for KAUA'I

perpetuating the culture of the island

Celebrating the Beauty of the Island & Its People

Roxanne McCann

Todd Yamashita

Mainei Kinimaka

Our cover girl, Mainei Kinimaka, comes from a large, traditional Hawaiian ʻohana, or family, instilling in her a deep sense of cultural identity. At only 19 years old, she has already travelled all over the world as a professional surfer, and is wiser far beyond her young age. Here's Mainei's story, in her own words.

"I was born and raised on Kauaʻi. My father is Titus Kinimaka, he's a big-wave surfer, my family from his side is huge – 16 brothers and sisters – so I grew up in a huge, classic Hawaiian family ... Growing up on Kauaʻi with my family like that, it really shaped who I was. And becoming a surfer like my dad and travelling all over the world, it really makes you appreciate home that much more. You go around the world and you learn about all these other cultures in places that you're visiting. Then you realize how much more you appreciate your own culture, because you see how beautiful other people's cultures are and it makes you realize, 'Wow, we're so unique here in Hawaiʻi, and especially on Kauaʻi, it's so picturesque and beautiful and so many people want to visit.' You realize how lucky you are that you get to be here. For me, surfing has really connected me with Kauaʻi, and with the land, and with my culture too, being that surfing did originate from Hawaiʻi. Just going out and surfing, being in the ocean and being at the beach every day all over the island, it really connects you with the land and with the culture. You get to spend time here with your parents, with your siblings, all your extended family; it really is special to be on Kauaʻi and be able to do that."

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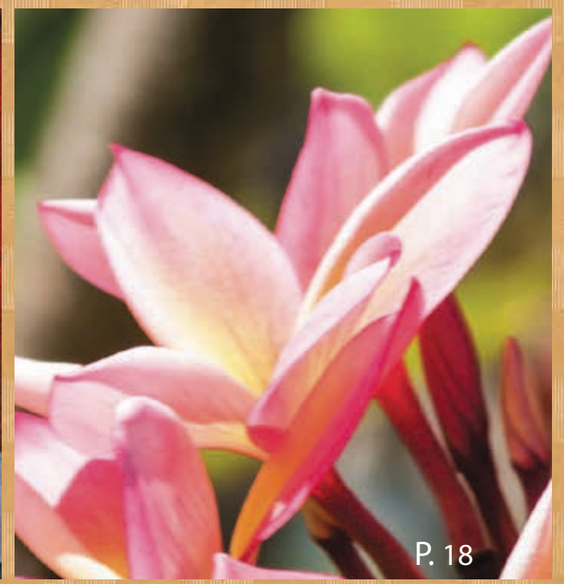
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for KAUA'I

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From the Publisher

Aloha from Barbara

For Kaua'i established itself as the only true community newspaper on Kaua'i for the past 14 years. I would like to welcome you to the second edition of *For Kaua'i* annual glossy magazine.

The first edition in 2016 was a huge success. It represented the essence of the island, and the deep, abiding cultural stories of events and volunteerism that so significantly make up Kaua'i.

On this second edition, the theme is about the beauty of the island and its people.

Those who contributed to this edition and who have dedicated their talent and professionalism to *For Kaua'i* throughout the year are being recognized for their excellence.

As the founder, owner and publisher, I thank the Mayor, the businesses, community and the people that have supported us as a small business and made it possible for this print monthly newspaper and magazine, and amazing website to continue for all these years.

Sit back, relax and continue to enjoy these wonderful stories, photographs and so much more.

We will continue to communicate the history of Kaua'i with professional journalism. I thank those who have made this historical compilation possible.

Mahalo and aloha,

Barbara Bennett

Aloha It's Kaua'i's Spirit

Akahai
Kindness, to be expressed with tenderness.

Lōkahi
Unity, to be expressed with harmony.

'Olu'olu
Agreeable, to be expressed with pleasantness.

Ha'aha'a
Humility, to be expressed with modesty.

Ahonui
Patience, to be expressed with perseverance.

Léo Azambuja

The Beauty Around, Within Us

By Léo Azambuja

Kaua'i's geographical beauty is only matched by the beauty of its people. It's an ever-increasing beauty. The more we experience this beauty around us, within us, the more this island attracts beauty from the universe.

Was with this thought in mind that we decided to craft our second annual For Kaua'i Magazine, celebrating the beauty of this island and its people. And our commitment to perpetuate the gorgeous culture of Kaua'i fits right into this celebration.

Look around. Kaua'i's beauty is in everything and in all of us. It was Chinese philosopher Confucius who said some 2,500 years ago everything has beauty, but not everyone sees it. Had Confucius been to Kaua'i, he probably would have said everyone can't help but see beauty in everything and in everyone.

This island is like a vortex pulling all that's good from the world, and sharing it with us. We are so fortunate that this island chose us to either be born here or to move here. It was never us who picked this place; it was the other way around. Kaua'i either pulled our unborn souls to enter this world through here, or connected us through our intentions to bring us here.

And here we are, thriving in aloha, beauty and happiness.

The sun rises on the Eastside and sets on the Westside, delivering two gorgeous and often fiery spectacles each day, beginning and end. The winds help to cool off the summer heat. The rain brings life, allowing Kaua'i to carry on its nickname of Garden Island.

The ocean gives us world-class surf, provides us with delicious and plenty seafood, and connects us to other islands and to the rest of the world. The mountains harbor plants and animals seen nowhere else on Earth. Countless trails offer plenty of hiking and backpacking opportunities.

The chickens may wake us up earlier than we want, but they're also a nice reminder we are still a rural community.

And then there are the people of this island. Polynesian voyagers settled here more than a thousand years ago. They developed a unique and beautiful culture. In 1778, British navigators stumbled upon Kaua'i for the first time, introducing the Hawaiian Islands to the rest of the world. Hawaiians welcomed the foreigners, and offered their best gift — aloha — from the start.

Along the way, sugar and pineapple plantations attracted tens of thousands of workers from all corners of the globe, from Japan to Philippines, Puerto Rico, Portugal, China, Korea, Spain and many other places. These workers made up Hawai'i's ethnic melting pot.

So here we have it, an island with a unique and living host culture, integrating many ethnicities, and continually enchanting the rest of the world. Visitors may come here attracted by the geographical beauty of this island, a beauty they may have heard about or seen in photos or videos. But they return here year after year because of the people of Kaua'i; and none of those visitors are shy to admit it.

It's the same with us who live here. Kaua'i connected with us and pulled us here, whether in our spirits or living bodies. All we have to do is accept it, enjoy and mālama, take care, of the people, the land and the ocean around us. So Kaua'i can continue to radiate beauty every single day, around us and within us.

Mālama Kaua'i and she will mālama you.

The Beautiful Lei Pò̀o

By Léo Azambuja

The lei po'o, in all its beauty, is a lei especially made to be worn on the head, looking like a crown of flowers, leaves, ferns or feathers. Since ancient times, the lei po'o has been an essential part of hula in Hawai'i.

In the first written account of hula, Capt. James Cook described in his journal a performance on Kaua'i in January 1778. Though Cook wrote about musical instruments, there was no mention of costumes. A year later, Cook returned to the Islands, and the surgeon of the HMS Discovery, David Samwell, wrote about a hula performance on the Big Island, mentioning for the first time hula costumes, including the lei po'o.

"It was a woman dancing to the Sound of a Drum… An elderly woman advanced in the Ring dressed upon the Occasion. She had a feathered ruff called Herei on her Head, a large Piece of Cloth was rolled round her waist with part of it hanging below her knees, round the small of her Legs were tyed some Matting with Dogs Teeth in it in rows …," Samwell wrote.

The feathered ruff mentioned by Cook's surgeon was a lei po'o. According to Caroline K. Klarr, in her book *Hawaiian Hula and Body Ornamentation*, feather lei were reserved for women of high rank belonging to the ali'i class.

Fast forward two centuries. Elvrine Chow moved to Kaua'i from California in the 1970s. When she visited the former Coco Palms Hotel in Wailua, she already knew about lei, but she was amazed to see people wearing it on their heads.

"I thought they were really royalty, I was just in awe with these people," said Elvrine, adding she thought the lei po'o was something really special.

Roxanne McCann

It just so happened that Elvrine's sister in law, a Hawaiian-Chinese, was a hula dancer.

"She taught all our children in her garage how to dance hula, and then she booked us for a baby luau," Elvrine said. "So we got out the sewing machines and we made outfits for the kids to wear so they could dance," Elvrine said.

Her sister in law then told the mothers they were going to dance in the luau; she told them they had to wear their best mu'umu'u and make their own lei po'o.

"That's when I learned how (to make lei po'o), and I never stopped. I'm not a very good hula dancer but I'm a really good haku maker," Elvrine says, laughing.

Today, the word haku is loosely used to describe lei po'o. But haku, which means "to braid" in Hawaiian language, is just one of the old techniques of making lei, whether to be worn around the neck or on the head. In ancient Hawai'i, there were six basic methods of building lei; haku, wili, kīpu'u, hili, humu-papa and kui.

Elvrine's lei po'o are usually made with the wili method – flowers and leaves with stems up to three inches long are tied to a center cord by winding a string around it.

She said when she found out how to make lei po'o, she couldn't stop making them.

"I was giving them away for Christmas presents and birthday presents, and every time, wearing them, because they make you feel so special, to be crowned with flowers, it's awesome," she said.

Léo Azambuja

Then in 1996, she decided to turn her hobby into a side business. In the beginning, she would get orders from shops, make the lei at home at night, and drop it off on her way to her day job.

About seven years ago, Elvrine started attending different farmers markets throughout the island, demonstrating how to make lei po'o and selling them. Two years ago, she published a book titled *Heavenly Hakus Kaua'i*, and it has since been distributed to public libraries throughout the Hawaiian Islands. She also teaches group classes at the Kaua'i Museum once a month and private classes whenever requested.

Though Elvrine is widely known for her art, she humbly says she's "not all that; I'm just out there." There are many other lei makers, "really expert lei makers," on the island, she said.

During May Day and other special occasions, they get to see each other and admire each other's work, said Elvrine, adding she puts herself more "out there" because she wants to perpetuate the art of making lei po'o.

"It's an art, it really is an art. It's got to stay alive," she said.

Evrine's lei po'o are certified by both Kaua'i Made and Kaua'i Grown programs. Find her on Facebook under Heavenly Hakus Kaua'i. Or just take her class at the Kaua'i Museum in Līhu'e on the second Friday of the month. You'll also find her at the Kaua'i Community College Farmers Market in Puhi Saturday morning, at Kealia Farm Market in Kapa'a Monday and Friday from 3-6 p.m., and at the Culinary Market at The Shops at Kukui'ula Wednesday from 3:30-6 p.m.

"It's a very cool life, I'm really grateful for this life," says Elvrine, with a smile blossoming on her face.

