The royal thrones of King Kalakaua and Queen Kapi'olani will return to 'Iolani Palace after 88 years.

The announcement was made by Friends of 'Iolani Palace president, Abigail Kekaulike Kawananakoa and Bishop Museum director, W. Donald Duckworth at the Friends' Annual Membership Meeting held on February 12th, the anniversary of King Kalakaua's coronation and 103 years to the day since their first use and public display.

Duckworth told the audience of 150 Friends of 'Iolani Palace members, "Since 1898, Bishop Museum has cared for and protected the royal thrones of King Kalakaua and Queen Kapi'olani. On this auspicious occasion ... it gives me great pleasure to announce that the thrones are returning to 'Iolani Palace, thanks to a loan arranged between the Trustees of Bishop Museum and the Directors of the Friends of 'Iolani Palace. I am pleased that our two institutions, which share a common purpose of preserving the heritage of Hawai'i for generations to come, can establish closer ties through this act."

Kawananakoa noted that the thrones represent the first and most significant ho'okupu to come to the Palace during the observance of the King Kalakaua Jubilee Centennial year. (Governor George R. Ariyoshi has proclaimed November 9-16, 1986 as the week of King Kalakaua's Jubilee Centennial, inviting all in islands to participate in the unique and exciting events offered by the Friends of 'Iolani Palace in recreation of the king's 50th birthday festivities.) She said, "Ho'okupu or ceremonial gift giving was an expression of love for the chief. It also symbolized the bonding between social orders. In this gesture today, we have an eloquent example of the spirit of unselfishness and mutual consideration that exists between Hawai'i's museums and historical societies. It is within this framework of cooperation that the priceless history and culture of Hawai'i will be preserved and protected for future generations, and as a source of pride for our people."

continued on page 7
HMA BOARD NOMINATION SLATE

The 1986 election of new HMA Board members will take place during the annual business meeting portion of the April 25, 26 Spring Conference which will be held at the Pacific Beach Hotel.

Outgoing Board members are: Maui: Muffy Mitchell; Oahu: Mary Mitsuda/President, Peggy Schleif/Secretary, and Betty Long.

1986 slate:

President: Leon Bruno, Director of the Lyman House Memorial Museum and current HMA Vice President and Big Island representative.

Maui: Muffy Mitchell (2nd term), Director of the Maui Historical Society.

Oahu: Kipling Adams, Trustee, Alexander and Baldwin Sugar Museum.

George Ellis, Director, Honolulu Academy of Arts.

Roger Rose, Head, Division of Ethnology, Bernice P. Bishop Museum.

Delegate, Western Museums Conference:

Betty Long, Collections Supervisor, Contemporary Arts Center.

Our outgoing Delegate, Mark Lofstrom, has served HMA well for two years and was instrumental in having Hawaii named as the site for WMC's 1987 meeting.

Additional nominations will be accepted by mail (addressed to HMA's PO Box; deadline April 20) and from the floor.

For a job very well done, many thanks to our outgoing Board and WMC Delegate, and to Nominating Committee: Susan Shaner, Chair; and Cy Timberlake and Carol Hasegawa.

SPRING CONFERENCE APRIL 25, 26

Newsletters, cookbooks, exhibit catalogs, fund-raising appeals, scholarly journals, guidebooks and brochures, beautiful "coffee table" books — all these and more are published at one time or another by museums. With advances in printing technology and increased awareness on the part of museum professionals of the need to share our natural and cultural heritage with a wider public, it is crucial to keep ourselves informed on the "why" and "how" of museum publishing.

The spring conference of the Hawaii Museums Association plans to do just that, with three panels of experts representing various aspects of publishing, from concept to production to marketing. The conference is scheduled for April 25 and 26 at the Pacific Beach Hotel. On Friday afternoon participants will have an opportunity to visit some printing houses to observe technical processes, and later that evening will socialize at a reception at Bishop Museum, where the exhibit halls will be open for viewing.

Registration forms will be mailed to HMA members with more details. Watch for yours and send it in promptly to reserve your place at what promises to be an excellent conference.

MUSEUM DAY/MAY 18

May 18 is International Museum Day, and by proclamation of Governor Ariyoshi, May 18, 1986 is also Museum Day in Hawaii, a time for Islanders to celebrate the museum experience.

