EMBEDDED LIBRARIAN – PACIFIC ISLANDS STUDIES 401, CAPSTONE CLASS

By Keali‘i MacKenzie

This semester I have the privilege of volunteering my time as the embedded librarian for Professor Lola Bautista's PACS 401 class where students have a capstone project which combines research with service learning. The class consists of ten students from various backgrounds and connections to the Pacific region. Late in the fall 2013 semester, Professor Lola contacted me about aiding her students with the research component of their projects. In spring 2013 I was one of Professor Lola's students in the graduate level course PACS 603, Researching Oceania. She also knew that I not only have my MLISc from the University of Hawai‘i, but also work as a part time reference librarian in the Hawaiian and Pacific collections. Professor Lola and I worked out what my role would be for the class, and on the advice of Stu Dawrs and Eleanor Kleiber, arrived at the designation of embedded librarian. As my current position in the library is solely for reference in the Hawaiian and Pacific collections, my work as an embedded librarian is volunteer service. Luckily, it has many benefits: first, and most importantly, I am able to assist and build relationships with students as they conduct research, I am strengthening my instruction skills, and I have expanded my own knowledge of different topics related to Pacific studies.

During the fifth week of the semester I was honored to be on a panel with Dr. Julie Walsh, the Center for Pacific Islands Studies undergraduate advisor, and community member Malia Nobrega. We provided students with feedback on presentation of their potential research topics. Following that week students have been meeting with me for one-on-one assistance in the Pacific Collection. Students are required to meet with me twice for one hour sessions. During week seven, I conducted an instruction session with the class and focused on a combination of Boolean search techniques, Pacific studies resources, and database searching.

This has been a highly rewarding experience and I look forward to seeing the students present on their service learning and research at the semester's end.
SUVA TRIP
By Eleanor Kleiber

As Pacific Librarian, I went on a whirlwind Acquisitions trip to Fiji last December 2013. Acquisitions trips are critical to developing the Library’s Pacific Collection because many materials are only available through the in-country institutions and do not have a wide circulation. The trip also enabled me to make and renew connections with key organizational personnel in Fiji. Below is a summary of the purchases made and types of materials that I was able to collect this trip.

INSTITUTIONS IN SUVA, FIJI
- Fiji Bureau of Statistics ~ The Fiji Bureau of Statistics sends UH PACC most of their publications for free as part of their depository library policy. However, there is a list of for-sale publications on their website (http://www.statsfiji.gov.fj/index.php/publications)
- Fiji Museum ~ purchased current issues of Domodomo, the journal produced by the Fiji Museum.
- Fiji Women’s Rights Movement ~ collected annual reports, newsletters and election-prep publications being produced by FWRM.
- iTaukei land board ~ all the publications are actually distributed at the iTaukei Trust Fund complex in Nasese (see below)
- Mai Life Magazine Offices ~ Mai Life is a monthly lifestyle magazine. Purchased as much of the backlog of Mai Life Magazine as they were able to gather and also obtained a W8BEN form from them to set up a subscription in the future.
- National Archives
- Pacific Conference of Churches ~ got all the current PCC publications not yet held by UH PACC.
- Sacred Heart Catholic Cathedral ~ received the new 2013 edition of the Catholic Bible in Fijian

INSTITUTIONS IN TOORAK, FIJI
- Department of Culture, Arts and Heritage ~ gathered a large number of booklets and brochures produced by the Department.
- Elections Fiji ~ received stickers and brochures.
- Fiji Art Council ~ most of the publications are managed and stored by the Department of Culture, Arts and Heritage (see above)
- Ministry of Health ~ obtained the “Fiji Journal of Public Health”

SAMABULA, FIJI
- Fiji Muslim League ~ received current copies of “The Muslim voice” which is now a publication of the youth branch of the league.

NASESE, FIJI
- Femlink Pacific ~ provided a huge backlog of newsletters, posters, brochures and other publications, some of which had been lost in the UHM Library’s 2004 flood.
- Pacific Islands Forum Secretariat ~ PIFS produces a wide range of policy publications, many available on the website.
- iTaukei Institute of Language and Culture – Ministry of iTaukei Affairs ~ obtained a copy of the Monolingual Fijian Dictionary, a list of videos produced by the iTaukei Trust Fund in the Fijian language, and the program book for the new play “Lakovi”.