Léo Azambuja

Léo Azambuja

A Virtual Eden of Flowers

By Virginia Beck

A paradise of trees, a virtual Eden of flowers and rare plants, contributed by the winds and waves, followed by those who came by canoe, or ship, or airline. Kaua'i is a mixed plate, as we call our local lunches. Mixtures of plants, cultures and races, all brought here seeking one thing; freedom to live in peace.

Kaua'i's extraordinary volcanic history gave rise to one the oldest inhabited Hawaiian Islands, splendid beaches, and some species of birds and plants that you will find nowhere else on Earth. A trip to the Natural History Museum in Koke'e State Park, above Waimea Canyon, will open your eyes to vivid birds and plants surviving in our wilderness.

One of the great treasures of the islands was the 'iliahi, or sandalwood tree. Its precious, scented hardwood was in great demand in the early 1800s. It was used for fragrant boxes, jewelry and incense. The Hawaiians used it to perfume their kapa cloth.

The early monarchy agreed to trade with merchant ships. Large holes equal to the measure of the ships' holds were dug in the earth, to measure the quantities needed. The island people gathered enough to fill these pits. Unfortunately, it was harvested so aggressively, that it cannot be found on all islands anymore.

Kaua'i still has some of these plants, known as 'iliahi . It was also the name of the beautiful plantation manager's home up on the slopes of Kilohana, at the base of Waialeale. The property overlooks Līhu'e, and has the most amazing views. Grove Farms owns and maintains it.

No trip to Kaua'i would be complete without visiting the spectacular collections at the National Tropical Botanical Garden. There are native plant collections, as well as the plants brought by the early Polynesian settlers in their voyaging canoes. The immense variety of plantings flow down the valley to the sea, with different ecosystems and habitats along the way, following the water to the ocean, where a protected green turtle colony nests on the beach.

From the amazing trees used in the movie "Jurassic Park" to endangered species such as the wiliwili tree with its brilliant crimson orange seeds, there is something there for every age group. Spectacular palm gardens, bamboo collections, serene fountains for meditation, and beautiful statuary imported from Europe, mingle with Asian sculpture, thanks to the insight of John and Robert Allerton.

The National Botanical Garden also has a sister garden at Limahuli, on the North Shore, featuring, rock walls and ponds built by early Hawaiians, and different types of plant life, more suited to a rainy valley and streams. Visitors and locals both enjoy hiking in the beauty.

Kama'aina with local drivers' licenses may visit the gardens for free on Sundays, by reservation.

As you travel around the island, notice the variety of microclimates that share our tiny little corner of the Pacific. From the lush mountains, to the green ranchlands, to the local truck farmers' fruits and vegetables, you will be surprised again and again. Fascinating starfruit, dragonfruit, luau leaves, and more species of banana than we ever knew.

Surprisingly, the grocery stores carry lotus root, gobo and many oriental foods. Happily, ōlena, or turmeric, is turning up more frequently in our specialty stores. Don't miss our farmers markets, which move from district to district each day, and a really big one at Kaua'i Community College Saturday mornings. Avocados and mangos are coming like gangbusters! Bring your own bags and lots of small bills.

Kōloa, the Piko of Hawai‘i’s Sugar Era

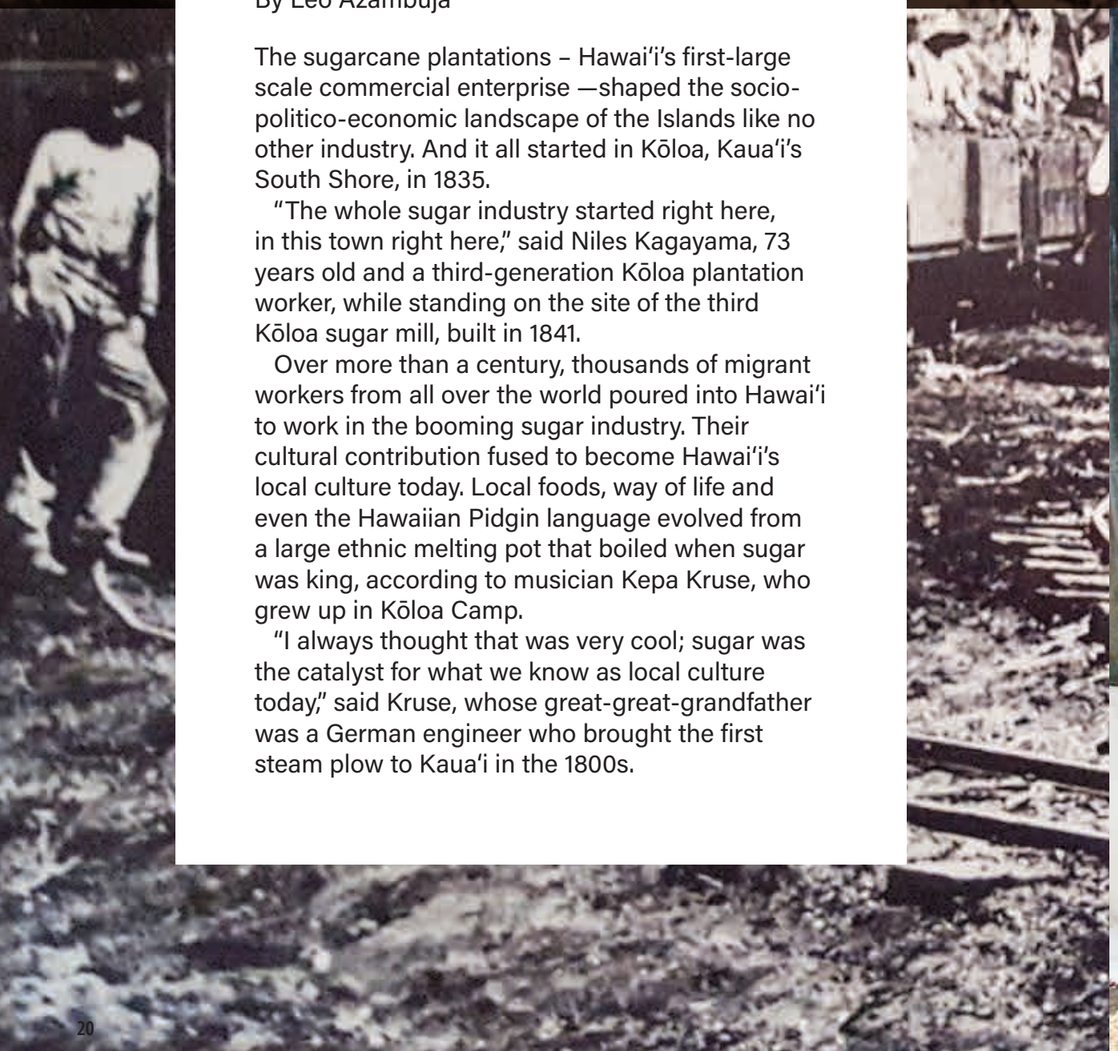
By Léo Azambuja

The sugarcane plantations – Hawai‘i’s first-large scale commercial enterprise —shaped the socio-politico-economic landscape of the Islands like no other industry. And it all started in Kōloa, Kaua‘i’s South Shore, in 1835.

“The whole sugar industry started right here, in this town right here,” said Niles Kagayama, 73 years old and a third-generation Kōloa plantation worker, while standing on the site of the third Kōloa sugar mill, built in 1841.

Over more than a century, thousands of migrant workers from all over the world poured into Hawai‘i to work in the booming sugar industry. Their cultural contribution fused to become Hawai‘i’s local culture today. Local foods, way of life and even the Hawaiian Pidgin language evolved from a large ethnic melting pot that boiled when sugar was king, according to musician Kepa Kruse, who grew up in Kōloa Camp.

“I always thought that was very cool; sugar was the catalyst for what we know as local culture today,” said Kruse, whose great-great-grandfather was a German engineer who brought the first steam plow to Kaua‘i in the 1800s.



From left to right, Niles Kagayama, Setsuko Kobayashi and husband Toshio Kobayashi, and Toshihiro Otani at the Kōloa Monument. Léo Azambuja

Though the sugar industry has left Kōloa more than 20 years ago, the architecture and many other features from the old plantation days still remain in the town, a sharp contrast to the resort area of Poʻipū, just down the road.

Former residents of the old plantation camps still remember the simple lifestyle that shaped their lives.

"Most of us, we were poor, but we didn't know we were poor. Most of us grew up happy," Kagayama said. He worked in the plantation, and left for college after graduating high school. He is also a retired minister for Kōloa Church.

Toshihiro Otani was born in 1924 in Kōloa. His father was a Japanese immigrant who came to work in the sugar fields.

"When I was small, the days was long," said Otani, the Hawaiian Pidgin still strong in his voice. "Our mothers never know where we were the whole day, because once we went out in the morning, we didn't come back 'til late in the afternoon. All day I was out eating all kind fruit and whatever we can find for lunch; we had good times those days."

The Kōloa Monument honoring the many ethnic groups that came to work in Hawaiʻi's plantations.

Léo Azambuja

Kagayama said as kids, they made their own toys and played a lot of group games. There were marbles, panax-hedge sword fights, hide-and-seek and others.

"We were always occupied, we were never bored, we were always climbing trees, until these days I'm climbing trees," he said.

And then barefoot football "was big, big time," Kagayama said, complete with leather helmets and no padding.

"Whenever our team would play, the whole town would go out and watch, and there was great rivalry between the teams," he said. "Each plantation town basically had their own team, and there was a lot of pride in your football team."

Kruse, 34 years old, said the camp was a "really special" place to grow up because it was really simple.

"Growing up simple removes distractions, there was no Facebook, no Instagram, no phone, I didn't have a cell phone until I was 20 years old," he said. "We played on the dirt roads, we'd go fishing on the streams, catch frogs; it's a way of life that was very humble."

Kruse said he is grateful for this humble upbringing because it keeps you grounded; it gives you a chance to reflect where you started whenever you go out into the world.

"I always keep that with me," he said.

Toshio Kobayashi, 90 years old, grew up with Otani at Japanese Camp and worked as a carpenter for the plantation. His father worked for the Plantation Store and his mother, a picture bride from Japan, worked doing laundry for plantation workers.

Fowler steam plows were introduced to Kōloa Plantation in 1893.

Bishop Museum

Kōloa Plantation

In the early 1800s, Kōloa was scarcely inhabited by Hawaiians who grew a variety of kō, or sugarcane, called kōloa, or long sugarcane. But Hawaiians didn't produce sugar, they chewed the sweet stalks of sugarcane.

In 1789, the first Chinese came to Hawai'i working in trading ships. One of them, Wang Tze-Chin, settled in Lawa'i and produced sugar for the first time in Hawai'i in 1802. Though his production only lasted one crop, other Chinese produced small amounts of sugar in Kōloa, Waimea, Lawa'i and Māhā'ulepū between 1820 and 1832, according to Donald Donohugh in his book, "The History of Kōloa, a Kaua'i Plantation Town."

