Dear Friends of Bishop Museum:

There are many kinds of departures, important moments that mark passages from one phase into another. Each provides an opportunity to both honor what has been accomplished and to greet new horizons. In these past few months, our Bishop Museum has borne the departures of three special individuals—David Kamida, communications supervisor, who marshaled through the last 9 issues of Ka‘Elele, moved on to another job opportunity; Kealoha Kelekolio, a cultural educator who was often the face of Bishop Museum and was well-known for his long, flowing white hair, retired after 12 years, and Rosanne Hew-Len, an 11-year employee and Shop Pacifica assistant manager, who passed away after a valiant battle with cancer. As an institution that is over a century old, Bishop Museum is the accumulation of all those who have come before, who have contributed their time and energy, their love and commitment to this place. Our collective tears and sweat and mono are embedded within this Kamehameha bluestone. Some places are mere stopping places in one’s career and one’s life, but Bishop Museum is not such a place. It envelops those that come; it beckons. We are greeted by our daily visitors and excited students, by researchers who travel thousands of miles to dwell in our collections, by community practitioners who come to engage with the works made by their ancestors, but most of all, we are greeted by one another, our Bishop Museum ‘ohana. It is “‘o i ho‘io”—a loved one seen on a daily basis like a cherished child carried in one’s arms. But the time must also come when we are left behind; “ai o hi’iakai”—to be carried on one’s back, or to a faraway place where you cannot be seen by loved ones. David, Kealoha, and Rosanne have for different reasons all departed, but they have left behind their indelible marks. We remain forever changed, just as Bishop Museum has become a better place under their guidance, leadership, and love. And so it is in their spirit, and the dedicated efforts of countless others that have come before them over the last 124 years, both as staff and exemplary community leaders, such as Senator Daniel K. Inouye, that we move forward as an institution. It is because we recognize Bishop Museum not just as a place of departures, but also of new beginnings. As we look to exciting new exhibitions and programs this year, and the re-opening of Pacific Hall after 3 years of renovation, we have the opportunity to both celebrate those who have contributed to our accomplishments and the privilege of looking to new horizons and challenges with those who share the Kūleniū with today.

It is truly one of the best aspects of being a part of Bishop Museum. A special understanding held by our board, staff, and volunteers that in every new discovery to science we make, in every guest we greet, in every ‘ōlelo ‘ia‘ia i hi’ialo 36

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

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

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

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

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

MAMo Awards 2013

‘Ike Loloa: A Long Insightful Journey
For Maile, her journey began in 'Ewa—the child of a back-yard oil painter and composer of music, while her father was a boat builder at Pearl Harbor. They saw in her an interest in drawing and crafting and encouraged it. Maile would eventually study art, and attended schools in Australia, New York, and California before getting married to Carlos Andrade and moving to Kaua‘i. She later received a Masters of Fine Arts degree from the University of Hawai‘i-Mānoa. With a focus in ceramics and fiber arts, Maile became a lecturer at the UH Department of Art, but she increasingly saw the need to teach visual arts from a native perspective. This led her to Kamehameha Schools, where she established a Native Hawaiian Creative Expression program. Maile is currently a full professor and serves as the Center’s director.

In many respects, Maile has served as a bridge between generations and culture. She has learned from some of the finest Hawaiian artists and weavers, yet she has also taught and mentored scores of students, helping to foster the next generation of Hawaiian artists and practitioners. Her participation in several indigenous gatherings and artists-in-resident programs in New Zealand, Tahiti, Washington state, Alaska, and Santa Fe, New Mexico, has shared the artistry of the Hawaiian people and built lasting cross-cultural relationships across the globe. Yet in spite of all of her accomplishments, Maile remains first and foremost an artist. Whether it be in trees, leaves, bark, or aluminum, canvas or glass, her own exploration into her creative visual consciousness continues—We keep.

