Dear Friends of Bishop Museum:

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

With the Museum’s 125th anniversary year well underway, our campus is bustling with preparations for a stellar lineup of special exhibitions and new stories for you to explore. In May, we are celebrating Moai Art and the Museum’s 2014 Moai Awards exhibit, He Kumu Kukui, Celebrating Our Masters (May 2–July 21). Then, a stunning assemblage of Hawaiian contemporary visual artwork at the annual Native Hawaiian Arts Festival will be on view and shop on May 24–25. Just around the corner, the strings and sounds of GUITAR: The Instrument That Rocked The World are sure to have us all quite literally “rocking out.” This dynamic traveling show offers a great opportunity to explore Hawaii’s own stringed instrument tradition.

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

Finally, I’d like to acknowledge the recent loss of two great leaders in our community and dear friends of the Museum. A champion of the preservation of Hawaiian culture, Kenneth Francis Kamukuliki Brown (1919–2014) served Bishop Museum as a board member and president of the Hawaii Maritime Center. A director emeritus, Wilmer C. Morris (1924–2014) is remembered for his outstanding career and long-standing devotion to the Museum. You can consider a ticket purchase, donation, or table sponsorship and join us in celebrating 125 years.

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

Mahalo,

Blair D. Collis
President & CEO

BLOW: Bishop Museum was recognized on its 125th anniversary for promoting the culture and history of Hawaii by both the House and the Senate. From left: Representative Carl Rhoades, Bishop Museum President and CEO Blair Collis, Dr. Yoshiko Semoi, Bishop Museum’s Kenneth Piko Emery Distinguished Chair in Anthropology, Chairman Alison Holt Ganderson, House Speaker Joe Soski, Vice-Chairman Wataru O. Martin, Jr., Director of Institutional Advancement-Court, and Cultural Resource Specialist Marqueri Maranan.
A Society that Self-Destroyed?

Recent Archaeological Research on Rapa Nui (Easter Island)

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

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

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

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

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

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

Like other Polynesian agriculturalists, the Rapanui people practiced slash-and-burn agriculture. They cleared large tracts of the island so they could plant the economic plants they brought with them on their voyaging canoes, including sweet potatoes, taro, and yams. Through time, they developed an innovative approach to agricultural production; they constructed what we refer to as “rock gardens.” By strategically placing rocks on the surface (and in some instances tilling the rocks into the soil), the ancient Rapanui were able to improve the productive capacity of their island. The rock gardens protected plants from wind, they reduced the evaporation of rain water, and they stabilized soil temperatures. To look at the ecology of the gardens, our team analyzed soils from throughout the island-wide study area. Our study of the soils of Rapa Nui showed that the gardened soils versus those from areas that were not gardened, we learned that the rock gardens played a much more significant role as well: in most instances, this innovative practice actually increased the amount of nutrients in the soils. Increased nutrients, of course, equaled increased food production. The ancient Rapanui were onto something here.

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

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

Dr. Mara Mulrooney is the assistant anthropologist at Bishop Museum. She specializes in Pacific archaeology and has worked throughout the region, most notably in Hawai‘i and on Rapa Nui (Easter Island). She directs the Anthropology Department’s Ho‘omaka Hou Research Initiative and has been conducting archaeological research on Rapa Nui since 2005.
Now in its 9th year, the MAMo Awards is a pivotal aspect of Maoli Arts Month (MAMo), a community-based effort to celebrate the depth, breadth, and diversity of the Native Hawaiian visual arts community. Presented by Bishop Museum and PA‘I Foundation, these awards recognize those within our midst who have embodied a lifestyle of creation and cultural expression which honors the beauty and enduring artistry of the Hawaiian people. This year, we honor four Native Hawaiian master artists, each of whom has dedicated themselves not only to cultivating a Hawaiian aesthetic, but to the education of future generations by sharing the skills and knowledge of their respective disciplines with those willing to learn.

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

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

Duncan Ka‘ohuoka‘ala Seto expresses himself through drawing, painting, and lauhala weaving. His formal training began in the mid-sixties with Hawaiian weaving. His kāhili kū, of numerous tall feather standards, for the world, and has helped in the restoration and creation of numerous kāhili. His works express his ancestry and the kū, his culture. These days, Ka‘ohu teaches, lectures, and demonstrates nā mea ulana lauhala, the art of lauhala weaving, to communities, schools, and special interest groups throughout Hawai‘i nei.