In 1833, William Hooper, William Ladd and Alan Brindsmade arrived in Honolulu and founded Ladd & Company, a company that sold supplies to whaling ships. The store had a branch in Kōloa. Aware that sugarcane crops were already grown in the area, Hooper came to Kaua'i in early 1835 to survey a potential plantation.

In the summer of that same year, Ladd & Co. entered into a 50-year lease for 980 acres of land in Kōloa, east of Waihohonu Stream. The lease was signed by King Kamehameha III and Kaua'i Gov. Kaikio'ewa.

The lease – the first ever of its kind in Hawai'i – set many precedents for the entire Kingdom of Hawai'i. Under the lease, local chiefs were excluded from receiving taxation (usually in the form of labor and products) from Hawaiians working in the plantation. Instead, the king and the governor of Kaua'i would be paid.

Furthermore, Hawaiians workers at the plantation would receive wages and benefits, a concept completely foreign to the Hawaiian lifestyle.

Hooper built the first mill – equipped with koa hand rollers and whaling try pots – at Maulili Waterfall down Waihohonu Stream in 1836. The first crop, only a few acres, produced 100 barrels of molasses and a little sugar. A new dam and a second mill – with steel rollers and copper pots – were built downstream in 1837, and the second crop produced 30 tons of sugar and 170 barrels of molasses, according to Donohugh.

Despite a promising business Hooper had many problems, from labor issues with Hawaiians not used to money and the plantation lifestyle, to alienated chiefs undermining the business, and even forgery of scrip – the first form of paper money in Hawai'i – introduced to buy goods at the Plantation Store.

Discouraged by three years of losses, Hooper left the plantation, but Ladd & Co. continued the business with other managers, who also encountered problems.

In 1841, the sugar industry was taking off, and a third mill was built, near where Waihohonu and Omao streams meet. The smokestack for this mill, still standing across the street from Sueoka Store, is a landmark in Kōloa. Right next to it, there is a monument acknowledging all ethnicities that came together to shape the island's future.

Ladd & Co. eventually withdrew from the lease in 1845, and Dr. Robert Wood, Hooper's brother-in-law, took over the plantation business.

Throughout the years, the sugar industry grew in Hawai'i and became so profitable that it was the island's main economic engine. Immigrants who came by the thousands from all four corners of the world to work in the plantations in Hawai'i.

The first to come here specifically to work in the plantations were the Chinese. From 1852 to 1887, nearly 50,000 Chinese came to Hawai'i. The first Japanese came in 1868, but it was between 1885 and 1924 that 200,000 Japanese came to Hawai'i. About 7,300 Koreans came between 1903 and 1910. The first, Filipino arrived in 1906, but it was between 1909 and 1930 that nearly 113,000 Filipinos came here. There were also Portuguese, Spanish, Puerto Ricans and other ethnicities in smaller scale that came for the plantation industry.

Despite ups and downs, the sugar plantation industry in Kōloa remained strong throughout most the 19th and 20th centuries. In the 1880s, locomotives were introduced to he plantation, increasing efficiency especially for transportation of sugar cane after the harvest. In the 1890s, the steam plow increased efficiency in harvesting. In 1906, Kōloa Plantation built the Waitā Reservoir to irrigate more than 1,600 acres of sugarcane crops. In 1913, due to increasing production, a larger mill was built in Kōloa, about a mile from the 1841 mill.

Kōloa Plantation shut down for good in 1996, after changing ownership a few times.

Kobayashi had nine siblings. He too talks with nostalgia about his younger years, when he and Otani used to fish in the Waitā Reservoir, camp at Māhāʻulepū with his family and take the train to Poʻipū to spend the day. He is still married to Setsuko Kobayashi, a second-generation Japanese from a family of pineapple farmers in Lawaʻi.

Otani learned to weld at Kalaheo Vocational School as a teenager, and landed a job at McBryde Plantation in Kalaheo after graduation. But when World War II broke out, the government only allowed three gallons a week per driver. Unable to drive to work, he quit and worked for Kōloa Plantation.

During WWII, he said, many plantation workers wanted to work for the government, which offered better pay. But their jobs were "frozen," he said, they couldn't get drafted or join the army. Sugar was in high demand and prices were high during the war.

After the war, Otani joined the army and served three years in Europe. He met his wife in Germany and brought her to Kauaʻi to live in Kōloa, where he worked for the plantation again. They're still married. He later worked as a construction leadman for the plantation, and moved on to Lihuʻe Plantation, where he retired in 1987.

Otani said while he was growing up, Kōloa was a "sleepy town."

"Not too many people walking up and down the street. But in the evening, it was pretty busy because they go to the movie shows and all that," he said. "Other than that, nightlife was not that active"

A local favorite spot, Otani said, was Okutso Manju Shop.

"They used to make the best manju on the island, everybody used to go there," he said. "The manjus used to be three for five cents; three big manjus for five cents!"

Kagayama said when he looks back at Japanese Camp, it's amazing the kinds of services and businesses that were right there. There was a dry cleaning lady, Ms. Gushiken, and close to her there was the tofu lady. Right next door to his house, Mr. Shigematsu made wooden sandals, and a blacksmith, Mr. Kawakami was there too.

"It's really interesting we had all these different trades right in the camp," Kagayama said.

Otani said Kōloa Town had everything they needed. Besides the Plantation Store, there used to be four or five smaller Japanese stores. They would take orders early in the day and deliver the groceries later in the afternoon.

Kagayama said because they were all laborers in the plantation industry, Labor Day was big.

"We always had a big event on Labor Day," said Kagayama, adding there used to be a big parade in Lihuʻe, complete with floats. After the parade, everyone would end up in Isenberg Field, where they played games and had food.

Though John Kruse's family is from Kōloa Camp, his parents later moved to Oʻahu, where he was born in 1943. He would return to Kōloa Camp in the 1970s, after meeting his future wife while both were doing work for the Polynesian Voyaging Society aboard the Hōkūleʻa sailing canoe.

John Kruse and son Kepa Kruse lived in Kōloa Camp until 2012, when everyone was told to leave after landowner Grove Farm announced plans to build a housing project on the site.

The last of the plantation camps in Kōloa, Kōloa Camp was behind the Kōloa tennis courts and was a part of Japanese Camp. It was also known as Japanese Camp C.

Other Kōloa Plantation camps included Filipino Camp, Māhāʻulepū Camp, Spanish Camp, Banana Camp, Old Mill Camp, Shinagawa Camp and New Mill Camp.

Kōloa Plantation shut down for good in 1996. Kepa Kruse said he hopes Kōloa always remain Old Kōloa Town.

"The things that remain will forever be a part of the local lifestyle, the language, the culture, the mix of ethnicities, the infrastructure of the town, the way the roads were developed, the architecture, all these things remain because of that singular point right there," he said of Kōloa Plantation.

Every July, the Kōloa Plantation Days festival celebrates the many ethnic groups that came to Hawaiʻi, and also the Hawaiians who welcomed them. Visit www.Kōloaplantationdays.com for more information.

Kōloa Plantation Store, circa 1924.

Workers' housing at Kōloa Plantation, likely in the late 1800s.

Waitā Reservoir being built in1905.

Ox drag, Kōloa Plantation.

Kōloa Plantation Days

Celebrating Kōloa History and Passing It On

On the last Saturday of July each year, a few hundred community members bring their horses, their classic cars and a variety of floats, trailers and walking units to Kōloa School to march in the annual Koloa Plantation Days Parade through old Kōloa town to the Annie Knudsen Ballpark in celebration of Kauai's diverse cultures brought together during the plantation era.

The Parade and park celebration that follows is the festival founding event, started 32 years ago on Kauaʻi with a gathering by the Hawaii Sugar Planters Association to celebrate the sesquicentennial of sugar. Kōloa was the site of the state's first commercial sugar mill founded in 1835.

With the support of then Mayor Tony Kunimura, and the participation of local families, organizations, businesses and the visitor industry, the festival has grown into a ten day festival with over 30 family-friendly events. Today Kōloa Plantation Days is recognized as a Signature Event by the Hawaii Tourism Authority, and is supported by local volunteers, organizations, resorts and area businesses to share Kauai's plantation roots with thousands of visitors and residents each year.

The events and activities take place in and around Kōloa and feature the diverse cultures brought together in the plantation camps including live music events, "talk stories" on plantation life, a rodeo weekend, guided historic walks and hikes, film nights and an exhibit, local ethnic foods and crafts, and keiki activities and games. Most events are inexpensive or free, with something to offer all ages. Returning visitors look forward to repeat events which take place each year, such as the Plantation Days Rodeo, the Ho'olaulea, the Hapa Trail Walk and the Polynesian Revue, along with new events celebrating that year's festival theme or offering a new insight or celebration of Kōloa's plantation history. Talk stories with members of the community who experienced life in the plantation camps offer a unique view on area history and Kauai's diverse culture, while the participation of local musicians, artisans and chefs make the festival a fun way to experience the flavors of the area. Area walks and talks enable visitors to discover Koloa's unique natural history and architecture.

Volunteers come from area resorts, businesses, local non-profits and the Kōloa community to talk story, share memories, remember old friends and pass on cultural traditions and share information on local area history with visitors and residents alike. Many repeat visitors return each year to discover what's new, bring their families, and soak in the atmosphere.

Kōloa Plantation Days President, Phyllis Kunimura reminds us each year that what makes this event so special is that it is both a community festival and one that is treasured by our visitors – an opportunity to get together. You'll find grandparents sharing where and how they grew up alongside visitors eager to learn about the origin of local foods and music and hear stories of life in the plantation camps. On the 25th anniversary, Governor George Ariyoshi and his wife were welcomed back to Kōloa as that year's Parade Grand Marshal. He was blown away by the atmosphere and authenticity and told her, "you have to keep doing this."

As a lifelong teacher and educator, Phyllis impresses upon us how important it is to get the younger generation involved and cultivate an interest in sharing local culture and history so that it can be passed on to future generations of residents and visitors. With the last sugar plantation closing on Kauai in 2009, the festival has become not only a fun activity for all, but also an opportunity to share local traditions and area history with future generations to come.

This year's festival takes place on July 20-29, 2018. For more information on the festival and to get involved as a participant or a volunteer, visit www.Kōloaplantationdays.com or like us on Facebook.

Hawaiʻi Wisdom

Paʻakiki kānaka o Kauaʻi.

"Tough are the men of Kauaʻi."