LAUCALA/VATUWAQA, FIJI
- Bible Society of the South Pacific ~ Their bookshop stocks many Pacific island language translations of the bible. They did not carry the Catholic version of the bible, but they did have a wide range of bible-related books in various Fijian dialects.
- Government Printing ~ sells the gazettes and various other government serial publications (cash transactions only).
- SPC – Economic Development Division ~ a prolific producer of useful publications.
- SPC – HIV/AIDS Programme ~ SPC has many extra copies of the workbooks that go with the DVDs
- SPC – Information, Communications & Extension (Land Resources Division - LRD) ~ a great place to start when looking for the newest posters, conference papers, etc. Picked up some great agricultural posters in a variety of Pacific Island languages.
- SPC – Library ~ Picked up a few items from the library, as they also store some Suva-based publications.
- SPC – Regional Media Centre ~ large order of the whole backlog of the “new” (since 2006) Pacific Way DVD episodes, as well as the radio program.
- USP – Book Centre ~ has a fantastic range of Pacific-related books and serials, as well as some obscure internal USP publications (annual reports, year books, etc), that cannot be found elsewhere; found some of the missing issues of various serials.
- USP – Library ~ Met with Joan Yee (University Librarian), Sharmila Pillay (outgoing Pacific Collection Librarian), and Lara Phillips (incoming Pacific Collection Librarian). Sharmila will send me the spreadsheet of their newspaper holdings as well as the index she completed for their ephemera files.
- USP – Marketing Division ~ requested backlog copies of the USP annual report and the series USP Beat
- USP – School of Language, Arts and Media (SLAM) ~ Dr. Prasad very kindly offered the missing copies of the serial “Dreadlocks” as gifts to the UHM Library’s Pacific Collection.

**FEMA FUNDED PROJECT TO RESTORE DAUGHTERS OF HAWAI’I HAWAIIAN CULTURAL MATERIALS**
*By Lynn Davis*

Close up of damaged kapa.

UHM Library Preservation Department is the only Preservation Lab in Hawai’i and the American Pacific. We collaborate with libraries, archives and museums throughout the region by offering preservation training (through WESTPAS — Western States and Territory’s Preservation Assistance project), and responding to disasters (Samoa 2009, Kona 2011). The department has developed a close relationship with the initial responders in Hawai’i — State Civil Defense and FEMA Region IX. Through the Preservation Department’s network and leadership, Hawai’i has expanded the ability of all parties to stabilize collections following a disaster.

In March 2011 a tsunami, generated by the earthquake in Japan, hit Kona, Hawai’i and flooded the storage area at Hulihe‘e Palace managed by the Daughters of Hawaii. Like other small organizations, the Daughters of Hawaii is largely a volunteer organization. Following the tsunami, they faced numerous challenges including damage to the site and collections. It took several days for the Daughters to connect with Lynn Davis to discuss stabilization of the collections. When they reached her, she was in Berkeley at a WESTPAS meeting. Counseling them on the phone — she stressed freezing any paper or fiber based materials to prevent mold growth. The day after returning to Honolulu she flew to Kona, and worked with the volunteer collection staff to review collections and develop a plan to freeze the 19th century kapa [bark cloth]. Freezing stabilizes materials until a plan can be created to provide expert treatment to repair damaged materials. UHM Library took this step in 2004 by freezing maps and aerial photographs damaged in the Mānoa flash flood.

Assisting from the beginning, the UHM Library Preservation Department continued to work with the Daughters of Hawai’i to draft a protocol and budget to submit to FEMA for funding to treat their damaged cultural materials. Professionally managing a complex project to restore diverse cultural materials is a challenge on its own. The Preservation Department is the only institution in Hawai’i with specialized staff and resources to be able to support a project of this scale. The project has been broken into three segments, beginning in February 2014 and continuing through December 2015.

Assisting organizations in Hawai’i affords the Preservation Department the opportunity to establish community partnerships such as with Daughters of Hawaii. Support for small institutions throughout the islands helps improve the stewardship of cultural resources and demonstrates Library’s state-wide engagement. This project will also enable a collaboration with Bishop Museum to support building conservation efforts to treat cultural materials in Hawai’i and to engage Native Hawaiian students in project collaboration with LIS student group Na Hawai’i ‘Imi Loa Ho‘okele. We will also be able to organize public events to promote understanding of partnership between conservation treatment and cultural practice which will help promote visibility for excellence of UHM Library’s leadership in preservation. The grant will allow us to expand the Preservation lab’s research capacity by purchasing a microscope. The project will demonstrate leadership by incorporating indigenous cultural expertise into treatment protocol for FEMA and State Civil Defense, and will expand the opportunities for UHM Library Preservation Department to be able to be competitive for national funding.
TRAVELING EXHIBITS

