HMA President Leon Bruno holds Museum Day Proclamation signed by Governor George Ariyoshi. Present at the signing were representatives from 18 institutions: Contemporary Arts Center, Hawaii Judiciary History Center, Lyman House Memorial Museum, Mission Houses Museum, Bernice P. Bishop Museum, Tropic Lightning Army Museum, Honolulu Botanic Gardens, 'Iolani Palace, Tennent Gallery, Moanalua Gardens Foundation, Friends of Waipahu Cultural Garden Park, Waikiki Aquarium, Hawaii State Archives, Ho'omaluhia, Hawai'i Nature Center, Honolulu Academy of Arts, Institute for Polynesian Studies, Hawaii Maritime Center (More on page 9)

MUSEUM DAY HAWAII
FROM THE BOARD
OF DIRECTORS

HMA Spring Conference Report: 
Museum Publications 
by Mark Lofstrom

The challenge to produce quality publications confronts Hawaii's non-profit museums of all sizes and disciplines. Publications represent the image and professionalism of our museums to many audiences. They take the museum into the world at large, broadcasting its exhibitions, events, membership campaigns, programs. They make a first and lasting impression and project the museum into the future long after specific programs have passed.

Intrigued by success stories and attentive to considerations and varying perspectives of the publications process, more than 100 people participated in Hawaii Museums Association's two-day spring conference held April 25 and 26 at the Pacific Beach Hotel. It was directly and appropriately titled "Put It In Print: Museum Publications."

Academy director George Ellis' keynote speech set the stage for three substantive panels, pre-luncheon roundtable discussions, tours, and a desktop publishing demonstration. "Publications create the public image of museums. They create the "frame" for museum events and programs," he noted, and added "The idea is to minimize our failures and make maximum use of our limited resources to produce the best publications possible."

Catalogues, scholarly journals, books, annual reports, calendars and newsletters, posters, brochures, program flyers, handouts, invitations, and announcements each involve specific purposes which must be addressed while reflecting the museum's actual and desired image with each target audience. Elisa Johnston, a freelance editor and writer who founded Bishop Museum's Office of Public Information in January 1983, moderated an instructive panel reviewing the issue of marketing focus and determinations which led to publication and success for Hawaiian Furniture and Hawaii's Cabinetmakers, a project "we never would have produced if we knew the match between a book and its audience and of the budget and commission percentages required for the project breakeven point. Coupled with retail price, respectively. These factors have a large bearing on per unit cost and on ability to reach sales representing the project break-even point. Coupled with such number crunching must be an astute awareness of the match between a book and its audience and of the distributors and retailers who will bring it to that audience. For many publications of limited interest, direct mail is the most economical way to "move product" and may account for up to two-thirds of the

continued on page 10
LYMAN MUSEUM
ACTIVITIES

Lyman House Memorial Museum often finds itself working on projects that involve a variety of community organizations, groups and/or businesses. Sometimes the projects are initiated by the museum and sometimes groups come to the museum asking for assistance. In any case when they are completed or in useable form it is important to recognize that they are successful because of the contributions made by everyone involved.

Earlier this year LHMM mounted a special exhibit entitled, “Japanese Painting, Calligraphy and Lacquer.” The exhibit included screens, albums, scrolls and other pieces by Japanese artists from the fifteenth through the twentieth centuries. To highlight the exhibit the Big Island Bonsai Association created a Japanese garden at the entryway. In addition, members of the association loaned fine examples of bonsai plants to the museum for use in the exhibit. These had to be watered, cared for and replaced about every four days. Miniature pine trees, ohia lehua and bamboo were enjoyed by all who came to the “Japanese Painting, Calligraphy and Lacquer” exhibit.

Visitors enjoy Japanese art at the opening of “Japanese Painting, Calligraphy and Lacquer.”

The Rotary Club of Hilo wanted to introduce visitors and residents alike in some way to the wonders of the island of Hawaii. The club arranged to have two koa cases constructed for the Hilo airport to display exhibits designed by LHMM curator Brian Tanimoto. Brian selected kapa making for the case located in the departure area. Passengers can view artifacts and photographs from museum collections. A second case located in the arrival area will provide information on the island’s volcanoes. The project involved planning and implementation by the Rotary Club of Hilo, and staff from LHMM and the Hilo Airport.