Oʻahu was once inhabited by supernatural beings who ate people. They would extend their hospitality by day, but at night, they would eat their sleeping guests. A canoe came from Kauaʻi one day, and among the passengers was a man who was distrustful of the Oahuans. When the other men went to sleep, he dug a hole under the wall, crept into it, pulled a mat over himself, and waited. Late at night he listened as the hosts came and ate his companions. After the evil beings were gone, he hurried to the canoe and sailed home. He told his friends, and together they made wooden images, hid them in the canoe, and sailed for Oʻahu, where they were welcomed. That night the images were put inside the house, while the men hid outside. When the hosts came around to eat the visitors, they bit into the hard wooden images. The Kauaʻi men burned the house, thus tending the evil on Oʻahu.

Source: ʻŌlelo Noʻeau, by Mary Kawena Pukui

The Nāmāhoe is seen here on its inauguration Sept. 11 leaving Nawiliwili Harbor toward Kalapaki Bay, where it was greeted by hundreds. The double-hulled canoe was built following ancient Polynesian voyaging canoe design, but with modern materials.

Seven Hawaiian Love Tales

Kaala and Kaaiali‘i

by Léo Azambuja

Photos by local artist Daniel Finchum, utilizing wet plate collodion, an early photographic technique developed in the 1850s. Visit kauaiainaart.com to learn more.

On Lanai’s southwest coast, there are ruins of an old Hawaiian village called Kaunolu. It used to be a thriving community with many houses, visited often by the ali‘i because it was near bountiful fishing grounds.

Kamehameha I once visited Kaunolu, and all the Lanai ali‘i came down to welcome him with lu‘au and games. One of Kamehameha’s warriors, a handsome young ali‘i from Kahala named Kaaiali‘i fell in love with a high chiefess from Lanai named Kaala.

Kaaiali‘i asked Kamehameha if could take Kaala as his woman, as she had also fallen in love with him. But the king said she was already promised to Mailou, an ugly, scarred bonebreaker from Lanai. If Kaaiali‘i really wanted Kaala, he would have to wrestle Mailou. And that he did, breaking the bones of his hideous foe.

After Kaaiali‘i’s triumph, the people of Lanai threw a large feast for the young couple in love.

But Kaala’s father, Opunui, the old ruling chief of Mahana, was angry about it. He hated the Hawai‘i warriors because they had battled against the Lanai men, and had pushed them over the Maunalei cliffs to their deaths. So the old chief tricked his daughter into following him to a sea cave. Opunui’s plan was to hide his daughter there until Kamehameha and his warriors, including Kaaiali‘i, returned to Kohala.

After looking everywhere for Kaala, Kaaiali‘i finally forced Opunui to say where his daughter was. When Kaaiali‘i found Kaala, she was half-drowned and bleeding from being bitten by many eels while trying to flee from the sea cave. She died on Kaaiali‘i’s arms, while professing her love for the young ali‘i.

All the while, Ua, Kaala’s friend, found out where she had been hidden, and asked Kamehameha for help to rescue the couple. When Kaaiali‘i saw the king, he told him he had no more joy in life as he had lost the only woman he loved. He then crushed his head with a stone and died.

The lovers were wrapped in kapa and laid side by side in the cave. As others wailed over the couple’s death, Ua chanted for them. After everyone left to Kaunolu, they heard a loud wailing for Kaala and Kaaiali‘i, who were sleeping side by side in Ke Puhi o Kaala, or the Spouting Cave of Kaala.

The Legend of the Hau Blossom

Pōhuehue and Kauna'oa lived near Kahana Bay on O'ahu. They loved each other deeply. One day, after an argument, Pōhuehue got into his canoe and paddled to Lāna'i. Kauna'oa became very sad and afraid she would never see her lover again.

Pōhuehue built a house by the beach on Lāna'i, and spent many years there. One night, he dreamed with Kauna'oa, with her dark eyes and sweet smile, swimming at their favorite beach at Kahana Bay.

The following morning, Pōhuehue walked into a grove of hau trees, picked their bright yellow flowers, threw them on the waves, and watch as the flowers drifted toward O'ahu.

The flowers floated to Kahana Bay, where Kauna'oa was swimming. She immediately thought of Pōhuehue – whenever they went to the beach, he would give her a hau flower. Kauna'oa then called her 'aumakua for guidance, and walked the path of hau flowers all the way to Lāna'i, where she reunited with her lover.

Today, Kauna'oa (a vine) and Pōhuehue (also a vine, the beach morning glory) can be seen wrapped around each other in many Hawaiian beaches. Kauna'oa is also the official flower of Lāna'i.

Kaua'i Is Born

Papahānaumoku, mother of the earth, and Wākea, father of the heavens, were ali'i who lived in the time of Pō, the time of darkness.

One day, Wākea saw an ipu, and threw its cover up above, creating the sky. The ipu's pulp became the sun, its seeds the stars, its lining the moon and its flesh the clouds. When Wākea threw the ipu's juice over the clouds, it became the rain. From the leftovers, he made the land and the ocean.

Papa gave birth to the island of Hawai'i. And then she gave birth to two more islands, Maui and Kohemālamalama o Kanaloa, the island of Kaho'olawe.

After a while, Papa left to visit relatives in Tahiti. Wākea stayed behind, and married Ka'ula. Together, they had a child named Lana'i-ka'ula. Later, Wākea married Hina, who gave birth to another island, Molokai-a-hina.

A friend of Ka'ula left for Tahiti and told Papa what Wākea was doing. Angry, Papa returned to Hawai'i and married an ali'i named Lua to get even. She then gave birth to O'ahu-a-Lua.

Wākea asked Papa for forgiveness. Because of her forgiveness and understanding, Papa forgave Wākea and took him back. They lived together again, and soon the island of Kaua'i would be born.

The Naupaka

Kilioe was a tall chiefess, taller than most chiefs and a giant in the eyes of commoners. People feared her; they knew she had tamed the brown lizard to come at her call. They even thought she herself was the mo'o, the giant brown lizard that could shapeshift to human or lizard at will.

Before daybreak, the little brown lizard cried out an alarm. Kilioe woke up, smelling the overpowering scent of laua'e fern, which belonged to Laka, the goddess of hula. Soon, students would be gathering laua'e for their graduation ceremonies.

The lizard cried out again. Kilioe listened to the sounds of nature. Then she heard splashes in the stream. Footsteps. Something was going on. No one should be up this early. She picked up her staff of kauila wood and left to investigate.

Moving quickly down the path in Ha'ena, she crossed Limahuli Stream, passed the spring at Waialoha and the Maniniholo Cave. As the first streaks of light came out, she saw two people holding hands, running across the sand at Naue, disappearing in the shadows of hala trees and then reappearing again on the beach.

As Kilioe followed the mysterious couple around Lulu'upali Point, the wind knocked the black tapa cloth from one of them. Kilioe realized they were students whom she had told to cover themselves from everyone's view in the nights prior to graduation. And that's the reason they were wearing the polo'u cloak.

The students shouldn't have been there; the had broken the kapu, she thought. Anger flashing from her eyes, she followed them to find out who they were. As she crossed Wainiha River, she got a clear view of the couple and yelled at them: "Nanau! Kapaka!"

Exposed by the chiefess who had no softening for those who broke kapu, the couple ran away through streams, hills and sandy beaches. But they could not get ahead of Kilioe, who was gaining ground on them.

The Mermaid of Poliolehua

On the eastern bank of Waimea River, near the bridge, a stonewall built a long time ago protected the edge of a swimming pool used by the ali'i. The river was about 18-feet-deep there, and the area was called Lele, which means to jump. The ali'i loved to jump there and float as far as they could across the river.

Downstream, a small cove with a large flat rock was called Poliolehua. The legend says a beautiful mermaid called Lehua used to relax on this rock while combing her hair. If she saw someone approaching, she would dive into the water and swim away.

Once a young, handsome ali'i saw Lehua and fell in love with her. He hid behind some rocks and waited until the mermaid was completely relaxed. He then cautiously approached her, making sure to not make any sound. But the mermaid sensed the ali'i, and quickly dove into the river.

The young chief dove after her, and found a deep cave with a clean sandy floor. He searched everywhere in the cave but couldn't find Lehua. The mermaid of Poliolehua was never seen again after this day.

Nanau told his lover Kapaka to hide in the Ho'ohila Cave, while he would go into the mountains. Nanau's plan was for Kilioe to follow him, leaving Kapaka alone. Nanau would then return to Kapaka as soon as he could. They looked at each other as they parted ways and said, "May Laka be with you."

Kapaka hid in the cave while Nanau went up the ridge, making as much noise as possible. As Kilioe followed the footprints on the sand, she heard rocks falling and saw someone climbing the ridge above. As she was about to climb the ridge, Kapaka ran out of the cave and tried to stop the mo'o chiefess.

Kilioe called Kapaka a kapu breaker and swung her staff at the young woman's head. As Kapaka fell on the sand, she yelled for Nanau and waved farewell before being struck again. Her blood and life sipped into the sands of Lumaha'i.

From the cliffs, Nanau heard Kapaka's last cries. Kilioe caught up to Nanau far up the ridge, and with her staff she killed him on Pu'uomanu, the Hill of the Birds, where the blood and life of Nanau sipped into the soil.

On the same day, Kilioe became fearful after learning some fishermen had found a new plant growing on the exact spot where Kapaka had been killed. A group of birdcatchers also saw a similar plant growing on the same spot where Nanau had been killed. The strange-looking plants bore only half flowers, neatly divided down the middle. Kilioe placed the two flowers together, and they formed one perfect flower.

Returning to Ke'e, Kilioe kneeled before the altar of Laka and place the two flowers before the goddess. The smell of laua'e fern welled up, and Kilioe understood the goddess Laka, showing forgiveness, transformed the two lovers into the flowers, the naupaka-kahakai, from the beach, and the naupaka-kuahiwi, the one from the mountain.

Nihoa, the Honeymoon Island

Nihoa is a small, rocky island rising nearly 900 feet above sea level and located about 120 nautical miles northwest of Niʻihau. Today, the uninhabited island is a bird sanctuary, but several agricultural terraces and house sites, some dating been more than 1,000 years, have been found there.

In 1885, during Queen Liliʻuokalani's reign, the manager of Niʻihau, George Gay, took the queen and her party to Nihoa. They saw old structures, artifacts left behind by early inhabitants, and crops of sweet potatoes, yams and other vegetables. Gay told the queen that Nihoa was once a honeymoon island.

Each spring, young newlyweds from Niʻihau sailed their canoes to Nihoa. They would spend the entire summer there, enjoying their new life as a couple; playing games, planting and fishing. Once the first Kona winds of the fall would blow, the newlyweds would return to Niʻihau.

Years after Queen Liliʻuokalani's visit to Nihoa, a couple named Kaʻaumoana were the last ones to keep the tradition going. They returned to Nihoa every spring to harvest the crops they had planted the previous year, and then planted some more. They also fished and caught squabs of uau birds. The tradition died when this couple died.