Since its creation in 1977 by the International Council of Museums, May 18 has frequently been used as the target date for major exhibition openings, special events, "free" days, open house, kickoffs for fundraising or membership campaigns, and public acknowledgement of volunteers or important contributions. Museums and similar institutions, large and small, have used this day to focus attention on what they have to offer the community.

Museum Day is our day. Let's celebrate!

COLLECTIONS COMMITTEE REPORT

Plans for a Collection Workshop, conducted by faculty from the Smithsonian Institution, Office of Museum Programs, are still under way.

We will be circulating the applications for enrollment in June, so please start thinking about this now. Dates are September 17-19. Although the workshop is geared towards professionals actively working with collections, especially those from the smaller institutions with little or no opportunity to send their staff and volunteers for training, it will be of value to a broad group.

General areas covered will be collections policies, environment and pest controls, and overall collections storage and handling.

An evening session, open to the general public, will be included. We hope this session, on gift giving, will attract foundations, trustees and members of the legal community.
NUHOU
STAFF CHANGES

NUHOU is making major changes again. It is time for me to leave the Board and consequently the position of NUHOU director. For the past two years I have had the opportunity to work with the former Editor, Mark Lofstrom, who in spite of an overwhelming schedule always managed to put together a great issue. Dave Kemble is also stepping down.

First he was responsible for setting up the network system for reporting and communication. His last two years have been spent as designer, and production manager. A sincere thanks Dave for your good humor, patience and expertise (not to mention your TIME). Appreciation to first the Aquarium and then Lynn Sweetapple at the Bishop Museum for their typesetting services. Lynn is expecting a baby soon, congratulations!

Thanks also to Rylan Yee who this year put the membership list “on line” making the mailing process and updating of membership easier. Agnes Conrad continues to work closely with him in adding new names and re-evaluating our process. Support in folding and mailing has been consistent from the Bishop Museum library and Photo Collection staffs. Without their help even the best of newsletters would never have reached you. Even though we’ve lost a few reporters over the past years you’ve all been great in providing us information. I’ve gained so much from working with all of you in the past and hope we can all maintain those working relationships in other areas of the Hawaii Museums Assoc.

Thanks also to the Hawaii Newspaper Agency: HNA has generously agreed to contribute typesetting, resulting in a new look for NUHOU!

Please welcome Mary Mitsuda who will be taking care of design and production, and give your continuing support to Mary-Jane Knight whose efficiency allows me to leave with peace of mind. Aloha, Betty Long.

FUNDING AGENCIES COME TO EAST WEST CENTER

For one day local agencies were able to meet with representatives from NEA, NEH and IMS.

The IMS group was encouraging, especially after the open session where we were told that IMS funds would be cut in 1987. In the session we were able to address specific concerns about eligibility, the review process and tailoring requests.

General Operating grants seem to have few restrictions on how the money is spent and we were encouraged to have institutions write in a sum for the Hawaii Museums Association to aid in special workshops etc. They are always looking for reviewers so if you are interested send your name and resume to their offices. Our group had only eight people so we could see how individual problems were addressed.

We will be presenting a statement of support to continue the IMS programs, to coincide with its hearing before the Senate on May 30th. We ask that you support this statement by attending the HMA spring meeting.

NUHOU, the newsletter of the Hawaii Museums Association, is published four times a year and carries news about, and of interest to, HMA individual and institutional members.

NUHOU

Director ..................... Betty Long
Editor ......................... Mary Jane Knight
Production .................... Mary Mitsuda

Typesetting and veloxes courtesy of the Hawaii Newspaper Agency.

HMA BOARD OF DIRECTORS

President .................... Mary Mitsuda
Vice President .............. Leon H. Bruno
Treasurer ..................... Agnes Conrad
Secretary ..................... Margaret Bowerman
Maui Director ................ Muffy Mitchell
Kauai Director ............... Barnes Riznik
Hawaii Director .............. Leon H. Bruno
Oahu Directors .............. Harriett Warren

Betty Long

STANDING COMMITTEES

Collections, Chair ............. Betty Long
Education, Chair ............. Marge Bowerman

The Hawaii Museums Association is a non-profit corporation dedicated to communication and cooperation among the staffs and supporters of Hawaii’s museums.

