering degree at Whittier College in California, then served in the U.S. Army Air Corps during World War II. He returned to the Islands in 1945 and stepped easily into the family clothing business. His mother had a custom clothing shop called Margo’s. With vision and confidence Shaheen established his own shop, Shaheen’s of Honolulu, in 1948. In a Quonset hut outfitted with equipment that he designed, Shaheen built his remarkable silk screening business—an innovative move that led to local production of large quantities of printed fabric, and with quality control in his hands. Prior to this, most fabric used for Hawaiian clothing was manufactured on the U.S. mainland or in Japan.

By 1950, Shaheen put together a business that allowed him to print, dye, and finish his own brand of fabric and streamlined his production to the point of producing 60,000 yards of fabric a month. His fabric was not just run-of-the-mill cloth—Shaheen teamed up with a textile chemist and others to create metallic paints that glimmered in many of his textiles. These unique inks were just part of the Shaheen library of over 1,000 colors and tones.

Shaheen was a proponent of cultural diversity. His team of local artists and designers reflected a Hawai‘i blend of Japanese, Hawaiian, Chinese, and other ethnic groups. Those who worked in the House of Shaheen were encouraged to research, explore, and incorporate cultural motifs in fabric design. Shaheen sent his designers outside the Islands on international trips to gather new ideas. These were combined to create Shaheen’s “fashion fusion” style. Shaheen invested in his employees’ development, provided good compensation, and valued their work and ideas. In return, Shaheen employees were highly motivated and loyal to the business.

By the time Hawai‘i’s achieved statehood, Shaheen was Hawai‘i’s largest manufacturer of aloha wear, employed 400 people, and grossed more than $4 million annually with sales worldwide.

His outstanding success resulted from his “vertical manufacturing”—creating his own designs and fabrics, turning them into stunning fashions, and distributing these in his own retail shops and through world-wide wholesaling. This system allowed for a unique branding and rapid popularization of his high-fashions aloha line.

Shaheen retired in 1988, forty years after starting his business. He was honored by the State of Hawai‘i with a Lifetime Achievement Award in 2001. In 2006, the Honolulu Advertiser named him one of the 150 most influential people, events, and institutions to effect social, economic, political, and cultural change in Hawai‘i from 1856 onward. Alfred Shaheen died in 2008 at the age of 86.

The treasures that make up the Bishop Museum exhibition are from the collection of Camille Shaheen-Tunberg, daughter of Alfred Shaheen—Camille Shaheen-Tunberg daughter of Alfred Shaheen

“‘The greatest lesson he ever taught me was not to have to rely on others when embarking on business ventures, but learn to do things for yourself.”

—Camille Shaheen-Tunberg daughter of Alfred Shaheen

UPCOMING EVENTS


Nov. 17, 2012 – An Evening of HI Fashion, 6 to 9 p.m. For ticketing, visit www.bishopmuseum.org/hifashion.
I n libraries, for cataloguing purposes, they're called "Government Documents"—the published items that describe the workings of various governments. There are many types of government documents: lists of proposed laws that were voted down, or laws that were successfully enacted, quarterly or annual reports of numbers (income, deficits, imports, exports—you name it), and so on. Such publications can be historically invaluable for researchers, because even the most everyday or commonplace information gives insight into the time period that it comes from. It's true, though, that the average person might not find a lot of interest in digging through such things.

And yet...there's a tremendous amount of fascinating stuff to be found in the world of government documents, even for those with limited knowledge of Hawaiian history. Those who work with these materials know it, and we also know that once others get a glimpse, they're often eager to learn more. This knowledge was the inspiration for a database, "Government & Governance: A Digital Initiative," that's now available on Bishop Museum's website.

Funding from the Hawai'i Council for the Humanities allowed Bishop Museum to take this first step to increase public access to the world of Hawaiian government documents. While Hawai'i has been through a progression of governments—the Monarchy (up to 1893), the Provisional Government (1893-1894), the Republic (1894-1989), the Territory (1898-1959), and the State (1959-1996)—this database currently focuses on materials from the 19th century. Not only is the entire text of each item displayed on the screen, but it's noteworthy that English and Hawaiian are used in one language or the other, but it's noteworthy that English language was already in common use for government printings. Some items use both tongues. It's details like this that can serve to illuminate the past, and give insight beyond just the information that any one publication might contain.