The Legend Story of Paʻalua and Kawelu of the Hau Blossom

Paʻaula, the son of the aliʻi of Kauaʻi, had been taught in the arts of warfare since he was really young. One day, his father sent him to visit the aliʻi of Oʻahu.

Paʻaula took many gifts to the Oʻahu aliʻi, and impressed everyone with his skills in dodging spears. The aliʻi took a liking of Paʻaula, and offered a large luʻau in his honor. During the luʻau, the aliʻi's daughter, Kawelu, captivated Paʻaula with her young beauty and graceful hula dancing.

The next morning, Paʻaula asked the Oʻahu aliʻi for his daughter, as he had fallen in love with her. By sunset, Paʻaula and Kawelu set sail together to Kauaʻi. They lived here until they died, and their bodies changed into birds that can still be seen flying around the streams and waterfalls of Hanalei Valley.

All tales were compiled and summarized from the following publications: *Stories of Old Hawai'i,* Roy Kākulu Alameida (The Legend of the Hau Blossom, Story of Paʻalua and Kawelu, Kauaʻi Is Born); *Hawai'i – Tales of Yesteryear,* Roland L. Gay (Nihoa, the Honeymoon Island, The Mermaid of Poliolehua, Kaala and Kaaialiʻi); *Polihale and Other Legends*, Frederick B. Wichman (The Naupaka).

HAWAI'I WISDOM

He luelue ka ʻupena e kuʻu ai.

"The fine-meshed net is the one to let down into the sea."

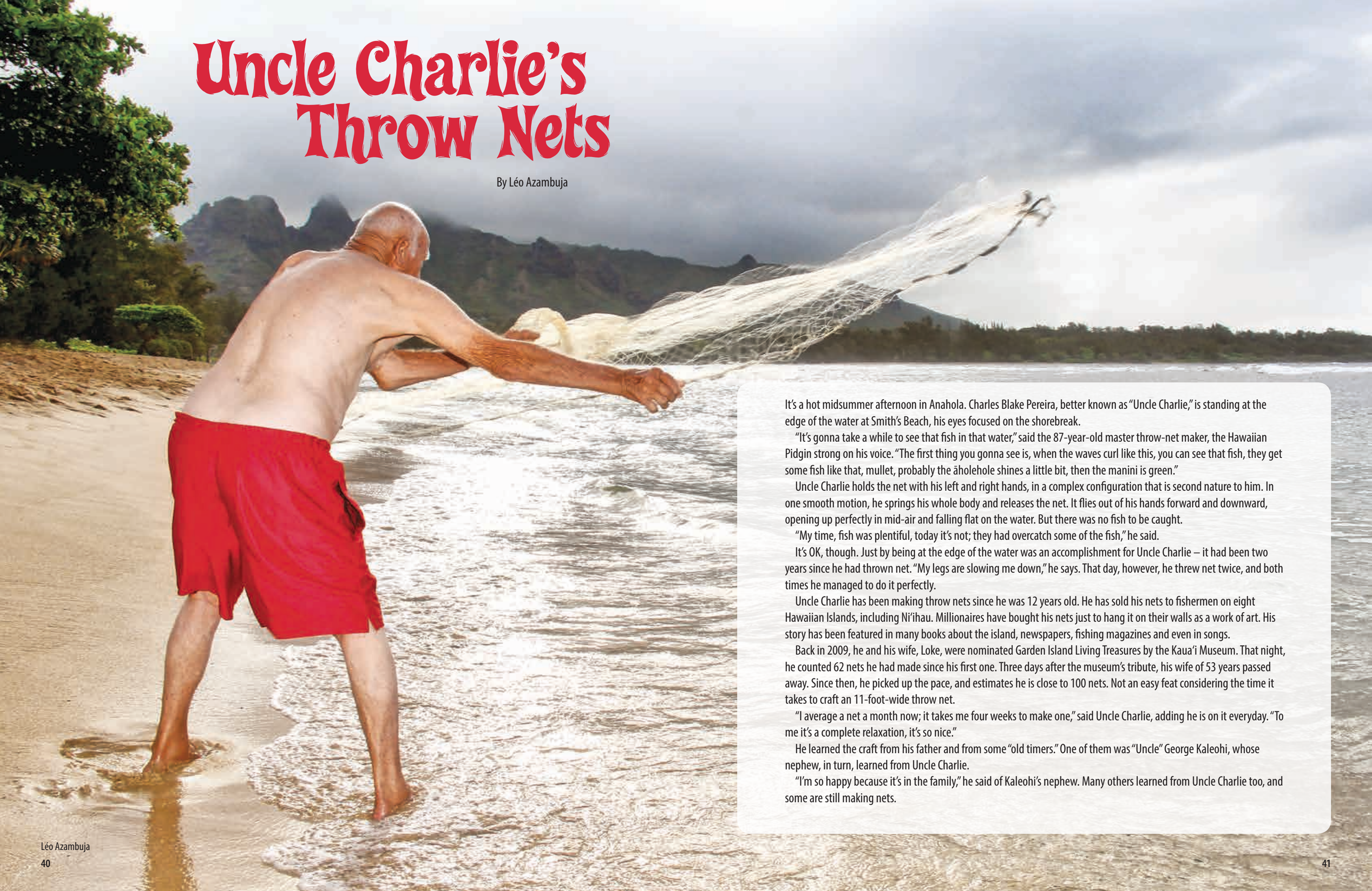
A fine-meshed net misses nothing, big or small. In seeking wealth, the small things are just as important as the big ones.

Source: ʻŌlelo Noʻeau, by Mary Kawena Pukui

A painting of master throw-net maker 'Uncle' Charlie Pereira, by Marylin Newton, based on a photograph of him when he was a teenager.

Uncle Charlie's Throw Nets

By Léo Azambuja



Léo Azambuja

It's a hot midsummer afternoon in Anahola. Charles Blake Pereira, better known as "Uncle Charlie," is standing at the edge of the water at Smith's Beach, his eyes focused on the shorebreak.

"It's gonna take a while to see that fish in that water," said the 87-year-old master throw-net maker, the Hawaiian Pidgin strong on his voice. "The first thing you gonna see is, when the waves curl like this, you can see that fish, they get some fish like that, mullet, probably the āholehole shines a little bit, then the manini is green."

Uncle Charlie holds the net with his left and right hands, in a complex configuration that is second nature to him. In one smooth motion, he springs his whole body and releases the net. It flies out of his hands forward and downward, opening up perfectly in mid-air and falling flat on the water. But there was no fish to be caught.

"My time, fish was plentiful, today it's not; they had overcatch some of the fish," he said.

It's OK, though. Just by being at the edge of the water was an accomplishment for Uncle Charlie – it had been two years since he had thrown net. "My legs are slowing me down," he says. That day, however, he threw net twice, and both times he managed to do it perfectly.

Uncle Charlie has been making throw nets since he was 12 years old. He has sold his nets to fishermen on eight Hawaiian Islands, including Ni'ihau. Millionaires have bought his nets just to hang it on their walls as a work of art. His story has been featured in many books about the island, newspapers, fishing magazines and even in songs.

Back in 2009, he and his wife, Loke, were nominated Garden Island Living Treasures by the Kaua'i Museum. That night, he counted 62 nets he had made since his first one. Three days after the museum's tribute, his wife of 53 years passed away. Since then, he picked up the pace, and estimates he is close to 100 nets. Not an easy feat considering the time it takes to craft an 11-foot-wide throw net.

"I average a net a month now; it takes me four weeks to make one," said Uncle Charlie, adding he is on it everyday. "To me it's a complete relaxation, it's so nice."

He learned the craft from his father and from some "old timers." One of them was "Uncle" George Kaleohi, whose nephew, in turn, learned from Uncle Charlie.

"I'm so happy because it's in the family," he said of Kaleohi's nephew. Many others learned from Uncle Charlie too, and some are still making nets.

Léo Azambuja

Originally from Kalaheo, Uncle Charlie said his father learned to make nets from the Palama family. They moved to Niumalu when Uncle Charlie was still a young boy, he was 7 years old. He used to fish there, and remembers when the bay was dredged for the "big ships" in the 1940s. He used to watch other kids fish in the Menehune Fishpond, but today, he said, the fishpond is full of tilapia, a "junk fish."

Throughout his whole adult life, Uncle Charlie continued to make throw nets and learn from others; even during his 20 years in the military, when he was stationed in Schofield Barracks on O'ahu.

Fishing in old Hawai'i "was the most varied and extensive food-procuring occupation of the Hawaiians," according to the late historian Te Rangi Hiroa, in his book *Arts and Crafts of Hawai'i.* Agriculture was of great importance, he wrote, but it did not require the varied tools and methods that fishing did.

Of all the many techniques Hawaiians utilized for fishing – catching by hand, spearing, fish traps, noosing and hook-and-line – netting was the most diversified and profitable method of catching fish, according to Hiroa.

However, despite the several types of nets utilized by early Hawaiians, throw-net fishing was actually introduced to Hawai'i by the Japanese, according to Brother Noland, in his book *The Hawaiian Survival Handbook*.

Uncle Charlie said he can make many kinds of nets, but he sticks to throw nets. It is usually 11 feet wide, made of nylon fishing lines and weighed down by lead weighs that he makes at home. The "skirts" of the nets sport a circular trap where the fish enter but can't get out.

Ancient Hawaiian nets were made of cordage and stone sinkers. Uncle Charlie's first nets were made with cotton strings, and sometimes he would rub pig blood on them. But this would attract hungry rats looking for a snack – and the net would be damaged. In the 1950s, his father showed Uncle Charlie the nylon fishing lines, which were durable and sank faster than cotton strings, so he switched to nylon.

Because it is a labor of love that takes time, there is a waiting list for those wanting to get one of Uncle Charlie's nets. He has two waiting lists; a good one and a bad one, the latter being for those who haven't been real nice to him, he says jokingly.

Uncle Charlie can be found every Saturday at Kaua'i Museum in Līhu'e, demonstrating his net-making skills and sharing his unique island stories.

Léo Azambuja

NETS IN OLD HAWAI'I

By Jan TenBruggencate

It's difficult to underestimate how important nets and netmaking were to early residents of the Islands.

When you think of a net today, you might falter after coming up with a fishing net, a cargo net, and perhaps a mesh bag for carrying skindiving gear.

But in the days before plastic and metal, the ability to convert plant material into cordage, and cordage into an array of woven or knotted articles was vastly important.

If you needed to carry a calabash or a carved bowl, you might place it in a net, a *koko* – which was the name for a specialized net used for carrying bowls and other objects. They were sometimes even used for carrying infirm people, like a hammock.

Koko was often made of sennit, coconut fiber. The fiber from the husk of the coconut was used in a number of applications. Since it was resistant to salt water, it was often used in the lashing of canoes.