Membership, subject to HMA Board approval, is open to all individuals, educations institutions, historical organizations and museums interested in the growth and development of the museum profession and its activities in the state of Hawaii. To apply, send a check (Individual/$10; Institutional/$20) with your name, address/Zip code, home and business phone numbers, organization and your position/title (Institutional applicants should include the name of their designated delegate) to: Hawaii Museums Association P.O. Box 4125, Honolulu, HI 96813.
CONTEMPORARY ARTS CENTER WELCOMES NEW DIRECTOR

The Contemporary Arts Center climaxed a year long search by announcing, on March 3, the selection of Fritz A. Frauchiger as its new Director. Mary Mitsuda, the current director, is leaving the Center to pursue personal art interests. Chosen from a national field of over 50 applicants, the 44-year-old Frauchiger, a long-time resident of California, received his BA in art history from San Jose State College and his MA, also in art history, from California State University in San Jose. His focus at the time was eighteenth-century satirical prints and drawings but his work has led him into a wide range of art and museum experiences. While studying for his master’s degree, he worked as technical assistant to the director of the Stanford University Art Museum in Palo Alto, and as such, worked with artists and planned, researched, and prepared exhibitions. In 1972 he served as assistant registrar at the Los Angeles County Museum of Art, in 1973 he was a curatorial assistant at the J. Paul Getty Museum in Malibu, and in 1974 worked for Sotheby Parke Bernet as an Expert in their Decorative Arts Department. From 1976 - 1984 he was engaged by Atlantic Richfield’s not-for-profit ARCO Center for the Visual Arts and for two years served as its Director until the Center closed in September 1984.

Since that time, Frauchiger has worked as a freelance curator and recently served as curator for an exhibition for the Cultural Affairs Commission of the City of Los Angeles. The exhibition, entitled “Off the Street” filled a 30,000 square foot downtown LA space with the work of forty nine painters, photographers, sculptors and performance artists.

Frauchiger is an energetic supporter of new work: “Contemporary art has completely taken hold of me. I like dealing with living artists, the exchange of ideas, and the way these artists make us look at ourselves. There is an uncompromising quality in their work that I find very exciting.”

Frauchiger grew up in Washington, D.C. and spent part of his youth in Europe with his Swiss father, but is “no stranger to Hawaii. I started coming to Hawaii in the early 1960’s while serving in the Navy. I was an electrician in a Navy outfit that flew Air Force planes out of Northern California, and we often stopped at Hickam Air Force Base. Whenever I got the chance I took my R&R here.” He has come to the Islands regularly since then, visiting friends and family.

Scheduled to begin directorial duties on April 1, Frauchiger said his initial Arts Center priorities would include public relations, fund-raising, and program and facility planning for the current exhibition space in the New Building but also, and most importantly, for the proposed new, additional, site at the old “Spalding House” on Makiki Heights Drive.

After lengthy discussions with the Spalding House neighbors, the Arts Center submitted its second application for a Conditional Use Permit on March 4, and expects a decision from the Department of Land Utilization within 90 days.

Frauchiger, his wife Chris and their six-year-old son Max, will live on the Spalding House grounds and look forward to becoming acquainted with their Makiki neighbors as well as the individuals and institutions that make up the Hawaii Museums Association.

AQUARIUM NEWS

A forthcoming volume on outstanding corporate design to be published by American Corporate Identity will include artwork developed for the Natural Selection shop of the Waikiki Aquarium. A logo by Susie Brandt, graphic art assistant in the Aquarium’s Graphic Exhibits and Publications Department will be featured as an excellent example of a corporate identity design program.

The Aquarium’s Natural Selection shop needs volunteer salespeople. Volunteers should enjoy working with the public. Cashier experience helpful, but not essential. A six-months commitment is required. Call Susan Bjork, 923-9741.

The Aquarium announces a series of five monthly lectures, entitled “Encounters With Marine Life,” on Wednesday evenings at 7:30 p.m. Members of Hawaii’s active community of marine scientists and policymakers lecture on diverse topics, including humpback whales, marine resources, the chambered nautilus, coral reefs at dusk and dawn, and the association between marine life and modern medicine. Lectures will be held at the Waikiki Aquarium, 2777 Kalakaua Avenue, Honolulu, HI 96815 at 7:30 p.m. A donation of $1.50 is appreciated. For further information and a brochure, call the Aquarium Education Department at 923-9741.
BISHOP MUSEUM LAUNCHES CAMPAIGN

Five Honolulu businesses have presented Bishop Museum with gifts and pledges amounting to $150,000 to help launch a major campaign to increase community support of the principal museum of Hawai’i and the Pacific.