Lab Venues for Preservation Work
- UHM Library Preservation Lab – Kapa [bark cloth] (April 14 – May 23, 2014; Art on paper, photographs, books (June – August 2015)
- Bishop Museum Conservation Lab – Kahili [feather standard] and feather work (Jan – Feb 2015)

UHM Library Preservation Staff team
- Lynn Davis
- Deborah Dunn
- Seth Irwin
- Christine Takata
- Malia van Heukelem

Consultants (hired by Daughters of Hawaii)
- Mary Wood Lee, Conservator
- Moana Eisele, Kapa Cultural Expert
- Linda Hee, Conservator
- Alexandra Allardt, Conservator
- Paulette Kahalepuna, Kahili / feather work Cultural Expert

TRAVELING EXHIBIT: GARDENS OF HAWAII

March 17, 2014 - December 31, 2014
Mānoa Campus, CLIC Lab, Hamilton Library

A traveling exhibit based on landscape designer Stephen Haus’ popular book, “Gardens of Hawai’i,” is currently on view in Hamilton Library in the CLIC Lab area. The panels include images of his botanically evocative prints from garden settings that Haus has designed, including gardens at Doris Duke’s Shangri-La, Living on the Lanai, The Garden of Love (the Paul Mitchell estate in Lanikai), and The Sustainable Garden and The Gardens of Remembrance. The display cases include pareau and photos of models wearing Haus’ designs on giclée printed silks.

Haus is the founder of Haus Associates, a multi-award winning design/build firm with projects in all the Hawaiian islands, as well as resort work in the Bahamas, Jamaica and Indonesia. He received a degree in Fine Arts in Landscape Architecture from the Rhode Island School of Design. He has also received The Rome Prize in Landscape Architecture and was a Henry Luce Scholar in Kyoto, Japan. Based in Hawai’i since 1982, Haus is currently involved in the creation of the new Garden of Remembrance at Lyon Arboretum. At the center of the planned garden is an overflowing cast lava stone lotus fountain and a U-shaped enclosure of onyx panels cut in a “Tree of Life” motif and influenced by the artist Gustav Klimt and the Hawaiian “piko.” Among those being honored there are gardener extraordinaire, May Moir and longtime Lyon Arboretum botanist, Ray Baker.

Photo: Garden of Remembrance at Lyon Arboretum
Photo credit: Chris McDonough

Gardens of Hawai’i Calendar Link:
http://hawaii.edu/calendar/manoa-libraries/2014/03/18/23739. html?ed_id=31341
EXHIBITS

JOURNEYS WE HAVE TAKEN: 3 TRAVELERS ON THE AFRICAN CONTINENT
February 10, 2013 – May 16, 2014
Mānoa Campus, Hamilton Elevator Gallery

Textiles collected in Côte d’Ivoire, Ghana, Mali, Nigeria, Senegal, and Zimbabwe. Collectors: Amos Kotomori (Artist and Designer), Cheryl Souza (Kapiolani Community College), and Phyllis Nakasone (private textile collector).

The teeming cities and tiny communities of the dynamic, diverse, multicultural continent of Africa boasts the fluidity of 55 plus countries. They are occupied by more than 1.1 billion people speaking one to two thousand languages, making Africa the most linguistically diverse continent.

These textiles primarily come from the sub-Saharan West African countries of Côte d’Ivoire (Ivory Coast), Mali, Nigeria, Ghana, Central Africa, and Senegal. African textiles are most often used for personal adornment. They are wrapped as skirts around the waists and hips of men and women or draped over the shoulder as single lengths of cloth. Textiles are also manipulated by cutting and sewing them into tunics, robes and dresses. They are used for social and political statements, as powerful mediums of social cohesion, and as currency. They were used for commemorative purposes marking special occasions like political or cultural events, weddings, funerals, burials or naming and religious ceremonies. Because textiles can communicate and reflect wealth and prestige, their usage was historically controlled by chiefs and regional leaders and were sometimes used as backdrops against which public ceremonies were held.