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

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

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

Following into the next week is the ever-popular MAMo Wearable Art Show at Hawai‘i Theatre on Thursday, May 22nd, with some of the hottest Hawaiian fashion designers strutting their stuff on the runway (including Bishop Museum’s own cultural resource specialist, Marques Hanalei Marzan). Maoli Arts Month culminates in a two-day celebration at Bishop Museum—the 8th Annual Native Hawaiian Arts Market on Saturday, May 25, from 9 a.m.–7 p.m. and Sunday, May 26 from 9 a.m.–5 p.m. Admission is $5 for kama‘āina and military with valid ID

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

Bishop Museum’s Arts Market will include:
• More than 30 Native Hawaiian Artists demonstrating, displaying, and selling their work
• Hands-on activities where you can make your own ukulele bracelet, Ni‘ihau shell earrings, or swordfish bill weapon
• Talks, gallery walks, and panel presentations
• Musical entertainment and performances by some of Hawai‘i’s most beloved hula ho‘ola‘au artists
• Fabulous savory and sweet treats from a variety of popular food trucks

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

by Betty Lou Kam

“Sliding wave culture is the heart of a worldwide board used in Japan. Surfing RIGHT 1890s. papa he'e nalu surfer with ca. 1890s. Photo: Theodore Severin. BELOW | Tom Wegener at Bishop Museum, February 2013. Wegener was in the Islands for the launch of Jack McCoy’s surf film, A Deeper Shade of Blue | Hawaiian wave sliders, Bishop Museum, February 2013. By Betty Lou Kam, Spring 2013. HAWAIIAN DICTIONARY 

There is another path to experiencing the essence of he'e nalu, taken by such Hawaiian surfers as Tom “Pohaku” Stone. Stone, a frequent visitor to the Museum’s collections, approaches surfing and the teaching of its essence in a holistic manner—it has everything to do with who Hawaiians were and continue to be. Stone spent some of his boyhood years in the company of great surfers such as Duke Kahanamoku and Blue Makua in Waikīkī Beach. At just 5–6 years of age, he aspired to ride the large boards used by the beach boys, but was not allowed to do so until he could carry the board he would use. This was a lesson in patience, yes, but one that allowed him time to study the board and observe how others moved with it in the surf. He became familiar with techniques of sliding with board and water. When Stone was finally able to carry his own surfboard, he had already formed a connection with it, and had developed a budding insight into the movements of ocean and nature.

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

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

In 2012, the Smithsonian National Museum of the American Indian heralded Stone for his work in revitalizing traditional Hawaiian sports, and their permanent collections include a papa he'e nalu and a papa he'e (sled) made in traditional style. Photo: David Pu‘u.

“Who were the Hawaiians? The Hawaiians were, and continue to be, a people who Hawaiians were and continue to be. Stone recognizes that there is still more to learn about how they were shaped and how they were ridden, and his respect for early Hawaiian surfers is great. He is enthusiastic and animated, his spirit is catching, and it is easy to be carried along by his energy.” —William Ellis, 1822

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

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

Traditional Hawaiian papa he'e nalu are finless, shaped with elegant design and proven by early Hawaiians to be excellent in sliding with ocean waves. With research and a great deal of exuberance, Wegener began to design surfboards based on the traditional aleia and launched into their manufacture. Design and materials for his boards have gone through revisions, and now they are mostly manufactured of paulownia, a wood that does not absorb ocean water and is readily available. Wegener was named 2009 Shaper of the Year for his surfboard design and work in this area.

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

A FEW PAPA HE‘E NA LU TERMS:

he‘e nalu, n. To ride a surfboard; surfing; surf rider. Lit., wave sliding.
papa he‘e nalu, n. Surfboard. Lit., board [for] sliding waves. Main types of papa:

a‘ehele, m. A long surfboard, 9 to 16 feet long.
a‘ehele paio, n. Small thin surfboard, as of breadfruit or koa. KMAW, n. Short surfboard, now commonly called paio.

WEG, n. Long surfboard, as of wiliwili wood. Based on the Hawaiian Dictionary (Pukui and Elbert, University of Hawai‘i Press).
It is 1987 and a researcher in the remote rainforests of Kaua’i listens intently to the eerie, yet melodious song of the Ka‘elele. It is caught on tape. And no one ever hears or sees an ‘ō’ō again. It was the last Kaua’i ‘ō’ō, and when it went extinct, all of the four known species of ‘ō’ō from our islands were gone forever.