The two-part fundraising campaign is designed to expand individual and business support through memberships in the Bishop Museum Association, and the newly-formed Business Support Council, according to Dr. W. Donald Duckworth, museum director.

Lead gifts presented in conjunction with the kickoff of the Business Support Council included $25,000 from Alexander & Baldwin, Inc., and $10,000 each from the Gannett Foundation, AT&T Hawaii area operations, The Honolulu Advertiser, and Black Development Corp.

Robert E. Black, president and chief executive officer of E.E. Black, Ltd., and a co-chairman of the Business Support Council, said the Council’s goal is to raise $175,000 from the business community in an effort to establish a continuing source of support for Bishop Museum operations.

Present with Black to demonstrate their backing of the new Business Support Council were: Robert J. Pfeiffer, chairman and chief executive officer of Alexander & Baldwin, Inc.; Philip T. Gialanella, publisher of the Honolulu Star Bulletin and president of the Hawaii Newspaper Agency, on behalf of the Gannett Foundation; Ken Sandefur, Hawai’i area vice president of AT&T; and John Griffin, editorial page editor of the Honolulu Advertiser.

To launch the second part of the Museum campaign, A&B executive Robert J. Pfeiffer then announced a $75,000 challenge campaign in which the company will match, two dollars for each dollar given, all new individual and family memberships or contributions, and all increases in gifts from existing members or donors. The challenge applies to all gifts received from individuals between January 1 and June 30, 1986, up to A&B’s match maximum of $75,000. An additional $10,000 will be directed toward administrative costs of the challenge campaign.

“We are hopeful that our challenge grant will give people an additional incentive to become a part of the Bishop Museum support team” Pfeiffer said. “All of Hawai’i benefits from the work of Bishop Museum, and the Museum belongs to all of Hawai’i. It is our legacy to future generations and is worthy of our generous support.”

“We are making this pledge now because we believe the Museum is at a critical stage in its history. And we believe it is up to the entire community, including business and individuals, to make the necessary contributions to insure its continued success,” he said.

Corporate, foundation, and government agency grants will not be matched under this program.

Edwin L. Carter, president and CEO of Bishop Trust Co. and president of the Bishop Museum board of trustees, said “These major gifts provide the necessary leadership to assure the success and future development of the Museum, and to make the Museum the integral part of our community we all want it to be.”

MEEC CHANGES NAME

Faith Roelofs, Executive Director of the former Makiki Environmental Education Center, sent in the following announcement:

We’ve changed our name, logo and “house style” to reflect our broad service to the Islands. The lovely art work is a gift from Clarence Lee Designs.

Last year we gave almost 9,000 children from Waimanalo to Waianae a full morning of outdoor environmental education. Our Na Hana Hawai’i program on weekends served hundreds of adults and children in its first and formative year. In August we will do three, one-week intensive environmental and cultural education sessions for children ages eight to eleven.

Our fifth birthday comes up in June and we invite everyone to join us as members or volunteers to share in the excitement of our growth and development. Just call 942-0990 for more information.

HISTORICAL SOCIETY LETTERS TELL “OTHER SIDE”

The Hawaiian Historical Society has acquired for $6,500 a set of letters and documents relating to George Brown, U.S. Commissioner to the Sandwich Islands, 1843-46.

Brown was a highly controversial figure who represented President Tyler in the islands at a time of great turmoil and uneasiness in the foreign relations of the monarchy.

In the view of one evaluator, his letters and documents contribute “the other side of the coin” toward understanding a period primarily recorded in newspapers controlled by the government or in other materials generated by the foreign power clique close to the government. Brown was in an adversarial role, because the U.S. did not recognize Hawaii as an independent nation though Great Britain and France did.

He also wrote in great detail about Tahiti, which he visited prior to coming to Hawaii. This was at the beginning of the takeover of the Society Island group by the French.

Brown had planned to write a book about his stay in Hawaii. His ship was lost at sea, however. He was presumed drowned although there was a rumor of mutiny on the ship over its valuable cargo.