A third project involved the Downtown Improvement Association of Hilo, LHMM and the County of Hawaii’s Hele On Bus Service. The Downtown Improvement Association wanted to encourage visitors to Hilo to “Discover Downtown Hilo.” Members of the association met with museum staff to determine how this might be accomplished. An historic walking tour was prepared using research done by the Hilo Branch of the American Association of University Women. Further information and early photographs of Hilo located in the museum library were incorporated into the new walking tour brochure. In addition, a special insert was prepared to inform visitors about where to shop and what to do while in historic Hilo. The brochure is now being distributed to sites that are easily accessible to visitors. Passengers from the USS Constitution and the USS Independence who choose to “Discover Downtown Hilo” are met at Kalakaua Park, given a brief orientation to the town and a copy of the brochure.

These three projects are just a few of the many in which the museum is involved with other community groups and organizations. Such projects provide participants many challenges, but if completed can be very rewarding.

Education Coordinator Maile Williams spent two weeks at the Smithsonian Institution in February. She attended a three day workshop on “Museum Outreach: Community and School Relations.” The workshop was attended by twenty museum educators from all over the United States. The second week was spent meeting with Smithsonian staff members who were very willing to share information on their particular projects. If you are Hawaiian or part Hawaiian, working in a museum and interested in participating in this program more information can be obtained from: Nancy J. Fuller, Coordinator, Native American Museum Programs, Room 2235, Arts and Industries Building, Washington, D.C. 20506.

SMITHSONIAN/HMA ON-SITE WORKSHOP:
COLLECTIONS, PLANNING
AND MANAGEMENT
SEPT. 17-20, 1986

The workshop will be open to 25 participants, staff and volunteers currently working with museum collections. Special consideration will be given to those who meet eligibility criteria and have had little or no opportunity for professional training.

A limited number of travel awards will be circulated soon with the deadline to be announced. Please alert your staff and supervisors of this so you can plan ahead for this great training opportunity.

Any questions can be directed to Collections committee: Betty Long, 525-8047 or Margaret Ehlke, 531-0481.

Funding for this project is possible through a generous grant from the State Foundation on Culture and the Arts.
MUSEUM ASSESSMENT PROGRAM AT THE MAUI HISTORICAL SOCIETY AND MUSEUM

By Muffy Mitchell

The Museum Assessment Program experience was a positive one for the Maui Historical Society. Its germination goes back about two years to when I assumed the duties of the Society's first paid administrator. As a historian and not a curator, I immediately asked the Board of Trustees for help in funding a museum consultant. The response was mixed, from "sounds like a good idea" to a hesitant "you really ought to get your feet wet first, test the waters yourself before we bring in some hotshot to tell us how to run our museum."

When the votes were finally counted, it came down to the fiscal question of what it would cost the museum and if they could afford it. The vote was to defer the matter until we could assess our finances and maybe in a year or two we could write it into the budget.

Fortunately, museum assessment programs such as those offered by the Institute of Museum Services, American Association for State and Local History, and American Association of Museums provide financial as well as professional assistance.

I wrote for the necessary application forms and sent back the completed form to the American Association of Museums for their Museum Assessment Program partly because the deadline met with my work schedule and the form was a simple checklist as compared to some of the others that requested detailed information.

The application (16 pages of multiple choice questions) addressed our museum's problems by reviewing existing policies and programs. The questionnaire was a good exercise in focusing on major areas of concern and helped me to put them in priority. The areas of concern involved purpose and planning, governance, staff and volunteers, finance, facilities and security, collections, conservation, exhibitions, programs and educational activities, audience and public relations, membership and community support. The process of filling out the questionnaire was a worthwhile experience in itself.

As the Museum Assessment Program is a non-competitive selection process, the lag time between application deadline (April 26, 1985) and notification of the $1,000 award was only 60 days. On July 30, 1985 we received a check.

Of the $1,000 we received, $550 was sent back to the Institute of Museum Services immediately for the $200 honorarium and $350 for registration and administrative costs. That left us with only $375 for travel and expense because $75 is also reserved for technical assistance. With $375 it would be impossible to bring in a consultant without having to dip into our own money. With the help of the Museum Assessment Program coordinator, we found out that the Lyman House Memorial Museum had also received a grant.

Leon Bruno, Director of the Lyman House Memorial Museum, and I began to make arrangements to share the travel expenses for one consultant who could meet the needs of both institutions. We were sent a list of two consultants and selected Dan Monroe of the Portland Art Institute. In November, 1985 we began communicating directly with him to finalize arrangements for an on-site visit. The visit was scheduled for February 1986.