A decade earlier, in 1979—exciting news! A new endemic bird is discovered in the Hanawī rainforest on East Maui. It is given the Hawaiian name po’ouli, meaning “black head.” Knowing the fate other rare endemic Hawaiian birds, meetings take place with many specialists and representatives from state and federal agencies to decide how to best conserve the last population of this rare bird. But the meetings are contentious, and by the time a consensus is finally made decades later, the population of the po’ouli has dwindled to only a few surviving birds. Nine years ago, the last po’ouli—a male kept in captivity in hopes of finding a female—died. Incredibly, a bird was discovered and went extinct, all in a little over 30 years; and sadly, all while we watched it happen.

But this is not even the swiftest-known demise. In 1893, naturalist R. C. L. Perkins, camping alone in a tent for nine months in the rainforests of upland East Moloka‘i, last seen in 1883, heard in 1987. From the Avifauna of Laysan and the neighbouring islands (R. H. Porter, 1893). Illustration by Frederick Frohawk.

TOP | The po’ouli (Melamprosops phaeosoma) found on East Maui. The last male died in 2004. From the Hawaii Academy of Science education files. ABOVE RIGHT | The Ka‘elele (Mamola incognita), last seen in 1985; last heard in 1987. From The Avifauna of Laysan and the neighboring islands (R. H. Porter, 1893). Illustration by Frederick Frohawk.

OPPOSITE PAGE TOP | Molly Frederick Frohawk. (R. H. Porter, 1893). Illustration by Frederick Frohawk. ABove | The Hawaiian black mamo (Drepanis funerea), last seen in 1893, naturalist R. C. L. Perkins, camping alone in a tent for nine months in the rainforests of upland East Moloka‘i, last seen in 1883. From the Avifauna of Laysan and the neighboring islands (R. H. Porter, 1893). Illustration by Frederick Frohawk.
Environmental Conservation and Cultural Preservation in Papua New Guinea

by Dr. Ken Longenecker

Dr. Ken Longenecker is an associate researcher and a 10-year staff member of the Bishop Museum. His work focuses on generating biological information that promotes conservation and sustainable use of marine animals. He has been working in Papua New Guinea for six years.
People are often surprised to learn that Bishop Museum, a Hawai‘i-focused organization, conducts environmental and cultural research throughout Oceania. For example, we have worked in Papua New Guinea since the early 1950s, and have several scientists running projects there today. This research aligns with the vision of our founder, Charles Reed Bishop, who thought we could not truly know Hawai‘i without considering the rest of the Pacific, and we can only understand Pacific cultures from the viewpoint of their natural environment. One of our Papua New Guinea projects focuses on a village called Kamiali, located on the Solomon Sea about 40 miles south of the provincial capital, Lae. The two-hour boat ride to Kamiali is like taking a trip back in time; there are strong parallels between present-day Kamiali and Hawai‘i around the time of western contact. There are no roads, no cars, nor electrical or telephone service. The village did not have a standardized writing system for its language until about two years ago. People live a subsistence lifestyle: gardening and fishing are the focus of village life, and the vast majority of dietary protein comes from the ocean.

Despite Kamiali’s subsistence economy, people need money for medical care (an average person gets malaria twice a year) and school (education is not a free government-service). Nearby villages met their cash needs by selling logging or mining rights, which often had disastrous social and environmental consequences. Seeing those consequences, Kamiali decided to maintain its traditional lifestyle, and instead established its territory as a wildlife management area. About 600 residents control the natural resources of Kamiali’s 180 square miles of rain forest and ocean. Almost everyone lives along a short stretch of beach at the north end of the territory, leaving most of the area in relatively pristine condition.

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

We have a special challenge in the marine environment because so many village needs are provided by coral reefs. For the conservation research-income cycle to work in Kamiali waters, the village must balance marine conservation with the need for and cultural value of exploiting the marine habitat. My research there focuses on providing information the community can use to find that balance.