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

Meleanna Aluli Meyer is a life-long advocate for culture and the arts. Her career path was shaped at an early age by her mother, Emma, who owned the first workshop-gallery in Kailua in the 1960s. Meleanna flourished in this intensively creative environment. Working on community-based mural projects hand-in-hand with Hawai‘i’s youth, Meleanna has reclaimed notions of space and introduced indigenous perspective and dialogue, literally transforming our environment.

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

Every Friday, Saturday & Sunday, May 2 to July 21, 2014, from 9 a.m. to 5 p.m. This two-day event features over 30 Native Hawaiian artists demonstrating, displaying, and selling their work.

- Hands-on activities led by cultural practitioners and master artists
- Gallery walks, panel presentations, and kū activities
- Musical entertainment and performances by some of Hawai‘i’s most beloved Nākūlu Hula
- Fabulous savory and sweet treats from a variety of popular food trucks

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

The Native Hawaiian Arts Market is a part of Maoli Arts Month, a month-long, community-based celebration of the depth, breadth, and diversity of the Native Hawaiian visual arts community. Come down Saturday & Sunday, May 24-25, 2014, from 9 a.m. to 5 p.m. This two-day event features over 30 Native Hawaiian artists demonstrating, displaying, and selling their work.

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Keeping the Stories of Old Alive

by Kelli Meskin

Part of Moses Goods’ job as a cultural educator at Bishop Museum is to tell the stories of our ancestors for Old Ni Mo’oleole, the oral traditions presentation. His tall, statuesque presence on the small stage changes with every new event in the story being told. In one moment, he plays two characters—a young boy and an old seer—having a dialogue. In another part of the story, he describes in his deep, resounding voice the setting of a sailing canoe moving between two cliffs as they crumble down upon it. His many years of studying hula are apparent as he raises his hands and eyes to present the enormity of the cliffs to his audience.

This is the story of Kana‘apu‘a, a young demi-god, who travels the Pacific and experiences various supernatural adventures. Goods originally created the piece for an Old Ni Mo’oleole presentation under the Native Hawaiian Education Program (NHEP) last September to coincide with the re-opening of Pacific Hall. He came across the story, and it shared the story of Kana‘apu‘a at the world’s largest arts festival in Edinburgh, Scotland, and even shared his talents in the Solomon Islands at the Festival of Pacific Arts in 2012. Recently, in a collaboration between the Honolulu Theatre for Youth (HTY) and Bishop Museum, Goods found himself in the position of a writer for the production, Lono’s Journey.

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

Goods is enjoying getting Hawaiian stories out there in a living, breathing presentation. While he is hoping to perform Lono’s Journey in other far-off places, he is also working towards an upcoming collaboration with HTY and the Museum to tell a story about a legendary mo‘o, Kihawahine, a lizard deity. These stories not only talk about culture and historical figures, but they also tie to the Museum’s collections and galleries, which give another dimension to understanding these stories and their vibrancy.

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

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

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“IT’s one thing to read our stories, but I believe our mo‘olelo are meant to be spoken, are meant to be heard in our culture and language.”

This summer, Bishop Museum hosts the dynamic traveling exhibition GUITAR: The Instrument That Rocked The World. The exhibit opens Saturday, May 10 and runs through Labor Day, Monday, September 1, 2014. GUITAR has it all: music, technology, science, video, history, pop culture, games, and entertainment. This fully immersive exhibit explores one of the most important cultural icons in history—the guitar. Visitors will experience the science, sound, history, and cultural impact of the guitar in an exhibition that contains more than 60 instruments that range from the rare and antique to the wildly popular and innovative; from the vehicles of 17th-century Spain to the electric Fender Stratocaster to the guitar as re-imagined in the Guitar Hero video game. The exhibit also includes ancestors of the guitar, from the Persian tambur to the Renaissance lute, and other relatives, from the banjo to our beloved ‘ukulele.

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

“GUITAR is a perfect fit for Bishop Museum,” says Bishop Museum visitor experience andplanetarium director Mike Shanahan. “Much as Bishop Museum itself combines priceless cultural artifacts and a hands-on, interactive science center, GUITAR combines artifacts—actual guitars—with engaging, hands-on science exhibits, blending science, art and culture in compelling ways.”

