Dear Friends of Bishop Museum:

Aloha 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 Hawaii’s cultural heritage and natural environment, as well as its ancestral cultures throughout the Pacific.

By popular demand, we have extended our wonderful exhibition Niihau Shell Lei: Ocean Origins, Living Traditions through April 14th. This Long Gallery exhibition will be followed by our annual MoA Arts Month (MAMA) Awards show, opening May 2nd. We also are very pleased to have secured the American premier 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, Gallery: The Instrument That Racked 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. The last year Bishop Museum has undertaken the first steps in a process to develop a bold new vision for 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.

I am thrilled 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.

Bishop Museum is working to secure a 125-year future for the Museum in 1889. ABOVE | Board Chairman Lisa Guri Chair and President & CEO Blair D. Collis unite in a major new fundraising campaign, the largest in the Museum’s history.

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

Blair D. Collis
President & CEO

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Mary Kawena Pukui

Treasured in confidence at (808) 848-4187 or Courtney.Chow@bishopmuseum.org.

Museum’s future in their visionary donor. The Mary Kawena Pukui Luncheon is a gift to the Museum’s Annual Fund. You can support the collections with a 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.

**Exhibits and Programs**

**Niihau Shell Lei: Ocean Origins, Living Traditions**

**Meet Doraemon (Japan’s Time-Traveling Cat)**

An Exhibition by Fukuji & Fukuji 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 beloved Japanese animated television series that is broadcast in Japan and in over 60 countries around the world. The series has been translated into numerous languages and is enjoyed by children and adults alike. The exhibition features a large selection of original artwork from the series. Visitors will be able to explore the world of Doraemon through a variety of interactive displays, including a life-size replica of the beloved blue cat, Doraemon, and a full-scale replica of Nobita’s home, the Nobi House. In addition, there will be an opportunity for visitors to take home their own Doraemon plush toys!

**Sky This Month**

Evening Planetarium Show
J. Watanuki Planetarium

May 10th to September 1st

**Upcoming Events**

**January**

10 Charles Reed Bishop’s Birthday.
Special program in honor of our founder. Starts at 11 a.m. (Hawaiian Hall).

20 Traditions of the Pacific: “Kualu” with Francis Palani Sinen.
6-7:30 p.m. (Atherton Hall). General: $10, Members FREE.

20 Traditions of the Pacific: Lecture “Kualu” with Francis Palani Sinen, and Window to World College Hawaiian Studies students. Please call (808) 847-8296 for more information.

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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 Kamehameha Schools according to her will and to building a museum to house and care for the Kamehameha family treasures, 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 "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
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 New- man’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 ka‘akoe u mea laule‘a mea laule‘a mea  kāhili kā poli hale ($750)

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 kahili stands ($750)
• Storage for the royal order collection ($600)
• Stabilization and mending of rare Pacific barkcloth ($1,000)
• Restoration of unique ‘umu‘umele ($3,000)
• Restoration of a 19th century Hawaiian-woods table ($3,000)

For more information, visit bishopmuseum.org or call (808) 848-4187.

Your Reach!

Winter 2014

KA‘ELELE

Restoring the Past for a Brighter Future

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.

Charles agreed specifically across the Pacific region. Scientific research, 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.

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Bishop Museum breaks new ground this February as it hosts the US premiere 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. His appeal reaches beyond Japan—in 2008, Doraemon was designated Japan’s “cuddliest hero in Asia” in a first “anime ambassador.” His appeal reaches beyond Japan—in 2008, Doraemon was designated Japan’s “cuddliest hero in Asia” in a first “anime ambassador.” His appeal reaches beyond Japan—in 2008, Doraemon was designated Japan’s “cuddliest hero in Asia” in a first “anime ambassador.” His appeal reaches beyond Japan—in 2008, Doraemon was designated Japan’s “cuddliest hero in Asia” in a first “anime ambassador.” His appeal reaches beyond Japan—in 2008, Doraemon was designated Japan’s “cuddliest hero in Asia” in a first “anime ambassador.”

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 screen 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.

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 uses 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.

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. AniK 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, O‘Lana, 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.
The J. Watumull Planetarium has a brand new full-dome planetarium program on traditional navigational called “Wayfinders: Waves, Winds, and Stars.” The program explores the history and archaeology of Polynesian migrations, the endeavors of the Polynesian Voyaging Society (PVS) and the upcoming worldwide voyage of the sailing canoe Hōkūle‘a.

“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 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 Hōkūle‘a, 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 Hōkūle‘a 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 Go 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 Hōkūle‘a 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 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 animation, and the audience is able to understand how important winds and waves are in navigating,” says Daniel.

Hōkūle‘a’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 Hōkūle‘a 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.

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

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 continue to be an important aspect in everyday and ceremonial aspects of Polynesian culture.

The use of the word siapo 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 Kawaaiaho’s 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 get 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 Tutuli Leoso and Kolone Fa’iuae 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 1952, 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. Mary continued making siapo into her later years before passing away in 1952.

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.

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Celebrating Pacific Hall’s Opening

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 Hawai‘i 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 Ni llo Kahale: The Legends 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.

The Journey of Dr. Elizabeth Tatar

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Betty has led numerous major projects, including the 8-year renovation of the Hawai‘i 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 Ni llo Kahale: The Legends 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.

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.

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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 between 1921 in Hawaii 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 collection data might be stored. 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.

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.

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

by Pumehana Imada
We recognize and thank those who contributed to Bishop for their support and September 30, 2013. Mahalo for your support.

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.

KA ‘ELELE

shells. From the Kapi’olani-momi ke’oke’o in a straight strand, and made Mahalo for your support and September 30, 2013. Recognize and thank those volunteers of Bishop for their support and September 30, 2013. Mahalo for your support and September 30, 2013.

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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
HBS.BISHOPMUSEUM.ORG/GOOD-BAD/

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.