Bishop Museum's Library and Archives hold government documents in many different places. The Library has the Carter Collection, which contains many rare pamphlets and other ephemera. In the Archives, the Kapi'olani-Kalanianaole Collection is rich in rare pieces. So, too, is the Judd Collection of family papers from the 1820s up to 1900, since missionary Dr. Gerrit Judd and his descendants came to be closely involved with the government of the Kingdom of Hawaii. There is much more, overall, than the pilot collection through a series of PowerPoint presentations. A preliminary version of this presentation will be shared treasures from the government documents collection through a series of PowerPoint lectures. A preliminary version of this presentation was presented at "Online Resources" on the Museum’s main webpage. Click on the link and browse through 50 selected items, either searching by individual words or phrases, or by choosing from a list of 17 categories comprised of 8 subjects and 9 individual people. Within this sampling of government papers are various groupings, like the political leaflets from Queen Emma and David Kalakaua, opponents in the 1874 election to be the ruler of the Kingdom of Hawaii, which Kalakaua won. Equally fascinating are the booklets written by "Junius," actually Dorman Bridgman Eaton, which strongly opposed the annexation of Hawaii in the late 1890s. Annexation was a hot political topic in the United States in those years, inspiring national debate, in which "Junius" participated by publishing his opinions in New York.

These 19th-century texts are printed in both English and Hawaiian. Some documents are solely in one language or the other, but it's noteworthy that even well before Hawai‘i was annexed by the USA, the English language was already in common use for government printings. Some items use both tongues. It's details like this that can serve to illuminate the past, and give insight beyond just the information that any one publication might contain.

In 1887, with the implied threat of a possible rebellion against King Kalakaua, opponents in Congress passed the so-called "Bayonet Constitution," which removed much of his political power. The straightforward cover of the published version of the constitution indicates the urgency of the struggle behind the scenes that produced it.

Queen Lili‘uokalani published her own translation of the Hawaiian creation story, the Kumulipo, through the Boston firm of Houghton in 1886. She registered a copyright for her work in the Republic of Hawaii with this document.

A group of government officials from the office of the governor of Kauai in 1858 report on conditions there. This report, based on interviews with 15 patients, lists the many deficiencies that were found, including inadequate washroom facilities and a yearly allotment of only 51.75 pounds of clothing, in the leper colony on the peninsula.

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For this reason, Bishop Museum historian DeSoto Brown will be sharing treasures from the government documents collection through a series of PowerPoint lectures. A preliminary version of this presentation provided extremely popular in September, so an improved and enlarged edition will be presented in the future in different venues. Watch for announcements of DeSoto’s lectures in the future, and go online to explore the Museum’s latest digital initiative!
Insects and their relatives occur in all of the terrestrial life zones in Hawai‘i (and we even have a couple that live in the middle of the ocean). But there is one tiny endemic insect that occurs at the highest elevation in the Hawaiian islands, on top of Mauna Kea on the Big Island. It is the wēkiu bug. Its lofty scientific name is Nysius wekiuicola. Both its species name and common name refer to the fact that it occurs at the highest point in the islands, Pu‘u Wēkiu, at 13,796 feet above sea level. Since its discovery by Bishop Museum scientists in 1982, it has been the subject of continuing research and conservation studies.

It is definitely an unusual creature. All of its cousins in the same genus are seed bugs (vegetarians, you might say). But the wēkiu bug has had to adapt to the harsh high-elevation habitat of the summit of Mauna Kea where there are very few seed plants. So, it has evolved to take on a different form of feeding. It obtains its nourishment by feeding on the blood of other insects that are blown up to the summit and it survives at that high altitude by living in the warmer areas in between specifically-sized volcanic cinders. The extreme cold of the summit (especially during snowfall) is death to any other insect that ends up there. As the stunned insect lays on the ground freezing to death, the wēkiu bug calmly creeps over and sucks out the juices of that poor unfortunate creature. At the microscopic level, such is life in harsh environments like this.