Nets were slung between the crossmembers of canoes to carry cargo, and large-mesh nets were employed to carry offerings to temples.

Polynesians generally were noted for their use of bark cloth, *kapa*, which was employed for clothing, bedding and many other purposes. Most people don't understand that netting also formed the basis of a kind of clothing. Chiefs' feather capes were tied to a foundation of knotted cordage.

Nets were used in several ways to catch birds. There are stories that nets very much like the set nets used for fishing would be raised up on poles, and birds would be driven into them.

The historian David Malo writes of a technique for capturing owls, which involved placing a net near a nest. The feathers of owls were used in feathered standards or *kahili*. Wrote Malo: "A net with a wide mouth was laid in the track in which the birds walked to reach their nest."

And, of course, nets were used in all sorts of fishing applications. The hukilau, in which a net is walked along the bay to capture sealife, is perhaps the most famous.

But there were many more. Sometimes, instead of the net being moved, a net was set with one end at the shore and one in deep water, and people drove fish into the net.

Smithsonian Museum

Hawaiian fisherman with a scoop net, circa 1925.

Hawaiians had names for two dozen or more different kinds of fishing nets.

There were wide-mouthed net, a fine-meshed net for schooling fish, and a massive net for deep sea fishing that could be 150 feet long and 30 to 40 feet deep. There were long nets dragged between two canoes.

Nets were made of cordage from a wide range of natural fibers, but three were the most popular. The fibers of the *olonā* are reputed to create the world's strongest natural cordage. The fibers of hau were braided into bits of string as well as heavy cables. As mentioned earlier, coconut fiber made good rope for marine applications.

And all were woven into nets.

Holokū and Mu`u

Oil painting by Hubert Vos of his wife Kaikilani, done in the gardens of their Nawiliwili home in 1900. The painting was donated in 1997 to the Kaua'i Historical Society, where it is in permanent exhibit.

By Jan TenBruggencate

Words have meaning, but meanings can change over time – even when they're the names of common items – like pieces of clothing.

A couple of Hawaiian words that can cause some confusion are the classic dresses of Hawai'i, the mu'umu'u and the holokū, each of which has referred to a more formal garment over time.

I've wondered where you draw the line between the two.

I was chatting with friend Beryl Blaich on the subject. A holokū, she said, is a fitted dress with a train, a longer portion in back that trails behind the wearer. Suzanne Kashiwaeda said a holokū will often have decorative puffed shoulders or sleeves.

The Pukui-Elbert Hawaiian Dictionary describes the holokū as "a loose, seamed dress with a yoke and usually a train, patterned after the Mother Hubbards of the missionaries." The yoke is that shaped piece of a garment that is fitted around the neck and shoulders, and which allows the rest of the garment to hang better. Like an early holokū , a Mother Hubbard tended to cover as much skin as possible – from a high neck to long sleeves and a length that covered the ankle, only the face and hands were visible.

A mu'u, or mu'umu'u, by contrast, is and was a simpler garment – not so fitted, although some are, and shorter, generally. And early mu`u were sewn without yokes.

Generally, the holokū is a more formal garment, and the mu'u a more casual one.

In early Hawai`i, neither women nor men wore excessive clothing, and early renderings from pre-missionary days suggest both genders were often both topless and bare-legged. It's commonly argued that prudish missionaries encouraged Hawaiians to cover up, men in long-sleeved shirts and trousers, and women in attire that covered all but face and hands.

The missionary modesty may have been a factor, but there's another story.

"I've heard that the early Hawaiian women sought out the mu`umu`u for the bright colors," said Blaich.

And the differences a century and a half ago between the two garments may have been different as well. The 1865 Dictionary of the Hawaiian Language, by Lorrin Andrews, defines a holoku (the book did not use diacritical marks) as "a long flowing garment." But it describes the muu-muu as "a shift or undergarment worn by females."

So, the mu'u seems to have gained a little pretense over time. From an undergarment, it seems to have evolved into a simple outergarment, and in many cases, a pretty fancy outer garment, often primarily differentiated from the holokū by its length.

While a holokū flowed, its bottom touching the ground, the mu`u was absolutely shorter. In fact, an alternative meaning for mu'umu'u, both in the 1865 dictionary and today, is cut-off or shortened. And despite what your local dress shop tells you about a fancy, expensive mu`umu`u with a frilly neckline, the Pukui-Elbert dictionary still calls it "a woman's underslip or chemise; a loose gown, so called because formerly the yoke was omitted."

The Holokū

Fit for a Queen

By Helen Wong Smith

The elegant Hawaiian holokū dress became popular among Hawaiian royalty in the 19th century. Inspired by the dresses worn by the wives of the first missionaries in Hawai'i, the holokū evolved into fitted bodices and sleeves, and were made from the finest fabric available. Noble ladies would wear it to balls and tea parties.

"It's a very beautiful dress, it's regal," said Kaua'i resident Hau'oli Wichman, who wore a purple holokū to a white tie event in England in the summer of 2008. She and her sister crafted the dress especially for the event. "I made it because it signified my Hawaiian heritage and I wanted to wear something special to the event."

Some 500 people attended the event to induct the first American citizen – and the husband of a trustee for the National Tropical Botanical Garden – as the president of a 400-year-old fruiterer association in England. But Wichman's dress almost stole the spotlight; she was the only one wearing a holokū. The British told her they had never seen a dress like that and it was very beautiful.

The birth of the holokū goes back almost 200 years; it is traced back to the arrival of the first Christian missionaries to Hawai'i in 1820.

Reportedly, chiefessess Kalakua and Namahana (both widows of Kamehameha the Great) upon seeing the long, tight sleeves and the narrow skirts of the missionary women onboard the American brig *Thaddeus,* insisted on being fitted out in the same way.

At the end of the first sermon delivered before Hawaiian royals by the Reverend Hiram Bingham aboard the *Thaddeus*, Kalakua, also the mother of three of Liholiho's queens, apparently demanded that "white women cease their stupid singing and praying, and get immediately to work at sewing her a dress," according to Paul Bailey's book *Those Kings and Queens of Old Hawai'i.*

Kalakua's demand, however, would have to wait for the next day. Despite the chiefess flying into "monumental rage," the American women would not work on the Sabbath, Bailey wrote. On Monday, the "strange Christian kapu" was lifted. Stores of silk and brocade and chintz were brought out, and the deck of the *Thaddeus* was transformed into a sewing school.

"Mesdames Thurston and Bingham … at once perceived that tight bodices and belts were unsuited to the figures of their new friends, to say nothing of the new climate, so they invented a garment, cool, flowing and graceful – the holokū," F.H. Wills wrote in *The Story of the Holokū* published in the *Mid-Pacific Magazine* in 1913.

Kalakua stood in her "majestic nakedness" on the deck of the *Thaddeus*, while being measured for her white cambric dress, according to Bailey.

"The deck boiled with anticipation and pleasure. Chatter was endless. The seamstresses were offered bowls of poi, and even pipes packed with tobacco, to make their task easier and happier. Dark eyes, out of dark faces, stared on in joyful anticipation and fascination. When Queen Kalakua stood before them in white magnificence it was a festive and happy moment," Bailey wrote.

Professor Barbara Lyons attributes the first showing of a holokū by Kalakua, who accessorized it with an embroidered lace cap and neckerchief from America.

Wills wrote the holokū provided a new use for the rich fabrics brought by traders from China for the Islands' sandalwood,

Queen Liliu'okalani wearing a mu'umu'u in this undated photo.

Hawai'i State Archives

which "had been laid away, or used for mantles to be worn on great occasions."

Professor Joyce Chinen credits the form-fitted holokū as an evolution from the Mother Hubbard dress, with a loose-fitting undergarment, the muʻumuʻu that later came to be worn as an outer garment. In her dissertation, she states "pieces of kapa with calico-style printing were often sewn together for this purpose."

Lyons provides two versions of how the holokū was named. One being the Hawaiian women cried, "Holo! Kū!" meaning, "We can run in it – we can stand!" The more likely explanation is that, in teaching them to sew, the missionary women said, "Holo," meaning, "Go," and "Ku," meaning "Stop."

The adoption of the holokū is well documented, but did not sway the high Chiefess Kapiʻolani, well-known defier of Pele, when visiting a mission school in Waimea in 1829. Persis G. Taylor wrote, "Her feet were always clad in stockings and shoes … on public occasions, or when visiting away from home, she wore a tight fitting dress, not even adopting the "holokū (or Mother Hubbard) which afterwards became the national style."

Like any ubiquitous item, the holokū saw its share of media coverage as reflected in the 1907 subtitle of an article on theft in Honolulu, "Boy steals and girl buys jag and new holokū – 60 days," in *The Hawaiian Star* newspaper.

The same newspaper presented a contrasting account in a 1909 article covering Queen Liliuʻokalani's fourth trip to Washington D.C. to press her claim for payment for the crown lands, which the U.S. held in her former kingdom. "Her attire at a reception in the home of her nephew, the Hawaiian congressional Delegate [Kalaniana'ole]… She wore a loosely flowing robe of bronze velvet, trimmed with scarlet satin. It is the Hawaiian court dress, and is called the holokū."

Making holokū is still a tradition on Kauaʻi. Perhaps one of the most well-known designers was the late Guadalupe Bulatao, famous for her elegant and creative holokū. Today, Barbara Green is one of the leading holokū makers here. A professional seamstress since 1990, she has been making holokū since then.

The holokū, Green said, represents the transition of an old to a new Hawaiʻi, from the culture as Hawaiians knew to a a culture they had to get acclimate to because of the changes happening here in the 19th century.

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For Kauaʻi *Editor in Chief Léo Azambuja contributed to this article.*

From left to right, Pua Rossi-Fukino, Polei Palmeira, Donna Stewart, Saebrie Pegeder, Barbara Green, Helen Wong Smith and Victoria Lam pose with their holokū at the Historic County Building in Līhuʻe.

Léo Azambuja

Léo Azambuja

Saebrie Pegeder at the staircase of the Historic County Building.

BEAUTY IN WOOD ROBERT M. HAMADA

By Pam Varma

Robert "Bob" M. Hamada can turn a hunk of gnarled tree trunk into an exquisite work of art so beautiful that, throughout his 70-year career, his wood turned bowls have been acquired by collectors, art galleries and museums around the world.

Born and raised on Kauai, at 93 years old, Hamada is well-spoken, sharp-witted and colorful.

Standing in his living room with one hand resting on the snout of an upturned boar's head that is sitting on his coffee table, Hamada speaks poetically about the beauty he sees in raw pieces of wood. I ask about the boar's head several times, and once he answers, "I'll tell you about that guy later," but the conversation never returns to that story.

"I started making bowls because of the wood," he says. "There was such beauty in the wood. It's like you see a beautiful girl and then she moves off, and you gotta have another one like that someplace, so you keep on looking, keep on looking, keep on looking."