The Brown papers were acquired from an agent in Blandford, Massachusetts, with the help of grants from the Atherton Family Foundation ($3,000) and the Samuel N. and Mary Castle Foundation ($1,000). Contributions made to the Historical Society in memory of the late Janet E. Bell helped to meet the bulk of the remaining cost.

Prior to the purchase, Brown’s signature on the papers was verified by comparison with documents in the Thomas H. Hamilton Library at the University of Hawaii. The original papers are now in the Hawaiian Historical Society collection at 560 Kawaiahao Street, where the Historical Society shares facilities with the Hawaiian Mission Children’s Society.

For further information call Barbara Dunn, Librarian and Executive Secretary, at 537-6271.
15TH-CENTURY TAPESTRY RESTORED

The Honolulu Academy of Arts' fifteenth century silk and wool tapestry "Semiramis" is being returned to view in the galleries Thursday, February 13. The Flemish "millefleur" tapestry depicts the Assyrian heroine Queen Semiramis with two attendants. The tapestry is being reinstalled after treatment by Santa Cruz conservator Stanley Derelian, who is in Hawaii during the reinstallation.

The conservation process entailed cleaning and then matching and replacing deteriorating silk threads throughout the work. The reweaving with matched silk threads has restored the work's resiliency. The tapestry, in good condition for its age and construction, required the conservation treatments because of deterioration due to age and past exposure to adverse conditions.

Woven circa 1480 in Tournai, the tapestry is from a series manufactured to represent themes of heroines. The series was the counterpart to a series popular in the fourteenth to sixteenth centuries depicting legendary heros. The Academy's tapestry has been shown in major exhibitions at the Metropolitan Museum of Art and the Grand Palais, Paris.

It shows Semiramis, the Assyrian queen, around whose life and personality numerous legends accumulated. Famous for her beauty and courage, Semiramis, according to Greek legend, was the daughter of a mortal and a god. She became ruler of the Assyrian empire, waged many military campaigns, conquered Egypt, Libya, Ethiopia, and parts of Asia. Her name is associated with the building of numerous monuments, temples, bridges, roads and the walls and hanging gardens of Babylon.

Woven in the Academy tapestry is the French inscription, "I was Semiramis, Queen of Babylon. I conquered barbarian Indians and Syrians. I went up into the North and set my throne there and slew the king of the Ethiopians."

The museum's second-century head of a Greek satyr has also been restored and returned to view.

Conservation on the Egyptian limestone relief of a pharaoh (circa 2500 B.C.) is underway.

Total cost for the three conservation projects totals $19,500. Eighty-three donors provided more than $4400 toward the conservation efforts.

Steir Exhibition at Academy of Arts

"The Breughel Series (A Vanitas of Style): Paintings by Pat Steir" will be presented March 27 through May 4 in the second floor galleries at the Honolulu Academy of Arts. The exhibition is supported in part by grants from the National Endowment for the Arts and the McInerney Foundation.

Exploring the numerous styles of various artists throughout history, Pat Steir has emerged as one of the most successful contemporary artists working today. Her works are studies "in the nature of the structure of style and art historical time demarcations." She adapts the 'alphabet' of painting — colors and textures — to the individual 'handwriting' of famous artists throughout history. In doing so she explores with her own painting the concepts and assumptions viewers have learned from previous artists. By juxtapositions and quotations of these artists' styles, she presents a dialogue on style.

"The Breughel Series" depicts a still life flower arrangement divided into a grid of 64 panels. The full work stands 18 feet high. The work is based on a painting "Flower Piece in a Blue Vase" painted in 1599 by sixteenth-century Flemish artist Jan Breughel. Each section in the grid is rendered in the style of individual artists or periods ranging from that of the Byzantine period and Renaissance artist Sandro Botticelli to contemporary American artists Jean Michel Basquiat and Steir herself.

"I wanted to explain something about the history of art, as much as I could in one thing. What I really wanted to do was to find the essence of what makes a work last and speak through the centuries. To find out what relationships existed among artists throughout art history. To find the essence of style."

The series, lavishly praised, has been seen at museums around the country including the Brooklyn Museum, Minneapolis College of Art and Design, the Joslyn Art Museum, the University Art Museum at Berkeley, and the Dallas Museum of Art.