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

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

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

by Betty Lou Kam

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

The Fijian canoe is owned by John Koon, master mariner, marine surveyor, and rigger. He is also a surveyor associate of Tradewinds Marine Service, a business he established in 1988. Tradewinds Marine Service was contracted by Bishop Museum to rig and install the larger elements that will “float” in the upper atmosphere of Pacific Hall. These include the Fijian canoe, an exciting work of art commissioned specifically for Pacific Hall, and a 29 x 6 foot screen that will continuously display projected images.

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

In 1977, Koon arrived in Hawai‘i, the end point of a job to deliver a yacht to the Islands. This became his home and his base of operation. As many others were, Koon was inspired by Tommy Holmes, one of the visionaries at the helm of founding the Hawai‘i Maritime Center. Holmes and Koon talked of gathering Pacific canoes that would be prominently featured at the center. With this goal in mind—the gathering of living canoes—Koon set off to Fiji in the mid-1980s.

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

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

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

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

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

The moving, roaring animatronic creatures on display include a T-Rex—you can’t do a dinosaur preview on Friday, April 26.

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

Legacies Honored at Opening of American Heroes

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

On Saturday, March 9, Bishop Museum opened American Heroes and its related companion exhibition, The World War II Nisei Experience: A Community Collective. One thousand four hundred people came throughout the day, including over 450 people that attended the opening ceremony, but perhaps the most moving presentation came from the Mayor’s representative, Jeanne Ishikawa, Deputy Director for Parks and Recreation. A member of the Sons and Daughters of the 442, she stood proudly and recited her lineage, as the daughter of a Nisei veteran and the niece of two Nisei veterans who were killed in action. She shared a letter written by her father to the community of Waipahu, thanking them for a send off to be held in honor of the war-bound Nisei.

The exhibitions themselves were poignant and moving, and the Congressional Gold Medal fit beautifully within Tradition and Transition: Stories of Hawai’i Immigrants. Bishop Museum remains grateful to national sponsors AARP, Cole Chemical, Comcast/NBC Universal, the Japanese American Veterans Association, Pritzker Military Library, the Shiratsukis Family, and Southwest Airlines for making the national tour possible. We are especially thankful for our local presenting sponsor, the Atsuhiko & Mary Yamane Family Foundation for their programmatic support. And finally, Bishop Museum gratefully acknowledges the support of the 100th Infantry Battalion Veterans, the 442nd Veterans Club, the Daniel K. Inouye Legacy Fund, the Go For Broke Association, Japanese American Cultural Center of Hawai’i, and Kapi’olani Community College. Together, we created an experience that truly honored the accomplishments and sacrifices of the more than 25,000 Nisei veterans—19,000 men of the 100th and 442nd, and 6,000 of the MIS—who served their homeland during World War II.
A Special Visit by Aung San Suu Kyi Promotes Peace, Courage, & Compassion

By Noelle Kahanu

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

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

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

It is, perhaps, all of these things, but it is also the mano and aloha of this place and its people. It was embodied in the all of Marques Hanalei Marzan as he welcomed Aung San Suu Kyi, and in the fluid movements of Lokomakalii Lipscomb and Moses Goods as they danced ‘Kaulana Nā Pua.” It was in the beautiful voice of Nara Cardanas and the male lei presented by Board Chairman Alison Gendreau. It was in the monolei, 108 seeds in all, made by Hanalei from a tree on the Museum grounds, and in the ile niho palaoa presented by Museum president and CEO Blair D. Collins, both of which she donned immediately. Indeed, Aung San Suu Kyi was overheard saying to her staff that it was the “best welcome she had ever received.”

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

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

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

1. ASK YOUR ATTORNEY TO INCLUDE A PROVISION IN YOUR WILL OR TRUST. You can specify an exact amount, a percentage of your estate, or a percentage of the balance remaining in your estate. You keep control of your assets during your lifetime, and, if your circumstances change, you can modify the provision. You can get started by taking this language to your attorney:

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

2. MAKE BISHOP MUSEUM BENEFICIARY OF AN EXISTING INSURANCE POLICY. It’s easy! Ask your plan administrator for a beneficiary form, fill it out to designate all or some of the proceeds for Bishop Museum, and return the form to your plan administrator.