Journeys Calendar Link:
http://hawaii.edu/calendar/manoa-libraries/2014/03/18/23506. html?ed_id=31066

NA PAʻI KIʻI O BROTHER BERTRAM
January 17, 2014 - May 16, 2014
Mānoa Campus, Hamilton Library Alcove

Brother Gabriel Bertram Bellinghausen was a Marianist community director sent from Dayton, Ohio to help establish Catholic Education in Hawai‘i and later became the first Marianist principal of Saint Louis College, currently known as Saint Louis School. His collection of photos covers the period 1883 – 1905. Brother Bellinghausen's hobby was photography. He took photos “that documented slices of everyday life during a time when the Hawaiian Kingdom was on the threshold of annexation by the United States.” This valuable collection of photos has been digitized and can be viewed on the Ulukau website under Wings/Photography: http://ulukau.org/gsdl2.85/cgi-bin/library.cgi?a=p&p=about&c=brotherb&l=en

This exhibit is on loan from the Chaminade University Library. It was developed by Dr. Al Lum for Chaminade’s 50th Anniversary in 2005. Mahalo to Dr. Lum (Historian), Darrell Asato (Designer), and Sharon LePage (Librarian) for their help with this traveling exhibit.

Na Pa’i Ki’i Calendar Link:
http://hawaii.edu/calendar/manoa-libraries/2014/03/18/23175. html?ed_id=30636

Contact: Teri Skillman, 956-8688, skillman@hawaii.edu, http://library.manoa.hawaii.edu/
The Newsletter for UH Manoa Library

EXHIBITS

ROYAL HAWAIIAN BAND: HAWAII’S MUSICAL HERITAGE

David W. Bandy & Dr. Ricardo D. Trimillos
Friends of the Royal Hawaiian Band
Reprinted with permission
Mānoa Campus, Hamilton Library Bridge Gallery

Hamilton Library is hosting an exhibition that celebrates the Royal Hawaiian Band as a living legacy from the Monarchy Period of Hawai‘i (1810-1893) in the Elevated Gallery through May 16, 2014. Established by King Kamehameha III in 1836 as The King’s Band, the Royal Hawaiian Band reached its zenith during the Kalākaua Dynasty under its most celebrated bandmaster Henry Berger. It is the only band in the Pacific region founded on the initiative of a reigning sovereign rather than a colonial power. It is the oldest extant public brass band in the United States.

During the nineteenth century, Hawai‘i established itself as a sovereign kingdom, replete with the internationally-recognized symbols of nation—including a palace, a system of royal medallions, and the brass band. The Royal Hawaiian Band developed its current musical identity under the 43-year stewardship of Bandmaster Captain Henry Berger (Heinrich Berger), an energetic kappellmeister recruited by King Kamehameha V from the Prussian German court of Potsdam. Berger re-organized the band and programmed both band arrangements of Hawaiian songs and international classical and semi-classical repertory of the Western tradition.

The Band became a flashpoint of resistance during the overthrow of the Monarchy in 1893. Band members refused to sign the oath of allegiance to the American regime. Under the leadership of “Manilaman” José Libornio, band members loyal to Queen Lili‘uokalani organized as the Hawai‘i National Band and toured the mainland U.S. garnering support for the restoration of the Monarchy. Further, members of this Band commissioned the song of resistance, “Kaulana nā Pua.”

The Royal Hawaiian Band is now a municipal band within the City and County of Honolulu. In this capacity it has served for more than a century as an official symbol of Hawai‘i, both here and abroad. It toured Europe in 1983. Its indigenous and multi-cultural heritage is reflected by bandmasters over the years of German, Portuguese, Japanese, English, and Hawaiian ancestry. The present bandmaster is Clarke Kuhaupio Bright. The Band presently has 35 members and performs regularly at ‘Iolani Palace and Kapi‘olani Park.

Mekia Kealaka‘i Memorial & Scholarship Fund

The Friends of the Royal Hawaiian Band is a project-based organization dedicated to the historical legacy, as well as the current flourishing, of the Royal Hawaiian Band. Their newest project is the establishment of a special fund for the collection of monies specifically for the purpose of securing a marker for the grave of Mekia Kealaka‘i, past-member and Bandmaster of the Royal Hawaiian Band for 33 years.

Mele Kealaka‘i, Mekia’s beloved wife, passed away on June 19, 1940, following an extended illness. She lies in rest at Diamond Head Memorial Cemetery. At her passing, Mekia purchased a marker of remembrance for his wife’s gravesite. Mekia passed on March 31, 1944. His gravesite has been left unmarked since his death more than 69 years ago.

Mekia Kealaka‘i was born into poverty within the military barracks of King Kamehameha V on October 15, 1867, and grew into one of the best known, and most respected musicians of his day.