This unique feeding adaptation and the supposed relative rarity of the bug had caused it to be embroiled in arguments pro and con over development of the summit to house additional observatories and stellar telescopes. Scientists from the Museum and other institutions have come from many parts of the world to study the biology, range, habits, and almost everything imaginable about this unusual bug in order to best assess whether its populations would be harmed by any development. Museum staff and associates began conducting rigorous sampling studies and assessing the actual range of the bug in the late 1990s. After sampling virtually every field and cinder cone on the summit down to the 10,000 foot level and mapping where the bug occurred and where it did not, efforts were then focused on assessing population numbers at places near the summit where it was known to occur most commonly each year. Having obtained over 10 years’ worth of population data and associated environmental data, Museum scientists began the last phase of the study in the last few years, which was to assess any threats to these populations from predacious and parasitic insects and their relatives that may also occur there. Each year, traps placed at strategic spots at the summit have collected literally thousands of insects that get blown up to the summit from below or use the top of the mountain for what is called “hilltopping” (see sidebar). Most of the trapped insects are harmless and provide food for the bug, but any new introductions of predators or parasites may pose a threat. There is one native predatory spider that lives along side the wēkiu bug, but it seems to have been living in relative “harmony” with the bug over the millennia, since the presence of the spider has not caused any noticeable reduction in numbers of the bugs.

After discovery and three decades of comprehensive study, current efforts are now underway by Museum staff to assist and to train the staff of the Office of Mauna Kea Management (OMKM) in monitoring for threats and hope to make a pictorial identification key to the insects they encounter during their surveys of the summit (available for mobile devices).

The wēkiu bug is yet another example of Hawai‘i’s unique biodiversity. Museum staff and scientists have considered it a privilege to be part of the study to better understand this unusual bug, its environment, food sources, and help minimize any potential threats. As OMKM embarks on stewardship of the summit’s natural history legacy, we have confidence that they will continue to keep a watchful eye on the survival of this unique and tiny Hawaiian creature living on top of the world.
The transformation Hawai‘i experienced in the 19th century resulted in unfamiliar shifts in some cultural practice. Change in material art continues to provide interesting context for Bishop Museum’s documentation of transition in Hawai‘i. A seminal material artifact representative of transformation is a specially designed mat known as “The Protest Mat.” This unique artifact is a specially designed mat known as “The Protest Mat.” This unique artifact is one of the most historic Ally significant Hawaiian mats in our collection. The Museum houses “The Protest Mat” with such a comprehensive textual plaiting. The creator of “The Protest Mat” utilized traditional and transitional Native Hawaiian practices to convey an important message. A native of Ni‘ihau, Kala‘i lived under the rule of Kamehameha the Great and his peace. The text on the mat acknowledges Kamehameha’s unification of the islands and his fair policy. The interwoven piece was given to King Kalākaua, although the message was meant to address King Lunalilo’s government deviated from Kamehameha the Great’s just rule. With the help of her husband, Kala‘i finished the mat in eleven months. Upon receiving “The Protest Mat,” King Kalākaua asked Kala‘i if she would craft two mats for the Philadelphia Centennial Exposition. She traveled from Ni‘ihau to Kaua‘i often before residing in ‘A‘ala, O‘ahu. Upon receiving “The Protest Mat,” King Kalākaua asked Kala‘i if she would craft two mats for the Philadelphia Centennial Exposition. She traveled from Ni‘ihau to Kaua‘i often before residing in ‘A‘ala, O‘ahu.

The two requested mats were not made. Bishop Museum houses “The Protest Mat” with the intention of preserving its physical state and transcendent story. The Museum’s current effort to present, explore, and preserve cultural heritage includes honoring this special makaloa mat like King Kalākaua did in 1874. Three days after receiving the mat, King Kalākaua gathered the legislature to initialize his campaign, “Hō'oku‘u Lāhui: Increase the Race.” “The Protest Mat” elicits feelings of change, pride and honor that the Museum intends to communicate to all. For more information, read Roger G. Rose’s “Patterns of Protest: A Hawaiian Mat-Weaver’s Response to 19th-Century Taxation and Change,” Bishop Museum Occasional Papers, Vol. 30, June 1990. See also www.hawaiialive.org.
Many of you have had a chance to experience the first phase of our planetarium renovation this summer as we installed a new full-dome video system, the Digistar 4, in the Watumull Planetarium. Digistar, created by Evans and Sutherland of Salt Lake City, allows us to cover the dome in immersive video images, from a trip through the rings of Saturn to a voyage to the Orion nebula. We specifically installed Digistar for the summer of 2012 as the first step in the complete renovation of our planetarium. Now it’s time to complete the work that we began. We closed the Watumull Planetarium on Tuesday, September 4, 2012, for a three-month renovation that will result in a fresh new star theater by December.