In the interim we sent the consultant information about our organizations to better acquaint him with our facilities and programs. These included our charters of incorporation, by-laws, financial statements, annual reports, resumes of our staff, attendance and revenue figures. A letter stating what the Maui Historical Society had done to date to tackle problems was also sent. This lengthy letter listed our major problems and attempted to signal those of greatest significance.

The actual on-site visit took only one full day, something I couldn’t believe could be accomplished in such a short time. The efficiency of the consultant was aided by a Museum Assessment Program Professional Concerns Checklist which the surveyor followed. We had received a copy of these 23 pages of questions prior to the site visit and it helped to prepare us for the site visit.

After a full day’s work of questions and answers based on the Museum Assessment Program Professional Concerns Checklist, Mr. Monroe returned to his hotel (local companies provided discount accommodations and car rentals) to prepare for his meeting with our Board of Trustees the next day.

The meeting with the Board of Trustees and the subsequent written report that was circulated to all Board members provided the most positive results of the entire process. Although many of the concerns the consultant raised were areas that had already been brought to the attention of the Board of Trustees, hearing them from an outsider, an independent party with professional credentials, had an impact on the Board of Trustees.

The final result of the Museum Assessment Program is that for the first time in the history of the Maui Historical Society a workshop is being planned to create a Long-Range Plan for the museum and historical society. The plan will address many of the concerns listed in the Museum Assessment Program survey.

MUSEUM COMPUTER NETWORK CONFERENCE

The 1986 Annual Conference of the Museum Computer Network will take place at The Historic New Orleans Collection on Thursday and Friday, November 6 and 7, 1986. Registration fees will be $60 for members and employees of member institutions, $85 for non-members (including individual membership at $25), and $10 for students with current I.D. Advance registration is strongly suggested, though walk-ins will also be accepted. Use the following address for registration, further information and hotel recommendations. Those who wish to take part in the program should be in touch with the Program Coordinator: Museum Computer Network, Inc., P.O. Box 2018, Empire State Plaza Sta., Albany, NY 12220, USA.
The Waikiki Aquarium has announced the relocation of the Blue Water Marine Laboratory (BML) to the Aquarium's Kapiolani Park site. The 1985 State Legislature assigned the popular and widely respected marine educational program to the Waikiki Aquarium after consultation with Aquarium and University staff. Sponsored by the University of Hawaii and funded through a special appropriation by the Hawaii State Legislature, BML offers a seagoing component in ocean studies for intermediate-level and high school students of Hawaii.

Inclusion of this high-school level program within its sphere of activities extends the Aquarium's outreach to all sectors of the community. Currently, schoolchildren visit the Aquarium for group tours and "hands-on" learning experiences, junior high and high school students participate in summer programs, while lectures, classes, and marine-related excursions offer continuing education and entertainment about the ocean to adults.

Since its establishment in 1973, BML has been housed with the University's Marine Option Program (MOP). Enthusiastic educators and students contributed countless hours of planning and labor to develop the current program, comprising four major divisions: Summer Ocean Studies, Cruise Instructor Training, Cruise Leader Program, and Semester Cruises. MOP students still participate in the program as cruise leaders and BML is unique in utilizing high school cruise instructors aboard each cruise. Peer instruction is an unusual experience for most students and has proved a valuable tool for the cruise program. However, it is a challenging concept in practice and BML remains the only seagoing education program involving high school instructors.

BML's yearly cycle begins with the Summer Ocean Studies. About 30 high school sophomores and juniors from throughout the state participate in eight weeks of intensive summer study at the University of Hawaii's Manoa campus. Daily instruction includes presentations on oceanography and seamanship, general academic skills, certification in lifesaving and first aid, and practical teaching experience. Field trips to marine facilities and laboratories expose participants to current research in Hawaii. Successful completion of the course entitles students to one DOE high school science credit. Most of the students are invited to continue with the BML program as cruise instructors.

The heart of BML is the Semester Cruise program. These three-hour cruises introduce thousands of Hawaii's high school students to the blue-waters surrounding the islands and provide an opportunity to learn basic oceanographic sampling techniques aboard a research vessel. Activities include lowering a plankton net, dredging for bottom sediments, trawling for benthic organisms, sampling seawater at depths of 600 feet, and learning basic seamanship skills.