Born in Newark, the eldest of four children, Steir realized her father's youthful dreams to become an artist. He had attended art school, then worked designing lettering for neon signs. During the 1960s she exhibited surrealist works, then in the 1970s in New York began to achieve notice through critics and museum curators. Noted New York Times art commentator John Canaday, "Miss Steir can no more be accused continued on page 7
of borrowing than a poet can be accused of plagiarizing because he has not invented his own vocabulary to express an individual sentiment. Whatever Miss Steir uses, she uses in her own way for her very own personal communication. Just why she is as good as she is, however, I can't quite explain, a difficulty that contributes to my conviction that she is very good indeed.”

She has said, “A painter has a history and painting has a history. When I began to look away from myself, I became fascinated by painting's history.” Also, “I began to appreciate that reality and abstraction are the same thing. It's a question of focus.”

The gilded, Gothic Revival thrones, upholstered in red silk brocatelle, were custom-made by the A.H. Davenport Co. of Boston. They arrived in Honolulu in August of 1882 as part of a 225-piece order intended to furnish the newly completed Palace.

While they figured prominently in the 1883 Coronation ceremony, their subsequent use in the Throne Room was chiefly ceremonial, as the alii seldom sat on the thrones, preferring instead to stand before them.

With the overthrow of the Monarchy in 1893, the thrones passed into the hands of the Provisional Government. A year later they were displayed as curiosities at the Mid-Winter Fair in San Francisco and later returned to storage at the Palace.

On July 7, 1898 the Republic of Hawaii transferred ownership of thrones to the Bishop Museum, concerned that impending U.S. annexation might cause their removal from Hawaii.

The thrones were placed in Hawaiian Hall at Bishop Museum on display in 1903. About 60 years later, they returned temporarily to Iolani Palace, while the replicas on display in the Throne Room were sent to the World’s Fair in New York City as part of an exhibit produced by the Bishop Museum. In 1966, after the World’s Fair, the original thrones were returned to Bishop Museum from the Palace, and there they remained on exhibit up until the present.

Details of the transfer of the thrones, including the actual date of transfer, remain to be finalized pending completion of conservation work. The thrones will be on loan to the Friends of Iolani Palace for an unlimited number of consecutive five-year terms.

SIGNIFICANT SURRENDER

In 1978, Henry Reed gave his collection of Morgan Russell’s work (1886-1953) to the Whitney Museum of American Art with a contract between him and the Museum. Recently, in an out of court settlement, the Whitney agreed to give the paintings and other Russell work back to Henry Reed. Reed had sued the Whitney for breach of contract, because the Museum never exhibited Russell’s work as promised.

This is a significant decision. In the past, museums have been able to ignore their benefactors' agreements and do as they saw fit with works given them. Donors have protested, but nothing is usually changed. Now, even though this action is outside the courts, donors have some reason to believe that their voices will be heard. Often the agreements made have been unusual in the demands donors have made upon the museums, but since museums were free to ignore those demands once they had possession of the work in question, it didn’t matter. Now, museums will have to be more cautious about agreements they sign.

‘IOLANI PALACE SELECTED FOR ASID SIGNIFICANT INTERIORS SURVEY

‘Iolani Palace has been selected as part of the Significant Interiors Survey (SIS), a national project sponsored by the American Society of Interior Designers.

On Friday, February 21, over twenty-five volunteers from Honolulu, many of whom are professional members of the local chapter of the ASID, began training for the Significant Interiors Survey under the direction of Peggy and Al Gustave, national trainers for the ASID project. They were also assisted by Gerry Ebert, national Significant Interiors chairman for ASID.

The Significant Interiors Survey will produce an inventory with documentation of important interior spaces across the country. It will include a permanent descriptive and photographic record of the site which will be available to the public nationwide. Detailed descriptions of the interior recorded by surveyors will be entered into the ASID national headquarters computer for easy retrieval and updating. Original research and photographs will remain in the home city of the site.

The survey will provide an architectural resource to America’s heritage of interior architecture for architectural historians, curators, interior designers, architects, owners, public agencies, educators, and others concerned with the built environment.