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

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

GUITAR: THE INSTRUMENT THAT ROCKED THE WORLD
Lili‘uokalani, and is displayed in the style. This guitar belonged to Lili‘uokalani, a famous Hawaiian musician, and she is known for her talent. It is likely that she was familiar with the Hawaiian slack key style of guitar playing. These recordings offer novice musicians the opportunity to hear traditional slack key as performed by master guitarists. The process of mentoring new slack key musicians continues, with the current international reach of Hawaiian music. Post World War II, Hawai‘i saw slack key music pulses with a constant base. “vamps” and “turn-arounds” that quickly establish the charming sway of hula, and it most often presents a feeling of mystery and the words of poetry, \( \text{for Sonny's repertoire, keeping this true to Chillingworth's style and teaching.} \)

Kotani recounts his start as a musician in his early days of slack key playing. He learned the ‘ukulele in school. “Mrs. Roberts at Paolo Elementary taught us how to play," says Kotani. From the ‘ukulele, he went on to the sousaphone in intermediate school. “I wanted to play in the band and they let me choose my instrument. ‘Sousaphone’ sounded interesting and so I chose that." Then I found out it was a tuba."
Harry Owens (top center) appears with the members of his Royal Hawaiian Hotel Orchestra in a publicity photo from about 1935. Owens, famed for composing the song “Sweet Leilani,” was hired by the Royal Hawaiian Hotel in the early 1930s to entertain its guests with a modern American-style dance orchestra. Notice that in addition to the expected instruments, like violins and saxophones, are hula dancers as well as Alvin Isaacs (top left) and an acoustic steel guitar player, who added a wonderfully romantic Hawaiian touch to the orchestra’s sound. Photo: N. R. Farbman, Bishop Museum Archives

It takes a special kind of place to survive, grow, and thrive for 125 years, beckoning people of all ages and from all parts of the world to come and explore.

Our love and devotion for this sacred place is deeply rooted in its perpetuation of the Hawaiian culture and its legacy of scholarship and scientific discovery.

We are reminded of this Museum’s importance to our daily lives as we watch our keiki experience its amazing collections, fascinating stories, educational adventures, and new discoveries.

From each new encounter, we take away a sense of place, shared legacy, and extended ‘ohana. We return again and again. Bishop Museum is our museum, the Museum of Hawai‘i, and we are the keepers of its future.

Please make a donation today in celebration of 125 years!

Make a gift today and double your impact.
Donations received by June 30th will be generously matched by the Governor Ariyoshi 88th Beiju Birthday Fund up to a total match award of $125,000.

$125 for 125 years
For a tax-deductible donation of $125 or more, you’ll also receive a special anniversary gift.

Mahalo for your support in this special year.

Donate online at www.bishopmuseum.org
Donate by phone (808) 847-8281
On a sun-drenched day in March, the sound of chants, cheers, and a traditional Hawaiian blessing echoed across the water as the great voyaging canoe, Hawai’iloa, was airborne on a giant crane and then gently returned to her ocean home. The place was the Ke’ehi boatyard. The destination: dockside at the Marine Education Training Center, joining Hōkūle‘a and Hikianalia as they prepare to voyage around the world. Hawai’iloa is preparing to be Hawai’i’s floating classroom and the training vessel for crew who will later join the world-wide voyage.
Bishop Museum’s “All Together Now” Project Launches New Programs

by Susan Burger

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

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

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

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

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

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

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

Launched in partnership with the University of Hawai‘i at Manoa’s College of Education (UCEO) and the Polynesian Voyaging Society (PVS), the “All Together Now” program is a multi-year program funded by the Department of Education’s Native Hawaiian Education Program (NHED). The program is designed to build understanding of several concepts including the engineering aspects of voyaging canoes, and using the environment to solve problems. The three-hour museum field trip experience, “I Ka Wā Ma Mua, I Ka Wā Ma Hope” (The Future is in the Past), is available once a week to middle school classes from Title I schools. More than 120 students and their teachers have already attended the program, and another 728 are scheduled to attend before the end of the school year. During their visit, students explore the use of winds, waves, and stars in navigation via the “Wayfinders” video program; learn about canoe engineering from examples in Hawaiian and Pacific Halis; examine voyaging plants and their uses in the Native Garden; and visit the Hall of Discovery to explore the role of birds in traditional navigation.