Perhaps the most important element of the BML cruises, however, is the fact that the majority of the students who board the 104-foot research vessel, *Kila*, have never before been on a boat. The novel experience of viewing their island home from the ocean for the first time leaves an indelible impression.
NEW EXHIBIT FEATURES HAWAIIAN LANGUAGE PRINTING

“Ka Pa‘i Palapala: Early Printing in Hawaii” is a new exhibit at the Mission Houses Museum which features the earliest printed materials in the Hawaiian language. Hand-colored maps of Hawaii and the world, illustrated children’s books, advice books for mothers, government laws and religious works trace the work of the Sandwich Islands Mission Press in introducing the printed word to the Hawaiian people. Admission to the exhibit includes a guided tour of the three Mission Houses and demonstrations of printing on a replica of the Mission’s Ramage press; $3.50 for adults and $1.00 for children 6-15. The Museum is open daily from 9:00 a.m.-4:00 p.m.

The exhibit documents the early work of the missionaries and their Hawaiian and Tahitian assistants in committing the Hawaiian language to writing for the first time. Hawaiian men worked side by side with the American missionaries as typesetters, printers, bookbinders and engravers. Eventually four presses turned out readers, geographies, geometries, hymn books and Bibles. In its first thirty years, the Mission printed over 100 million pages; by 1850, Hawaii boasted a literacy rate of 75%, exceeding even that of the missionaries’ native New England.

Of particular interest in the exhibit is the beautiful and surprisingly sophisticated work of male students at the Mission’s Lahainaluna Seminary on Maui, including extremely rare original copper plates engraved by students Makalena and Kalama; a hand-colored map of the United States engraved by Kepohoni; scenic views of the islands; and Hawaii’s first currency, used to pay student printers for their work.

HAWAII MARITIME CENTER AWARDED GRANTS

The Hawaii Maritime Center has received notification from the National Endowment for the Humanities that it has been awarded a Self-Study Grant in the amount of $14,961. This grant will allow the Center to examine and evaluate its public program goals, to determine the impact of its planned new shoreside museum facility on its public programs, to evaluate its humanities capabilities for both exhibit interpretation and educational capabilities and to prepare a plan to guide the Center’s humanities-related programs to the year 2000. Outside consultants are Barnes Riznik, PhD., Museum Director, Waioli Mission Houses and Grove Farm Homestead; Douglas L. Oliver PhD., former Chair of Pacific Islands Anthropology, UH Manoa; Alexander Spehr PhD., former Director, Bernice P. Bishop Museum; Ms. Bonnie Pittman-Gelles, Acting Director, Seattle Art Museum; Mr. J. Revel Carr, Director, Mystic Seaport and Mr. David Kemble, Chairman, Exhibits Department Bernice P. Bishop museum. The self-study will begin in July, 1986 and last for eleven months. Total project costs are budgeted to be $28,719. The project director is Dr. Evarts Fox, Director, Hawaii Maritime Center.

The Hawaii Maritime Center has completed the production of a sound-synchronized slide show concerning the maritime history of Hawaii. The production places emphasis on the roles of the Falls of Clyde and Hokule‘a. The presentation will be available to schools and other interested organizations throughout the State. The project was made possible by a grant of $4865 from the State Foundation on Culture and the Arts. The project director was Tommy Holmes, Executive Director Hawaii Maritime Center.

The Hawaii Maritime Center received an award of $9,291 from the Institute of Museum Services. This grant, covering the period Oct. 1, 1985 to March 31, 1986 was used to install an impressed current cathodic protection system on the Falls of Clyde. The system is designed to eliminate rusting which occurs on metal submerged in water, and will protect the vessel’s wrought iron hull from corrosion. An additional benefit results because the system’s permanent anodes generate hypochlorite and chlorine in sea water. This action greatly retards marine growth on metal areas in the vicinity of the anodes.

The system is manufactured by Englehard Industries of New Jersey. It was installed by Hawaii Maritime Center personnel, led by Dorian Travers, the Center’s Ships’ Manager and Restoration Officer. Technical consulting was provided by Mr. Lee Fine of Global Associates, the company which maintains the vessels at the Naval Inactive Ship Maintenance Facility, Pearl Harbor.
HISTORIC HAWAI‘I NEWS
INDEX AVAILABLE


The handy index makes accessible the contents of the first ten years of Historic Hawai‘i News, the award-winning monthly publication of the statewide historic preservation organization.