The SIS was begun in 1979 in New York City by R. Michael Brown, FASID. Surveys are now being conducted in Minneapolis-St. Paul, Phoenix, Cleveland, Chicago, Houston, Dallas, Baltimore, Washington, Albany, Rochester, Tallahassee, New Orleans, Baton Rouge, Lake Charles, Los Angeles, Seattle, San Francisco, Palo Alto, and Pasadena.

The pilot project for Significant Interiors took place in New York where a book entitled, “Preserving A Fragile Art” resulted.

The survey of ‘Iolani Palace is being supported by the ASID, the National Endowment for the Arts, Scalmandre Silks, Inc. (who provided the textiles for room restorations at ‘Iolani Palace), Stroheim & Romann, and Brickel Associates.

According to Allison Holland, chairperson of Significant Interiors for ASID/Hawaii Chapter, the goals of the Significant Interiors Survey are “to determine what is of artistic and historic value in our interior environment; to call this heritage to the attention of those responsible for its care; to provide a rationale for the sensitive reuse of quality interior spaces; to assist in protecting those interiors of exceptional quality; and to create a basic body of knowledge and historical information on all aspects of the interior environment, including who designed it, who built it, how it looked, and how it was used.”

Anyone interested in further information on the SIS project can contact Allison Holland at 955-1465 or — ASID National Headquarters, 1430 Broadway, New York, NY 10018 (212) 944-9220.

KE KUKUI O MOANALUA

Moanalua Gardens Foundation invites the general public to enjoy life in Hawai‘i and learn more about its special places and people. The Foundation’s Ke Kukui O Moanalua series of lectures and field trips begins in February and continues through June. There will be a hike in the Wai’anae Mountains to view O‘ahu’s special native plants and geological formations, a display of grooming and hygiene products made by early Hawaiians, a day trip to a pristine rain forest on Moloka‘i, a visit to the marine research facilities on Moku O Lo‘e (Coconut Island) via a glass bottom boat ride in Kane‘ohe Bay, and a tour of a Hawaiian fishpond and aquaculture farms.

The prices for these lectures and field trips range from $6.00 to $55.00, with discounts for Foundation members. For more information and registration forms, call Moanalua Gardens Foundation at 839-5334.

SMITHSONIAN SUMMER COURSE FOR TEACHERS

You don’t have to live in Washington to study at the Smithsonian!

“Using Museums to Teach Writing,” a special one-week course, will be offered by the Smithsonian Institution this summer for elementary and secondary school teachers living more than 75 miles outside the Washington, D.C., metropolitan area.

The course is accredited by the University of Virginia. Tuition and materials fees will total approximately $200. No scholarships are available.

“Using Museums to Teach Writing” will survey ways in which teachers can use local museum exhibits and community resources as tools for teaching writing. In addition to working on formal and informal exercises, participants will interview several Smithsonian Institution staff writers to learn about various approaches to writing.

The course, worth three graduate credits, is open to full-time classroom teachers of grades 5 through 12, school librarians (media specialists) and curriculum specialists. Interpreters for hearing-impaired individuals can be provided for all class work.

Classes will meet July 8-17 in Washington, D.C. Specially priced housing may be available in a conveniently located college dormitory. Participants will arrange for their own meals.

Enrollment is limited. Smithsonian staff members will select from among the applicants to assemble a group with varied experiences and interests. Applications must be postmarked no later than March 31. Notices of acceptance will be mailed by April 30.

For an application form, including complete information, write to National Seminars, Office of Elementary and Secondary, Arts and Industries Building, Room 1163, Smithsonian Institute, Washington, D.C. 20560.
MEYER SUGAR MILL
EXPANDS GOALS

During the later part of 1985, the Friends of the
R.W. Meyer Sugar Mill acquired clear title to a three
acre land gift from R.W. Meyer Limited, the Alexander
F. Meyer Trust and the Trustees for Sarah Benjamin
Estate at Kala'e, Moloka'i. With this land gift, the
Friends group has expanded its goals to include not
only the restoration of the R.W. Meyer Sugar Mill but
the building of a Moloka'i Museum and Cultural Cen­
ter complex adjacent to the historic 1978 sugar mill.
The new museum and cultural center will be a long­
awaited first for the island of Moloka'i. A secure,
professionally run museum will make it possible to
preserve and study Moloka'i's very special heritage,
memorabilia, documents, maps and photographs. The
museum will also try to communicate the island's spe­
cial heritage through active community participation
and the establishment of an indigenous arts and crafts
program and a stage setting where ethnic dance, music
and films may be shown. To accomplish these goals,
the Friends will be spearheading a fund drive some
time this year.