The son of a sergeant major within His Majesty’s Royal Guards (Mekia is the Hawaiian word for Major; it was an accepted custom to name a child
after a father’s rank) and one of thirteen children, Mekia first chanced into music when he was sent to the Reform School for three years at the age of twelve, as a truant. He immediately became a favorite student of Henry Berger, who spent countless hours teaching him to play the trombone, flute, and piano, along with harmony studies. Mekia being a small boy, Berger used to call him keko, or monkey. Upon leaving the school, he immediately entered the Royal Hawaiian Band as a trombonist for the salary of ten dollars a month.  

Berger spotted the talent within his young friend from the beginning, for not only did he excel on the trombone, but on the flute as well. Mekia was a part of the 1895 mainland tour by the Hawaiian National Band, made up of Royal Hawaiian Band members who had refused to sign an oath of allegiance to the Provisional Government. It was during that tour when he had an opportunity to play his flute for the great bandmaster, John Philip Sousa. When Sousa heard Mekia play, he did not lose a minute in asking him to join his (Sousa’s) band. Sousa mentioned to the manager of the Hawaiian Band, Johnny Wilson, that “he [Kealakaʻi] is the greatest flutist [sic] I have ever heard.”  

After leaving the membership of the band, Mekia travelled extensively across the mainland and throughout Europe. He married Mele Nawaʻaheiehi, the renowned hula dancer of the 1901 World’s Fair in Buffalo, New York, and together they performed in New York, London, Paris, and Cannes.  

Eventually, Johnny Wilson was to become Mayor of Honolulu. In 1920, Wilson contacted Mekia, who at the time was playing in Europe, and asked him to return to Hawaiʻi in order to direct the band, saying, “Hawaiʻi needs you to help preserve her music.” Mekia did not hesitate, returning to Honolulu immediately. During his first term as bandmaster (1920–1926), Mekia worked hard for the cause of Hawaiian music, retaining a majority of Hawaiian membership within the band, along with programming much Hawaiian music. The Hawaiian Civic Club and the Ad Club helped Mekia to foster and help young boys and girls become musicians.  

Mekia was always considered a well-rounded musician of his day. It was after the Kalākaua reign that his abilities as a composer and arranger came to the forefront. Some of his better known compositions include “E O E Ka Lani Kaulilua,” “Waiʻalae,” “Na Lani ʻEha,” and perhaps his best known, “Lei ʻAwapuhi.”  

When Mekia first took leadership of the band, he had to rely upon much of the repertoire of his immediate predecessors. It was not long afterward though that he began to transcribe many Hawaiian songs for the band to play along with the glee club:  

The best way to keep Hawaiian music fresh in the minds of the people is to let them hear it often. We have been providing real Hawaiian music, produced by Hawaiian voices, through having a glee club with the band at concerts. Now the band itself can give more music of this kind. I returned to Hawaiʻi from Europe a year ago largely because I wanted to help preserve Hawaiian music. Anything I can do in this work, I shall be glad to do.  

The world was moving quickly now and Hawaiʻi was keeping pace. The band that played under Mekia was able to experience the fast pace enveloping the Territory, and also experience the newest technology introduced: the radio. The year 1922 marked the first broadcasts ever of the Royal Hawaiian Band  

Glee Club on Honolulu’s KDYX:  

The Glee Club of the Hawaiian Band was giving its regular weekly program via KDYX-The Star Bulletin station, but there wasn’t a chance for the program as planned. Why? Well, the club hadn’t any more than been introduced and started their first song than requests began to pour in by phone for special numbers.  

The Glee Club did its best, but couldn’t fill all of the requests. Some will be given next Monday night.  

The band was indeed keeping pace with a fast evolving world. With each regularly scheduled daytime concert came the weekly broadcasts for more to enjoy. Mekia, growing up under the tutelage of Henry Berger, was determined to maintain, both musically and traditionally, the standards of the band, even at a time when the strong influence of “American jazz” was setting in. A new bandstand had been constructed at Aʻala Park and the Royal Hawaiian Band used it frequently.  

The band continued to serve both the kamaʻāina and the malihini of Hawaiʻi, while at the same time remaining a close ʻohana. Mekia departed from his band in 1926 in order to perform in Europe. Upon his departure, John Amasiu was appointed Bandmaster. When Mekia returned to Hawaiʻi in 1927, he accepted a position to teach band at the Waiakea Boys’ Industrial School, the same school where Henry Berger first taught him how to play the trombone.
Mekia returned to the Royal Hawaiian Band in 1930, and on December 22 was given a retirement luncheon by the members of his band in honor of his service. Even in his retirement, Mekia agreed to stay with the band until a suitable replacement could be found. That replacement came in 1932.