If you visit the planetarium in December, you’ll see the following dramatic changes:

- We will have a new and brighter star machine. It’s called the Chronos II and is manufactured by Goto Inc. of Japan. While some theaters now create their stars using their full-dome video system, an “optical mechanical” projector like the Chronos II still provides the most realistic replica of the night sky, with crisp, pin-point stars and with clear differences in the color and brightness of the various stars and planets. Given the strong navigation tradition here in the islands and the interest that both our visitors and residents have in the Hawaiian night sky, Bishop Museum has a greater need than most planetariums on our planet to provide the most accurate replica of the night sky.
- We will install the latest version of the Digistar full-dome system. This will provide the best of both worlds, with a star machine to recreate the night sky and a full-dome video system to do all the other things a planetarium can do now, from replicating a rainy night to flying to a nearby galaxy. Digistar 5 will have some exciting new features, such as a “telluric” feature that will allow us to choose any place on earth and fly over the landscape in vivid detail.
- We will have a hybrid control system that allows the star projector and Digistar system to work together in perfect synchronization. For example, we’ll show the night sky using the crisp stars of our new star machine, and we’ll point of the stars of Maui’s Fushhokh (Scorpius). We’ll then impose the outline of Maui’s Fishhook from the Digistar video system over these stars. Then, as we turn the sky, the constellation picture from the video system will stay right on top of the stars coming from the Chronos II star machine as the sky moves.
- We will have a new, seamless interior dome. Our current interior dome is lined, since it’s made up of segments of aluminum joined together. Back in 1961, when we installed that dome, the planetarium was only showing the dark night sky, and nobody noticed the seams when the lights went down and the stars came out. Nowadays, as we use Digistar to explore the ocean or look up at a blue sky, the lines are obvious. With the new “nanoseam” dome, we’ll have a completely smooth surface with no visible seams at all.
- We will have new carpet and new chairs; new lights and sound system.
- We will install the latest version of the Digistar full-dome system. This will provide the best of both worlds, with a star machine to recreate the night sky and a full-dome video system to do all the other things a planetarium can do now, from replicating a rainy night to flying to a nearby galaxy. Digistar 5 will have some exciting new features, such as a “telluric” feature that will allow us to choose any place on earth and fly over the landscape in vivid detail.

While we renovate we will also work on new programming. We have received a grant from the Gaylord Foundation to create a new planetarium program for young children, which will debut once we reopen in December. We are also working on a new program on Polynesian navigation that will supplement our ever-popular program Explorers of Polynesia. This new program is being created as part of a U.S. Department of Education-funded partnership with Polynesian Voyaging Society and University of Hawai‘i’s College of Education.

Bishop Museum was also recently awarded an $800,000 grant under NASA’s Competitive Program for Science Museums and Planetariums. This grant, which runs from September 2012 through August 2015, will allow us to hire a NASA STEM Content Team, a set of six current classroom teachers who will work with the Museum to create curricula, programming, and a new exhibit on NASA earth sciences. One of the products will be a combination Science on a Sphere and Digital Planetarium program on satellites and earth research. The grant will also fund a portable digital planetarium, allowing us to take this programming to the neighbor islands as well. This NASA award was made possible in part by the support of the State of Hawai‘i (in funding the digital upgrade of our planetarium) and of NOAA (in funding Science on a Sphere at the Museum) in allowing us to propose programming to NASA that combines both these digital educational tools.