Hamada says when he looks at a tree, he can see the bowl in it.

"There will be one piece in that tree that is out of this world," he says. "When you come from the boonies like I do, you feel like you've discovered something."

Hamada's love affair with trees began when he was 12 years old after coming across a beautiful piece of wood while making kindling to light the fire underneath the family's Japanese-style bathtub.

"I said, 'Whoa, what a beautiful grain of wood.' I'd never seen anything like that. I saved it." He soon began "inventing" tools to work with wood, including his own lathe.

"We had a huge avocado tree in the yard. I got a branch, I put a rope on that thing and wound it down and around and added a foot pedal. So you pump that thing and you cut it on the downstroke," he says. "I thought, 'Gee whiz, I invented something.' As I grew up, I learned the Egyptians invented it thousands of years ago! You live in the boonies, you don't know too much," he says, laughing at the irony.

As a beginner, Hamada made table legs and baseball bats. "The things that I made at first, I couldn't even give it away," he says. "But people were nice, they didn't criticize."

After high school, Hamada opened a cabinet shop in Lihue, but it was challenging to make enough money to support himself. Finally he began making bowls, "and I just kept going."

Hamada's bowls vary in size, shape and color depending upon the original configuration of the portion of tree from which he has honed it, and the type of wood. Hawaiian hardwood milo is his favorite. One of his specialties is creating bowls shaped with three graceful arms rounded at their ends, culled from the saddles of tree branches that originate in trios.

All of Hamada's bowls are honed to such thinness — some as narrow as 1/16th of an inch — that their edges can almost feel sharp to the touch. Thinness of turned bowls is a sign of finesse in wood turning: Only a master knows how to create something so delicate, stopping just before the wood shatters. "You go as far as you can without the bowl exploding," he says.

Hamada's bowls are polished to such a high sheen, they feel as if you are touching glass. But Hamada eschews anything but the natural wood finish. The secret, he says, is his relentless sanding.

"You're not going to believe this, but when I do my final sanding, I bring the bowl in the house in my bedroom and I sand it when I'm watching TV," he says. "I turn around and look at the clock, and oh my goodness, it's 2 o'clock in the morning. But I've done something, you know?"

A finished Robert Hamada bowl is a stunningly beautiful piece of art, something you enjoy indefinitely.

$15 Lesson About Quality

Hamada learned the importance of creating top quality when he was a child.

His mother died when he was 7 years old. His father raised the family's five children on $30 per month wages, working for one of Kauai's sugar plantations. The family lived in a remote inland spot of Kapaa, up a steep mountain. Hamada walked the six miles to and from school each day, plus two more miles to and from Japanese language school, after his regular classes.

While coming home from school one day carrying his new $15 Mel Ott baseball glove that his father had scrimped and saved to provide, it began to rain. Hamada tucked the glove under his shirt and ran for cover in an old shack.

But the roof leaked. By the time the downpour ended, his new glove was wet.

"Well, anything that got wet would dry out, right?" he reasoned. "By the time I reached home, that so-called leather started to fall apart. My precious $15 glove, you know? That was half the old man's monthly pay! I said to myself, 'People talk about quality. Look what I ended up with.'

"That's why from that point on, I knew I'll never make some junks," he says. "I'll give the people the best quality, best wood, best everything. That $15, it really carried me a long way."

Hamada's goal is to make the most amazing bowl he can, no matter how long it takes.

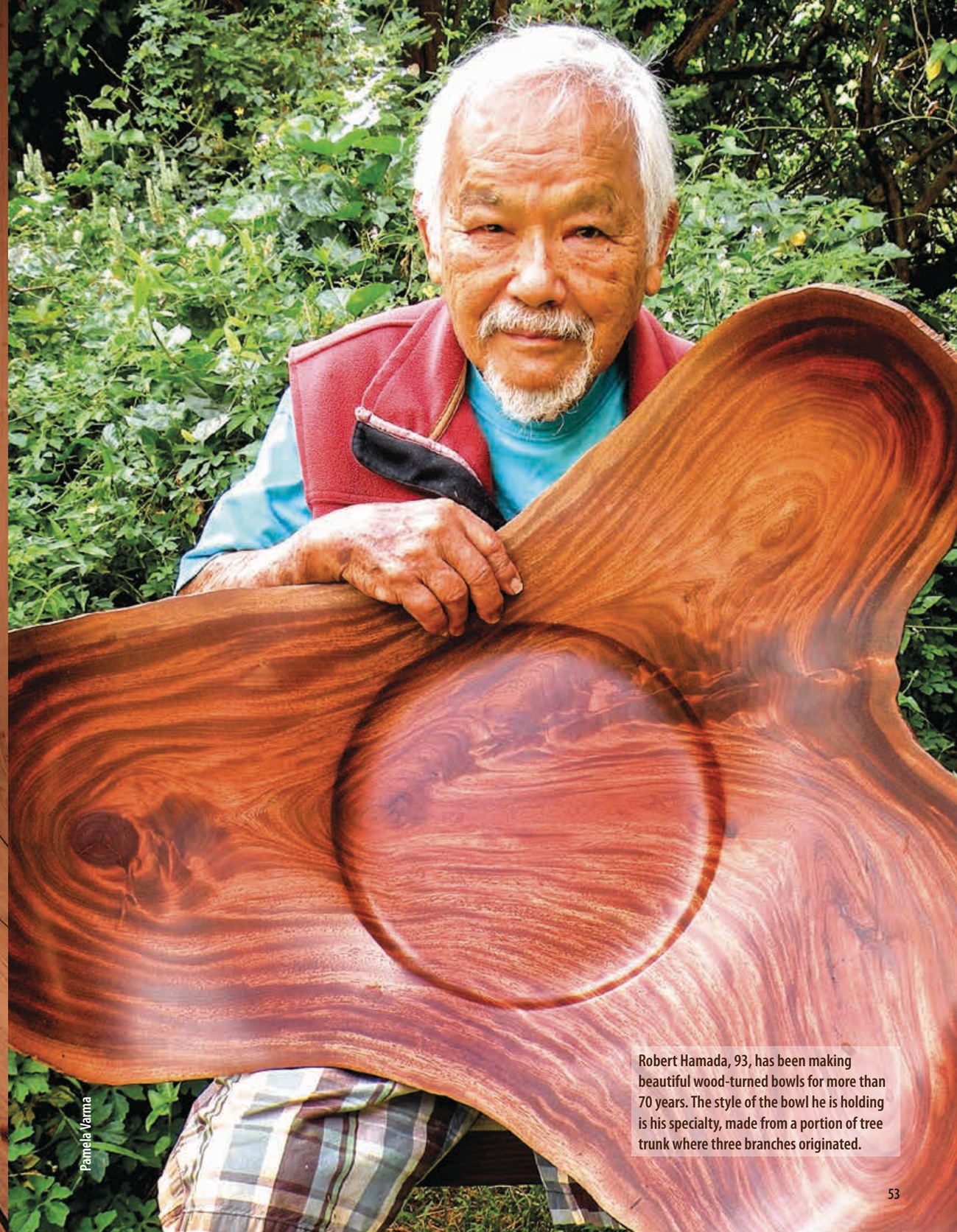
"Oh, I have no idea how long it takes to finish one bowl," he says, explaining that after the first cut in which he creates the rough shape of the bowl, he lets the wood dry for six months while the wood reshapes as it dries. After his second cut, he lets the wood cure for another six months, repeating this process as many times as it takes.

"Maybe it takes three or four years before you get back to that thing," for the final sanding. "It's not the easy life. I love it," he says with a beaming smile.

"Hey, you don't have to travel the world to see beauty. You've got it right in front of you. You've only got to find it. I find it in wood."

Robert Hamada was honored as a Living Treasure twice, by the Kauai Museum in 2001, and by the Honpa Hongwanji Mission of Hawaii in 2014. He passed on in December 2014.

• Pamela Varma Brown is the author of Kauai Stories *and* Kauai Stories 2*, the latter of which includes a more detailed version of Robert Hamada's story. Visit www.writepath.net.*



Pamela Varma

Robert Hamada, 93, has been making beautiful wood-turned bowls for more than 70 years. The style of the bowl he is holding is his specialty, made from a portion of tree trunk where three branches originated.

The Majestic Koholā

By Léo Azambuja

Every year, from September through April, more than 10,000 humpback whales in the North Pacific swim nearly 3,000 miles to warm Hawaiian waters. The whales spend several weeks in Hawai'i, mating, giving birth and nursing.

It's one of the greatest shows on Earth, with whales measuring as long as 50-feet and weighing as much as 45 tons leaping out of the water, slapping tails and pectoral fins, bobbing their heads, shoving each other and swimming with newborn calves.

But to ancient Hawaiians, the koholā, or whales, were much more than a display of one of Mother Nature's finest shows – they were part of their culture and religion, they were cited in chants and were even credited with helping in the creation of men and women. They also played a role in the unification of the islands.

"There's a very intimate relationship between Hawaiian people and the coastline resources and everything beyond," said Kamealoha Smith, a kumu 'ike Hawai'i, or teacher of basic Hawaiian knowledge, and the director of the Kaiāulu Anahola Traditional Ecological Knowledge Program.

Today, koholā is used to describe humpback whales, and palaoa is used for sperm whales. But in old Hawai'i, koholā and palaoa both meant whales, and were used interchangeably.

Kalasara Setaysha, chair of the nonprofit Koholā Leo, or voice of the whale, said whales were considered messengers of the god Kanaloa, one of the four main deities in ancient Hawai'i.

An old Hawaiian tale, Makua's Prayer, tells the story of Makua, a kahuna who prayed to Kanaloa and Kāne, another main Hawaiian god, asking them to teach his son to become a kahuna. One day, Makua offered dinner to two travelling strangers, who revealed themselves as the gods and said they would send a messenger to take the kahuna's son. Sometime later, Makua's son disappeared into the ocean while playing on the back of a whale. Grieving the apparent loss of his son, the kahuna was visited in his dreams by Kanaloa and Kāne, who assured him his prayers had been answered. Later, the son returned home as a wise kahuna.

Kalasara Setaysha/Koholā Leo

Hanau ka palaoa noho i kai
Kia‘i ia e ka ‘aoa noho i uka

On Kaua‘i, there’s a 3,436-foot-tall peak named Kapalaoa, or The Whale, west of Kilohana Crater and above Kahili Peak. In a story similar to Makua’s Prayer, Kanaloa and Kāne sent a whale to Kapalaoa to fetch Makuakaumana, who was then taken to the floating land of Kānehūnāmoku – Kāne’s hidden land – to live with the gods.

Kaua‘i also has a stunning waterfall called Koholālele, or leaping whale, near the Hindu Monastery in Wailua. Though the falls is listed as Kaholālele, the book *Place Names of Hawai‘i*, by Pukui, Elbert and Mookini, identifies the falls as Koholālele. Several other locations throughout the state are also named after whales.