UH TO EXHIBIT
MICRONESIAN ARTIFACTS

The collections at Bishop Museum play a substantial
role in "The Art of Micronesia," a comprehensive col­
collection of extraordinary and seldom-seen traditional art
from Micronesia, now on display at the University of
Hawaii Art Gallery through April 25.

Among the 70-plus objects from Bishop Museum are
wood carvings, woven textiles, mats, a suit of armor
from Kiribati, items of personal adornment and shell
money. These pieces make up two-thirds of the items
on display. Other lenders include the Metropolitan Mu­
seum of Art, Smithsonian Institution, the Peabody Mu­
seum of Salem, Mass., the Lowie Museum of Anthropol­
y at the University of California at Berkeley, and the
Honolulu Academy of Arts.

In conjunction with the exhibition, the University's
Department of Art and the Micronesian community
will present a Micronesian cultural fair from April 6 on
the lawn fronting the gallery. There, master weavers
and carvers from Micronesia will demonstrate their
crafts in open-sided shelters built to suggest a Microne­
sian village, and entertainers will present both tradi­
tional and contemporary music and dance. Plan to take
advantage of this day of fun and see the wide selection
of Micronesian treasures from the Museum's collections.

Before objects are loaned from the Bishop Museum,
they must first undergo examination and subsequent
examination (where necessary), at the Pacific Regional
Conservation Center (PRCC) laboratories at the Bish­
op Museum. The conservator responsible for the conser­
vation of the objects on loan to the University of
Hawaii's "Art of Micronesia" exhibit is the Andrew W.
Mellon Fellow in Ethnographic Conservation, Laura
D'Alessandro, a graduate of London University's Insti­
tute of Archaeology.

Once the objects have been selected, the curator and
the conservator must then examine each object and
decide which pieces are able to undergo safely the
rigors of exhibition. Every item must be assessed as to
its present condition, possible areas of weakness, and
need for stabilization. Ms. D'Alessandro has handled
approximately seventy objects in the course of prepar­
ing for this exhibit. Where appropriate, the objects are
cleaned, broken areas may be mended or strengthened
using modern materials and, in the case of the woven
materials, creases or tangles may be removed. Finally,
recommendations are made as to the safest method of
display for each artifact. The more fragile pieces requir­
ed a special mount of their own which had to be
incorporated into the exhibit designer's specifications.
The final step in this process is the packing and
transportation of each piece to the gallery and their
return at the conclusion of the exhibit.
KELLY SERVICES: FREE HELP FOR NON PROFITS

The Contemporary Arts Center was one of ten local non-profit organizations to receive free temporary help in the celebration of Kellyweek, 1986. Over 200 organizations applied. This is the second year they have provided this service to non-profits and we urge you to think about it for next year. Your award consists of eight hours: one full day of any service you require, even light industrial.

POSITION VACANCY

Education Chairman, Bishop Museum. With the Assistant Director for Public Programs and other staff, formulates Museum educational programs; administers and supervises all activities that relate to the completion of these programs. Master’s degree in education, museum studies or related field, for example anthropology or Hawaiian studies. Three to five years of supervisory experience. Send resume by April 15, 1986 to: Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817.

AASLH AWARDS DEADLINE MAY 1

The AASLH awards committee announces a May 1 deadline for submitting nominations to state awards chairs. The Association makes awards in the following categories.

The Certificate of Commendation recognizes superior accomplishment by individuals and groups within the context of available means and regional standards.

The Award of Merit recognizes performance by individuals and groups in state and local history judged excellent in comparison with similar activities throughout North America.

The Albert B. Corey Award, bestowed infrequently, goes to an outstanding, small, local historical agency with a remarkable variety of programs. The Corey award carries a $500 cash prize made possible by memorial bequests to a fund named for the distinguished former state historian of New York.

The Award of Distinction recognizes long and very distinguished service and contributions by a person employed in the state and local history field and recognized nationally as a leader in the profession.

If you would like to nominate an individual, organization, company, or project for an AASLH award, contact Deborah Pope at the Mission Houses Museum, telephone number 531-0481, for nomination forms and brochures.