So all in all, this is the most important year for our planetarium in a very long time. Make plans to come and join us under the stars in December 2012!
I

n the spring of 2011, Bishop Museum received an award from the U.S. Department of Education’s Native Hawaiian Education Program for the proposal “All Together Now: A Model Partnership for Improving Hawaiian Middle School Education.” In this two-year project, the Museum will partner with the University of Hawai‘i’s Mānoa College of Education (UHCOE) and the Polynesian Voyaging Society (PVS) to create a series of educational experiences for Native Hawaiian middle school audiences that combine western science with relevant cultural knowledge and practice. These products will include a new planetarium program on voyaging, an outreach program that will go to schools around the state, programming for school field trips, curricula on voyaging, and a website in support of the project. Bishop Museum hopes to contribute to the great need in Hawai‘i to improve middle school proficiency in science (STEM or science, technology, engineering, and math), especially among Native Hawaiian students.

At the core of the project’s design is a diverse, yet cohesive group of twelve classroom teachers who function as the “teacher cohort.” Many of them teach in bilingual schools (i.e., English and ‘ōlelo Hawai‘i) that serve large numbers of Hawaiian students, providing bicultural (i.e., Western and traditional) educational environments in both urban and rural settings on O‘ahu, Hawai‘i, Maui, Moloka‘i, and Kau‘i. This project provides the teachers an opportunity to design curricula that showcase their personal and academic knowledge in relation to voyaging and wayfinding with curriculum units connecting science, technology, engineering, and mathematics. Each curriculum will include a segment that focuses on the past, the present, and the future.

For example, Mark Ellis and Mahina Hou Ross, both teachers and members of Polynesian Voyaging Society, have focused their lessons on the past, present, and future of Polynesian canoe engineering. Students initially view and learn about vessel design through the Museum’s traditional canoe models and making their own basic canoe model. Students then transform to the present learning from the recent reworking and relaunch of the Hōkūle‘a’s vessel. Finally, students get to design a “canoe of the future,” rendering virtual three-dimensional models using SketchUp, a computer-aided design program.

The new grant also creates a partnership between Bishop Museum, a formal learning institution (UH College of Education) and the Polynesian Voyaging Society (PVS) to create a series of educational outreach programs that will benefit our school audiences. The teacher cohort is important to this end as well. Traditionally museums and science centers provide guidance on what really works for their students. However, we will have a number of classroom teachers who provide guidance on what really works for their students.

“All Together Now” is one of the first proposals submitted by Bishop Museum after our new strategic plan was finalized in the spring of 2011. As such, it is one of our first projects to be fully informed by the new vision of the Museum as a place where education and community partnerships have a heightened role in Bishop Museum’s mission and vision.

P

olynesian Hall has been restored and renovated. It gleams with shiny wood and glass. A grand staircase in the center of the main floor, a new addition to the Hall, beckons the eye upwards. The elegant arches high in the ceiling connect to stately koa columns. The arches are like the ribs of a body, a metaphor in many Pacific Island cultures for roof beams of communal, sacred houses. The columns, like the house posts supporting carvings of ancestors anchor the mezzanine and show off its koa balustrade, a balustrade whose ornamental Railings seem to move like waves.

Below, an inlaid wood map of the Pacific stretching from the foot of the staircase nearly to the edge of the main floor commands attention. It is hard not to stare at it. Its details, beauty, expanse, and feel are riveting. It’s a worthy foundation for the sounds, stories, and images above. The people behind this magnificent architectural restoration and renovation are Glenn Mason of Mason Architects, Bryson Saki of Constructors Hawai‘i Inc., the general contractor, Bobby Marcus of Robert Marcus, Inc., the cabinet maker, and Fray Heath of Heath Construction Services, the project manager. The grand staircase, envisioned as a strong connector between the main floor and mezzanine exhibits, was the brainchild of Ralph Appelbaum Associates (RAA), exhibition designer. RAA also designed the floor map. As in Hawaiian Hall, this team has once again proven to be the best.

The koa case, newly built by Robert Marcus, Inc., in the style of the original cases, are still empty, waiting for the fabrication and installation of the exhibits, scheduled for next summer. The center well will soon be filled with an oversize media screen, a Fiji fishing canoe with sail unfurled, and a shimmering Pīlīgī sculpture in the shape of a long flat carved post laid on its side, hanging lengthwise from the ceiling between the canoe and the media screen. The Pīlīgī carving, in traditional Maori style by well-known Maori artist George Nuku, will depict the ancestral gods of Hawai‘i, the birthplace of Polynesia. Its “feet” will be to the west, its “heads” will point to the Atrium and Hawaiian Hall. The cultures of the Pacific will be symbolically linked through displays of the models of Hōkūle‘a, Hawai‘i’s first, and a Satawalese voyaging canoe in the Atrium to Hawaiian culture in Hawaiian Hall.