To make the index even more useful, bound volumes of the back issues to which the index refers are also now available in a convenient easy-to-use 8½”x11” reduced-size format at nominal cost.

Combined, the index and back issues make a compact reference tool that is invaluable for schools, libraries, newsrooms, tour companies, businesses in the building industry and others who need solid in-depth information on Hawai‘i’s historic sites at their fingertips.

THE INDEX

The index covers history, current information, photographs, drawings and maps relating to historic buildings and archaeological sites throughout the state, as well as architectural, economic, legal and planning aspects of historic preservation in Hawai‘i. Names of persons indexed include those historically related to a building site, as well as architects and owners. Groups involved in preservation activities are also indexed.

While intended to meet the needs of researchers and reference collections, the *Historic Hawai‘i News Index to Articles and Illustrations 1975-1984* was especially designed to be useful to others as well, such as educators, government agencies, design professionals, owners of historic houses and other individuals interested in history, historic preservation, and maintenance and restoration of older commercial buildings and houses.

The index permits researchers to find information quickly and concisely. Much of this information is not readily available elsewhere, and the subject heading are detailed enough to answer quick questions such as general location of a site or if a structure is still extant, making the index a valuable reference tool in and of itself. Major articles of primary interest are specially marked.

The index was compiled by Linda Wiig, an archivist with Punahou School and graduate student in library sciences at the University of Hawai‘i. Advisors were Agnes Conrad, former Hawai‘i State Archivist, and Robert Lokomaika‘iokalani Snakenberg, Department of Education Specialist in Hawaiian Studies. Mr. Snakenberg also contributed a short article on modern usage of the Hawaiian language in publications.

The book is 6”x9”, 116 pages, perfect bound on vellum stock with a heavy paper cover. Priced at $7 per copy plus 70 cents postage, it is available by mail, phone or in person from Historic Hawai‘i Foundation, Suite 402, 119 Merchant St., Honolulu, HI 96813, phone (O‘ahu) 537-9564.

REPRINTS OF BACK ISSUES

Sets of the newspaper issues, photocopied onto durable bond 8½”x11” paper, make it even easier to have access to some of the best material to appear in print about Hawai‘i’s unique sites. Much of this information is not readily available elsewhere without tedious research, and this reprint deserves a place on every bookshelf.

The reprints are available from Dittos Copies, Professor Publishing Division, 2570 S. Beretania St., Honolulu, HI 96826, phone 943-0005. A complete set covering 1975-1984 in two volumes is $47.84 tax included, plus $3.60 postage and handling per set if not a will call order. The volumes are spiral bound with vinyl covers, although purchasers may request sets be unbound or with a three-hole punch.

County, state and federal purchases orders will be accepted; other orders must include payment in full.

HAWAI‘I COMMITTEE FOR THE HUMANITIES DEADLINES

Upcoming deadlines for submitting a Regular Grant proposal (over $2500) to the Hawaii Committee for the Humanities (HCH) are August 1 and November 1, 1986. Mini-Grant deadlines (up to $2500) are August 1, September 15, November 1 and December 15, 1986.

The HCH, a public program of the National Endowment for the Humanities, provides grant support for educational projects which promote knowledge and appreciation of the humanities and their methods of interpretation among the general public of Hawaii. Proposals are accepted which address:

a) Intellectual and Cultural Traditions
b) State, Local and Ethnic History
c) Public Issues and Concerns as Examined and Clarified by the Humanities

Currently the HCH has special interest in projects which further *Understanding America,* stressing the need for public knowledge of American history, culture and formation principles, and *Understanding Other Nations,* addressing the decline in knowledge of the cultures and traditions of other parts of the world. For additional information or application materials, please contact the HCH office: 3599 Waialae Avenue, Room 23, Honolulu, Hawaii 96816 (phone: 732-5402).
TURN YOUR DREAMS INTO REALITY AT THE AASLH ANNUAL MEETING

NASHVILLE, Tennessee — “From Dreams to Reality” is the theme of the program just announced by the American Association for State and Local History for its 1986 Annual Meeting. The site is Oakland, California, September 30 through October 3.

The program features a San Francisco Bay cruise, tours of Bay Area historic sites, and more than fifty sessions on a range of subjects of importance to historical societies, museums, and local historians. Copies of the preliminary program are available free of charge from AASLH headquarters, 172 Second Avenue North, Suite 102, Nashville, Tennessee 37201.