3. MAKE BISHOP MUSEUM BENEFICIARY OF AN IRA, A 403(B), OR A 401(K) RETIREMENT PLAN. Again, simply ask your plan administrator for a beneficiary form, fill it out to designate all or some of the proceeds for Bishop Museum, and return the form to your plan administrator.

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

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

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

2013: A GREAT YEAR TO BE 70!!

The American Taxpayer Relief Act of 2012 has extended the IRA charitable rollover through December 31, 2013. If you are 70½ or older and have an IRA, in 2013 you can ask your plan administrator to transfer up to $100,000 directly to qualified charities, including Bishop Museum, without declaring the transfer as income and paying income taxes on the money.

Further, direct transfers from an IRA to charity can satisfy the IRS Required Minimum Distribution.

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

To make a rollover gift, ask your plan administrator to make a distribution directly to: Bishop Museum, 1525 Bernice St., Honolulu, HI 96817, FedEx at TIP (ID# 99-016104). Then, please notify Bishop Museum of your gift by contacting the Development Office at (808) 848-4187.

MAHALO FOR YOUR SUPPORT!
This information should not be considered tax or legal advice. Please contact your advisors to discuss these opportunities in light of your own personal circumstances.
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 December 1, 2012 and February 28, 2013. Mahalo for your support of the Museum.

Edward & Elizabeth Crnkovic
Dr. Thomas Ciccone
Anthony & Anne Chong
M. & Mrs. Alan Chin
M. & Mrs. Patrick P. Chin
Mr. & Mrs. Jack T. Chin
Mary & Arthur Chin
Mr. & Mrs. Charles K. Chin
Mr. & Mrs. Patrick Chin
Mr. & Mrs. Michael Chin
Mr. & Mrs. Peter Chin
Mr. & Mrs. Joe Chin
Mr. & Mrs. John Chin
Mr. & Mrs. Edward Chin
Mr. & Mrs. Joseph Chin
Mr. & Mrs. William Chin
Mr. & Mrs. John Chin
Mr. & Mrs. Leon Chin
Mr. & Mrs. Howard Chin
Mr. & Mrs. Thomas Chin
Mr. & Mrs. Peter Chin
Mr. & Mrs. Francis Chin
Mr. & Mrs. John Chin
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Hawaii Forest & Trail presents a special excursion for Bishop Museum members:

**BIRD WATCHING ADVENTURE**

Hakalau Forest National Wildlife Refuge, Hawai‘i Island

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

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

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

Named by Hawaiians long ago, Hakalau means “many perches” and is still considered critical bird habitat today. Once part of large cattle ranch, it was the first National Wildlife Refuge established in the United States for forest birds, accessible only via permit. Home to some of the rarest plants and animal species on earth, Hakalau Forest is a fascinating example of conservation in action. The forest is recovering from a hundred years of grazing by cattle and damage from pigs. You’ll glimpse young native plants sprouting through old pasture grass in the beautiful Pua Akala meadow. Giant koa trees, ʻōhiʻa lehua trees estimated to be a thousand years old, ferns, and rare lobelias are just some of the native plants that will be encountered. Our target avian species for this journey include: ʻākepa, ʻakia pōlāʻau, ʻamakahi, ʻapapane, Hawaiʻi creeper, ʻiwi, ʻelepaio, ʻōmaʻo, ʻio, and ʻalauahi. ʻiTiNERARy:

**ITINERARY:**

Accommodations.

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**HURRY, SPACE IS LIMITED!**

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

**PLEASE NOTE:** This is a one-day excursion geared for Hawai‘i Island members. O‘ahu residents who wish to attend are responsible for their own flight and hotel accommodations.

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

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

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

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

**AIA I HIʻIKUA; I HIʻIALO.**

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

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