Media producers, the same as for Hawaiian Hall, are Kalamu Productions and Juniō Productions. David Kalama will produce the videos for the audio visual stations on each floor. The contemporary artwork envisioned for the akoves between the large upright cases on the main floor is being collected. The artwork will link to the themes of the cases—gods and ancestors, from the sea, from the land, family, chiefs and community, exchange and navigation.

Many of the artifacts to be displayed have been cleaned and if needed, undergone restorative treatment by conservators. Some of the most spectacular and culturally important objects are the mourning costume collected on Captain Cook’s second voyage (1777-1779), a female ancestral figure from a Sepik River men’s house, a Maori ancestral figure used on the gable of a meeting house in the 1800s, and a model canoe made by Maui Piailug in 1998.

Above: Kaimana Kane as handwritten in his book, Voyage, the Discovery of Hawai‘i.
To purchase and send a gift membership to a friend or loved one, visit www.bishopmuseum.org or call our Membership Office at 808.847.8296 for assistance. Gift cards are also available in Shop Pacifica and may be applied to membership purchases.

To give the Gift of Bishop Museum

To the Board of Directors, staff, and volunteers of Bishop Museum, we wish to recognize and thank those who contributed to Bishop Museum between March 1, 2012 and July 31, 2012. Mahalo for your support of the Museum.

SPECIAL OFFER!

Purchase 2 or more membership gifts by December 23rd, and receive a limited notecard set featuring The Surfsiders of Hawaii’s special mahalo gift to keep or share!

For all surfers, collectors, surfboard makers, and those who love Hawaii’s history—and friends of the ‘Aina, mahalo for your support of Bishop Museum.

This holiday season, give the gift of membership to a friend or loved one, visit www.bishopmuseum.org or call our Membership Office at 808.847.8296 for assistance. Gift cards are also available in Shop Pacifica and may be applied to membership purchases.

Your gift membership includes:
• A personalized notecard note announcing your gift
• All membership materials for the category of your choice
• Unlimited free admission to the Museum’s exhibits for one full year
• Free admission to Amy B. H. Greenwell Ethnobotanical Garden on Hawai‘i Island
• Discounts/cutout tickets for Museum programs and special events
• Personalized invitations to exhibit member previews
• One year subscription to Ka‘elele, our quarterly newsletter
• Discounts at Cafe Paluma and the Museum’s gift shops

And to add to the many benefits, your gift is also tax-deductible! With so many benefits to a Bishop Museum membership, the choice is clear...share your love of Bishop Museum and give the gift of membership today!
Bernice Pauahi Bishop Museum’s 2012 Annual Fund

WHAT WOULD YOU GIVE?
...to save the Museum’s vast collection of over 25 million cultural and scientific artifacts?
...to ensure the continued preservation of Hawai‘i’s history and culture for the generations that will follow us?
...to support groundbreaking international research that broadens our understanding of culture and science and the world as we know it?
...to provide important educational programs of culture and science for over 50,000 of Hawai‘i’s schoolchildren this year?

The Museum depends greatly on the generosity of members and donors like you to provide additional funding to sustain its operations and to supplement the revenue generated through admissions, membership, retail sales, grants, and endowment. What would you give to support Bishop Museum in the year ahead?

PLEASE MAKE YOUR CONTRIBUTION TODAY.
Donate online at www.bishopmuseum.org or call (808) 847-8281. Your gift is tax-deductible.

To make your donation with a gift of securities, or to learn more about planned giving, please contact Courtney Chow at (808) 848-4187 or courtney.chow@bishopmuseum.org.

Make it last! Enroll in our new monthly giving program at www.bishopmuseum.org.

MAHALO FOR YOUR SUPPORT!

He kāhiko hoʻokahakaha no ia kula.
Finery belonging to the plain, put on display.
Said of a place when the blooming season arrives, or of a person dressed in fine array.