The Oakland Museum’s exhibit “California — A Place, A People, A Dream” will set the tone for the program that will provide registrants with the opportunity to discuss their own dreams and find ways to make them real.

Sessions will discuss professional development and management, collections, interpretation, new technologies, public history, exhibit development, marketing, and fundraising. Premeeting workshops will examine paper conservation, the revision of NOMENCLATURE, the peer review process, and grant writing.

The Bay Area will provide an attractive setting and fine entertainment in the evenings. The meeting will be held at the Oakland Convention Center and Hyatt Regency complex, the centerpiece for the city’s downtown redevelopment efforts. Evening events will be held aboard the boat The City of San Francisco, and at San Francisco’s Old Mint, the Haas-Lilienthal House, the Whittier Mansion, the Hyde Street Pier, and the Oakland Museum.

The American Association for State and Local History is the national non-profit association for history professionals, volunteers, teachers and students who work to promote and preserve the history of their communities.

The registration fee for a current AASLH member for the four-day meeting is $95, excluding the costs of special events. Single day tickets will be available. Registrants must have an active AASLH membership in effect at the time of the meeting. The registration fee for a new member and an old member who renews his or her membership when registering for the meeting is $125, which includes a year’s membership at a special $10 discount. The membership benefits include a year’s subscription to the Association’s magazine History News, the newsletter History News Dispatch, and discounts on books published by the AASLH Press.

MOANALUA GARDENS: WHO’S NEW ON BOARD

S. Haunani Apoliona, Alu Like’s O’ahu Island Center’s Administrator, musician and composer, former co-chair of the Prince Lot Hula Festival: “I am concerned about the environmental/cultural education provided both in schools and in the valley. The fostering of knowledge of Hawaiian history, personage, and culture as it connects to the ahupua’a are important.”

Mary Jane Feldman, U.S. Air Force Major, logistics officer, hike, MGF Valley Guide: “I’ve used the valley and the lectures and field trips that MGF offers. Its programs are fun, and it’s fun to be a part of it. I want to be a part of a group of vibrant people who have really made a difference to their community.”

Paul R. Gabriel, businessman and video equipment vendor: “When I was asked to join the Board, I thought it was a neat opportunity to further my interests in Hawai‘i and its culture. Although I am not very familiar with MGF, I have hiked in the valley and attended the hula festival and enjoyed these experiences.”

Kenneth R. Kupchak, lawyer, conservationist, member of community boards and planning committees: “I have provided pro bono legal services to the Foundation from time to time. My interest in MGF flows from a long history of involvement with the valley as a hiking leader at Kailua High School years ago and working for 15 years with Lorin Gill and environmental education.”

Kevin “Chubby” Mahoe, Director of The Hula Academy and Hula Director for the Honolulu Boys Choir, veteran in the visitor industry, radio talk show host: “Things that we take for granted in Hawai‘i must be protected. The beauty and hospitality of Moanalua, the water we drink, the Hawaiian language. Names of places should not only be pronounced correctly, especially by media persons, but also not be shortened and abbreviated.”

METAL MIRRORS SOUGHT

The following notice was received by a NUHOU reader and passed on to your editor:

Curator of Metal Mirrors
Dear Sir:
I am interested in obtaining any information you might have regarding metal mirrors. Information as to their size, shape, designs, era of manufacture, bronze, gold, silver, copper, iron, cloissone, other.
Thank you in advance of any information you can send.
Cordially,
Alma Frost
114 Ridgecrest Road
Briarcliffe Manor, NY 10510
MUSEUM DAY HAWAII

Hawaii spent Sunday, May 18, International Museum Day, in praise of its own museums. The Big Island’s Hawaii Tribune-Herald congratulated Lyman House Memorial Museum for its extensive and varied collections and the fine exhibits and educational programs it has developed over the years, and urged the community to continue to support the Museum’s endowment fund drive.

The Honolulu Advertiser reminded the public that though “the word museum may conjure up an image of moldy exhibits displayed in dusty cases [that image] is far from the modern-day reality.” The Advertiser also ran an article by Mark Lofstrom, public relations officer at the Honolulu Academy of Arts, which presented an overview of Hawaii’s museums and their diverse programs.

Many museums celebrated their day by holding their previously scheduled activities and programs in conjunction with International Museum Day. Some tried something different: The Hawaii Maritime Center tried a nation with International Museum Day. Some tried some­thing different. The Waikiki Aquarium, a few days before Museum Day, took time to acknowledge the fine and dedicated efforts of their volunteers.