The Kealakai’s retired to a one room home in ‘Ewa Beach. In 1939, a touching interview appeared in the Honolulu Star-Bulletin. In it, Mekia, caring for his now bed-ridden wife, Mele (whom he affectionately called “mama”), recalled some of his earlier days:

“When I was 12 years old I didn’t like school. I played truant and so I was sent to the reform school for three years. We raised taro and pounded poi most of the day.”

“When I was there Henri [sic] Berger came and taught us to play musical instruments.”

“I was his favorite. I was small and brash. He always called me ‘Little Keko’—little monkey, you know. . . .”

“Ah, he was a fine man. Used to tell me, ‘Little Keko, I am your papa. Listen to me. I will make a good musician out of you.’ He told me that often. . . .”

“We had good times, eh mama?’ . . .

“We’re not really lonesome. Mama can’t talk but she’s still back in London . . . can’t you hear the applause. Mama? And how we went shopping?

And the hotels we lived in? . . .

“Our memory is our treasure . . . I can’t see the score anymore and I haven’t any instruments left . . . but I can hear the music and we can see the crowds and I wouldn’t trade my life for any other. . . .”

Mekia Kealakai lived a long and productive life doing the things that he loved most, especially his music. Berger had taught him well. Mekia’s love for his culture and his music brought him fame throughout the United States and Europe. His retirement and rest were well deserved. Both he and Mele enjoyed quiet, peaceful years together.

“Mama” passed away soon after the 1939 Honolulu Star-Bulletin interview and on March 31, 1944 at 8:10 p.m., Mekia died at his small home. Henry Berger’s little keko was gone. Mekia was buried at Diamond Head Memorial Park next to the wife he adored, Mele, and will always remain a part of his beloved Hawai’i. In 1996, Mekia Kealakai was voted into the Hawaiian Music Hall of Fame. Aloha ‘oe.


Royal Hawaiian Band Calendar Link:
http://hawaii.edu/calendar/manoa-libraries/2014/03/18/23176. html?ed_id=30637

Friends of the Royal Hawaiian Band Link:
www.royalhawaiianband.com

EXHIBIT IN HAMILTON LIBRARY:
BOOK MAKING IN THE 18TH CENTURY IN DIDEROT’S ENCYCLOPÉDIE,
1751-1780
March 17 – August 31, 2014; Tuesday – Friday, 10 – 4:00
The John and Gertrude Troupe Moir Reading Room
Hamilton Library, University of Hawai‘i at Mānoa
Room A550 (Library Addition; take the elevator to the 5th floor)

Find out how books were produced in the 18th century, in this exhibit that features reproductions of copper engravings that describe the mechanical arts and trades of man. Former University Archivist James Cartwright assembled the exhibit, selecting images from Denis Diderot’s Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers, a set of volumes housed in the library’s rare book collection. The Encyclopédie describes, in painstaking detail, the mechanics of everyday trades in 18th century France. Cartwright focused on papermaking and the casting of metal alphabets for printing on sheets of handmade paper that would eventually be turned into books.

The exhibit includes four original volumes of the Encyclopédie on display, as well as implements of the papermaking and printing trades. Artifact loans from Mission Houses Museum and contemporary Hawaii-based book artist James Rumford, complete the
narrative of the bookmaking arts. Pages in the original volumes will be turned weekly to reveal more engravings that illustrate the complex processes of book making.

Graphic credit: Plate from Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers.

Contact: Deborah Dunn, 808-956-2471

Book Making Calendar Link: http://hawaii.edu/calendar/manoa-libraries/2014/03/18/23738.html?ed_id=31340

A vibrant University Library serves as the heart of a campus. Working as a dynamic and innovative partner in learning, teaching, and research programs across the University of Hawai‘i, the UH Library provides vital services and resources that are essential to advancing the mission of a 21st century university.

Serving over 20,000 students, 1,200 full-time faculty, and an increasing number of distance learners and other long-distance patrons, the UH Library has had to respond to the changing needs of our constituents. While our traditional “paper” collections continue to be a mainstay of the library, we continue to expand our capacity with new technologies and electronic resources to support demands for 24/7 access. We’re also dedicated to increasing student success through creating student-centered spaces that can meet the needs for inquiry, engagement and interaction.

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