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To Bee or Not to Bee: A Story of Hawai‘i’s Bees

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

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

It actually took three tries to get the bees here. The first time the bees died in transit. The second time a few bees survived the trip, but soon died. Mr. Bishop bought the dying hives of the second shipment in hopes they would survive, but they unfortunately did not. The third try in 1857 included nine hives sent from San Jose, California. They arrived safely and soon all critical to pollinating Hawai‘i’s crops and making many agricultural businesses (such as coffee and macadamia) successful. But all is not well in the bee world. Yes, CCD and the Varroa mite (the mite contains a virus that kills) are problems for the honey bee, but Hawai‘i native bees also face dwindling numbers. Various factors, including being outcompeted by honey bees, have caused the reduction and even possible extinction of some species of the yellow-faced bees. Bishop Museum’s collections are useful in showing the history of our state’s plants and animals, and in this case, it shows that many Hylaeus bees were much more common in years past. Researchers have found that yellow-faced bees are monophyletic “royal-to-one-species” pollinators (honey bees are more general pollinators) and some species are the major pollinators of the rare and endangered silversword plants only found here in Hawai‘i. So, they are necessary to keep our native plants surviving. Despite all the bad stuff, hope for both bees exists. Recent research has found the cause of CCD and the state is on top of getting rid of Varroa mites. Additionally, the cute little yellow-faced bees are getting federal attention as efforts have been made to put some on the Endangered and Threatened lists, which will help protect them. In a perfect world, we should be able to both have our honey and watch yellow-faced bees pollinate our native plants.

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

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

“Our place as a destination in the Pacific could be at risk if we don’t recognize what Hawai‘i is all about,” he says. “The Museum sheds an international light on how remarkable this part of the world is. It is a constant reminder of where we came from, who we are, and who we will become. If that legacy of Hawai‘i and Polynesia is lost, we will be the big losers over time.”

Devon agrees. “Bishop Museum is such an iconic treasure. I was a docent at the Honolulu Museum of Art until 1990, and I have always had an appreciation of art. When I walk into Hawaiian Hall, I am overwhelmed by its beauty,” she says. Tim’s earliest memories of the Museum are from elementary school when he visited on a field trip with his classmates from Punahou School. “I was a budding shell collector then and the incredible shell collection and exhibit on Polynesian migration really impressed me,” he remembers. “I began to realize that Hawai‘i’s culture is unique and special in the world.”

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

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

Tim and Devon’s future gift is a percentage of their estate that will come unrestricted to the Museum. “We need to empower people to strengthen our cultural assets and the future of Hawai‘i by supporting this living legacy for future generations.”

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Tim and Devon hope that their future gift is one of dozens, even hundreds that will flow to the Museum. “We need to empower people to strengthen our cultural assets and the future of Hawai‘i by supporting this living legacy for future generations. It is our honor to include the Museum in our estate plan. We are glad we could do it.”

Have you provided for the Museum in your estate plan? To share your legacy or learn more about creative gift planning, contact the Development Office, in confidence, at (808) 848-4187 or development@ bishopmuseum.org.
Mahalo for your support of Bishop Museum. We wish to recognize and thank those who contributed to Bishop Museum between October 1, 2013 and January 31, 2014. Mahalo for your support of the Museum.

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 OCTOBER 1, 2013 AND JANUARY 31, 2014. MAHALO FOR YOUR SUPPORT OF THE MUSEUM.
Bishop Museum’s Great Lawn will come alive on August 2nd for an evening celebration unlike any other—for our signature event, the 16th Annual Bernice Pauahi Bishop Museum Dinner. Following a lively cocktail hour and gallery time, guests will be treated to an elegant strolling dinner presented by Honolulu’s favorite chefs, along with succulent wine selections, and delectable desserts. Guests at our premier sponsorship levels will also be treated to premier table service, sommelier-selected wine pairings, after-dinner cocktails, keepsakes, and other special surprises throughout the evening. Live entertainment, a silent auction, and tribute in celebration of the Museum’s 125th anniversary will complete this magical evening—the only thing missing is you! Please join us and experience Bishop Museum at its very finest. Table sponsorships and individual tickets are tax-deductible. Net proceeds will benefit the Museum’s Exhibition Fund.

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

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

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For more information, please contact the Development Office at (808) 847-8281 or development@bishopmuseum.org or visit www.bishopmuseum.org/pauahi.

Hoʻokāhi ka ʻilau like ana.
Wield the paddles together.

Work together.