As The Advertiser’s editorial pointed out, “Hawaii Museums Day is a chance to recognize — both in the sense of ‘to honor’ and ‘to be aware of’ — the contribution they make to our community. And today, like many other days, is a good time to visit one of Hawaii’s many museums.”

PESTICIDE ALERT

The U.S. Environmental Protection Agency (EPA) announced in September of 1985 its intention to list ethylene oxide as hazardous air pollutants under the Clean Air Act. Ethylene Oxide (ETO) is listed as a probable human carcinogen. It is used in the manufacture of glycols, pesticides and pharmaceuticals, and used as a sterilant/fumigant. Many museums and others institutions use it to protect artifacts from infestations of insects, molds, etc. EPA calculates annual air emissions from all sources to be in excess of 5,000 metric tons. It estimates the national aggregate cancer risk to be approximately 58 cancer cases per year, associated with the estimated ETO emissions from all sources. EPA estimates that the risk assessment will take about two years and an additional two years of decision making and public review before steps are taken. If ETO emission standards are set, the museum and other institutions fumigating with ETO may be required to install oxidation units, scrubbers, or other devices to reduce emissions. Museums currently using ETO or planning to install fumigation chambers should consider this possibility in their budgets.

The Federal Register published the EPA’s intention to cancel the registration on pesticides products containing carbon tetrachloride, carbon disulfide, and ethylene dichloride, in October 1985. These chemicals are commonly used as fumigants by museums to preserve their collections. Although the dates for sale and distribution of these products have passed, existing stock cannot be used past June 30, 1986. Use the buddy system among collections managers to let each other know of the importance of compliance.

Information above extracted with permission from: Art Hazards News, November 1985. The Art Hazards Information center will answer all written and telephone enquiries. Write to: Art Hazards Information Center, 5 Beekman Street, New York, N.Y. 10038, Tel: (212) 227-6220.

EDITOR APOLOGIZES

A story in the last issue of NUHOU purported to announce a new name for the Makiki Environmental Education Center. Instead, the new name was nowhere to be found in the article. My apologies to the hard-working people at the newly-christened Hawai‘i Nature Center. The new logo, courtesy of Clarence Lee Designs, is shown below.

MJK
marketing budget. As much as 10% of an edition may be reserved for review copies sent to professionals such as reviewers, newsletter editors, reporters, and professors in order to garner notice in specialized areas. Launch parties, press and public relations campaigns, and advertising are added options. All of these marketing strategies can be applied to museum publications which would have to be priced at six to seven times the per unit production cost if sold through mainstream distributors.

"For most of their book publications, Hawaii's museums shouldn't even consider mainland distributors," Dick Pultz, of Pacific Trade Group advised. Exorbitant shipping costs, consignment delays and risks, stiff competition, and generalized distributor client lists make this a bad move. Pacific Trade Group reaches 1200 clients in Hawaii and 300 on the mainland, most libraries. Museums must understand the role of distributors and their business priorities to make the right choices in distribution.

The main benefit to museums for working with distributors is that these arrangements can save storage space, marketing expenses, bookkeeping and bill collection hassles, and ensure that every buyer who might be interested in a title has access to information on it. Hawaii's museums, which often attempt to distribute their titles on an individual basis, may get substantially improved results if they offered appropriate titles through local distribution channels. Store buyers are much more accessible through these channels and enjoy the savings in time, money and returns they realize by working with distributors as opposed to individualized vendors.

While the main focus on the three panels ended up being on books and catalogues, our usually big budget projects, a desktop publishing demonstration showed how computer technology is quickly evolving to streamline the process and expense of publishing newsletters, programs, announcements and other ephemera. This technology now embarking on software and hardware refinements will soon be worth serious consideration to museums with their limited staffing and budget realities and demand for high quality standards in all their publications.

The conference provided many valuable pieces of information and a solid picture of book publishing in Hawaii museums. It also filled the allotted time dynamically. Still, I would have liked to have heard more about the real nuts and bolts of achieving quality publications on limited budgets, the administrative variables affecting museum staffing for publications projects, and means of determining and effectively communicating the focus of publications so that text and design work toward a strongly projected museum image for well-defined audiences. While tangential mentions surfaced in the book context, these areas are keys to publications of all sizes and purposes, and would have returned the conference to its broader theme of our publications' importance and power to create museum images.