There is no evidence or records that early Hawaiians hunted or ate whales, perhaps indicating whales may have been regarded as ‘aumākua, an ancestor who took the form of an animal. The ‘aumākua delivered guidance through dreams, connecting physical and spiritual worlds.

In the Kumulipo, a 2,102-line Hawaiian creation chant, the palaoa appears early, in the second of 16 wa, or time of creation.

“Hanau ka palaoa noho i kai (Born is the whale living in the sea); Kia‘i ia e ka ‘aoa noho i uka (Guarded by the sandalwood living on land),” the Kumulipo reads on lines 251 and 252.

There are many interpretations to the long and complex Kumulipo, and some cultural practitioners say whales played a special role in creation; they helped usher a time when light came into the world and they also helped to chant man and woman into being.

In the event a sperm whale washed ashore, it belonged to the ali‘i, or chief. The whale’s tooth was carved and used as a centerpiece for lei niho palaoa, a necklace that reflected noble birth or status, was worn by the ali‘i in battles and special occasions, and was supposedly a vessel for mana, or celestial power.

In 1790, Kamehameha sought the advice of Kapoukahi, a kahuna from Kaua‘i trained in the class of hulihonua, who had complex knowledge of the Earth’s configuration and rock placement. Kapoukahi told Kamehameha to rebuild an ancient heiau atop Pu‘ukoholā (literally Whale Hill), in Kawaihae, Big Island, and dedicate it to war god Kūka‘ilimoku, which would help Kamehameha conquer all the islands.

E. Lyman HIHWNMS/NOAA Permit # 14682

It took Kamehameha less than a year to finish the massive temple – 224 feet by 100 feet – built with rocks from as far as 14 miles away. Almost every man in Kawaihae took part in the construction, including Kamehameha himself. But it paid off. In 1791, he took control over the entire Big Island after killing his cousin, Keoua Kuahu‘ula. Four years later, Kamehameha conquered Maui, Molokai and O‘ahu. In 1810, Kapoukahi’s prophecy was completed when Kaua‘i King Kaumuali‘i agreed to become a vassal king to Kamehameha, thus avoiding a bloody war.

Today, Pu‘ukoholā Heiau, with much of it still intact, is part of the National Park Service. Its fronting waters, along with 14,000 square miles of ocean spread throughout the Main Hawaiian Islands, are part of the Hawaiian Islands Humpback Whale

Photo montage of a humpback whale breaching.

Kalasara Setaysha/Koholā Leo

National Marine Sanctuary created by Congress in 1992 and accepted by the State of Hawai'i in 1997.

Humpback whales are all around the globe, and their numbers have been rebounding from extinction threats since international whaling bans in the mid-1960s. Their current global population is estimated at 45,000 to 60,000.

The North Pacific population has more than 21,000 whales. During winter, more than half of them come to Hawai'i, with the remaining whales migrating to Southern Japan, Mexico and Costa Rica. Humpbacks migrating to Hawai'i come in different times throughout the season, which can go from as early as late September through mid-May.

Jean Souza, Kaua'i Island coordinator for the HIHWNMS, said the peak of the whale season is January through March. The younger whales, she said, usually come early in the season, and pregnant and mature whales usually come later.

Their travel to Hawai'i lasts four to six weeks, according to Souza. Some whales stay here only two weeks, Souza said. Nursing mothers may stay six weeks, and mature males are known to spend up to three months.

By mid-May, most whales will have left Hawai'i. In late September or early October, the first early birds – their scientific name, *Megaptera novaeangliae*, means large-winged New Englander – arrive back in Hawaiian waters.

Setaysha said humpback whales are highly emotional, compassionate beings, and will mourn the death of loved ones and save other species' lives. They are also intelligent, problem solvers and self-aware animals. They even have names, "we call them signature whistles," she said.

Through education, public outreach and advocacy, Koholā Leo works to protect whales and their habitat. Entanglements with commercial fishing nets from beyond Hawai'i and collisions with whale-watching tour boats, especially near Maui, are the main threats, according to Setaysha.

And then there is a relatively high mortality rate for newborns – 20 percent – due to predators, boat collisions and a long migration a few weeks after birth.

"When you figure in their first year, what they go through . . . it's not easy being a humpback whale calf," Souza said.

Plastic can also harm whales and many other marine species.

"We just need to be more conscious to how we are living and how our actions impact the environment as a whole, because everything we do here ends up in the ocean," Setaysha said.

Visit hawaiihumpbackwhale.noaa.gov and koholaleo.org for more information.

E. Lyman – HIHWNMS/ NOAA Permit # 15240

The Return of the Makaloa

By Jan TenBruggencate

When the community group Mālama Hulēʻia began removing weedy mangrove from a two-acre plot fronting Niumalu Park, it was a little like Forrest Gump and his box of chocolates.

We didn't know what we were going to get.

Under the direction of board member Carl Berg, the Mālama Hulēʻia team, school kids and other community volunteers planted numerous native coastal species throughout the flat, shoreline parcel.

Some of the native plants did well. Some did not. And some clearly preferred certain microenvironments to others. But one iconic Hawaiian species thrived in the wet, mud soil of the central area, despite significant salt water intrusion. It was the sedge called makaloa or *Cyperus laevigatus*.

And it is helping spawn a revival of an ancient Hawaiian weaving art.

Kumu hula Sabra Kauka, a Mālama Hulēʻia board member, invited a team of Kauaʻi weavers to the site in March to share stories and to try collecting.

Much has been lost about the art of weaving makaloa, but in recent decades it has undergone a revival. On Kauaʻi, the resurgence was led by the late Esther Makuaole, a Kona weaver who had moved to Kauaʻi. She took on a small group of apprentices, several of whom came to the Niumalu gathering.

The weavers have mostly worked with hala, the long-leafed pandanus, from which mats and hats and so many other

A Makaloa clump at Niumalu.

Jan TenBruggencate

Margaret Lovett is seen here with a stalk of Makaloa.

Jan TenBruggencate

Margaret Lovett's makaloa hat.

Jan TenBruggencate

items are woven. Then a few years ago, they started experimenting with makaloa.

They have collected from small remnant patches in places like Maui's Kanahā Pond, and worried about the availability of the plant.

The Mālama Hulēʻia group wondered how best to collect samples for weaving, without damaging the plants.

"Oh, we know how to harvest," said Kauaʻi weaver Margaret Lovett. "You thin them. You want to look for the long, fat ones, and ones that have started lying down."

She reached down into the clump and plucked a single stalk. "Like this," she said. Up came a single, long, green, stalk, not much fatter than a pencil lead.

Weaver Carol Lovell has been growing makaloa in pots, seeking the right conditions for her makaloa to thrive.

"I've been told that different islands have different varieties of makaloa. To my knowledge, what I have is the Kauaʻi variety. I've been growing it for about 10 years. I've used different containers, differing soil combinations... it's a work in progress. In certain conditions, they get thick and tall," Lovell said.

Keahi Jo Manea has been weaving lauhala, for many years, and looks forward to collecting enough makaloa to make a hat. She said the Niumalu project is a great asset to the island — which previously did not have enough makaloa for weavers to use.

She looks forward to experimenting with preparing the sedge for weaving, and whether different drying techniques — like full sun or shade — will produce different shades.

"I'm just really excited to begin working with it," Manea said.

Disclosure: author Jan TenBruggencate was a founding board member of Mālama Hulēʻia.

Makaloa at Niumalu.

Jan TenBruggencate

Ke Nani Kapa o Hawai'i

By Léo Azambuja

It was an ordinary early morning. People all around Kaua'i were just arriving at work. But in Puhi, three Hawaiian schoolchildren were chanting at the edge of a forest, asking for permission to enter. Nature allows them by telling the birds to chirp and the wind to blow softly. If the skies turned dark and it rained, the children would've turned around and tried it another day.

The children were looking for wauke, or paper mulberry, the prima matter for kapa, a cloth made of tree bark. Pre-contact Hawaiians used kapa for many things such as clothing, bedding and religious practices. But a few years after Westerners first arrived on the Islands, kapa-making ceased completely in Hawai'i.

"I do kapa so I can help keep the culture alive in my 'ohana," said Jaylyn Kawaiopua-Ululani Ka'ahanui, who goes by Kawai. The 16-year-old junior at Kawaikini School in Puhi added her Hawaiian ancestors made kapa on a regular basis, and nowadays it's a rare and even unknown tradition.

Kawai's sister, Jaclyn Ku'uleimomionalani "Momi" Ka'ahanui, is a senior at the same public charter school, which focuses on Hawaiian language and culture. At her graduation ceremony, Momi planned to wear a kapa kihei, or shawl, that she made. She saw past seniors' make kapa for their graduation, so she wanted to do the same thing.

"I can show my family and my friends what I did for my senior year," said Momi, adding her school is not just about academics; it's also about Hawaiian culture.

Kamalei Gabriel is only 7, so she is not in the school's kapa program yet. But she knows a Hawaiian mo'olelo, or tale, of a chief named Maui who climbed Haleakalā, lassoed the sun and made it stay longer so the kapa Maui's mother made could dry.

Hawaiian kumu Sabra Kauka

Léo Azambuja

Kahea Hamakua and daughter Kaihe Giminiz learning how to make kapa at a workshop in Lihu'e.

Léo Azambuja

Momi, Kawai and Kamalei are part of a small, yet growing number of people reviving this ancient Hawaiian tradition that was nearly lost forever.

When Capt. James Cook first saw Hawai'i, in January 1778, he went ashore in Waimea, Kaua'i, and acquired some kapa. Cook wrote in his journal their coloring and staining displayed "a superiority of taste, by the endless variations and figures" compared to the kapa in the rest of Polynesia. He even wrote the Kaua'i kapa resembled "the most elegant productions of China and Europe" available at cloth shops.

Other captains who visited Hawai'i in the following year, after Cook's death, also noted the Hawaiian kapa's diversity of thickness, colors and patterns, and its extreme beauty and precision in printing.

Kawaikini Public Charter School students, from left to right, Jaylyn Kawaiopua-Ululani Ka'ahanui, Kamalei Gabriel and Jaclyn Ku'uleimomionalani Ka'ahanui are seen at the school's wauke plantation.

Léo Azambuja

In 1823, the Rev. William Ellis, from the London Missionary Society, spent time among Hawaiians, and wrote a detailed account of kapa production, from wauke cultivation to the final stages of printing.

But it wouldn't take long until the kapa-making tradition would cease in Hawai'i. About 200 years ago, soon after merchants started coming here regularly, the introduction of Western textiles caused kapa-making to cease completely, according to Malia 'Alohilani Rogers, academics director at Kawaikini and mentor for the school's kapa project.

As a side note, the late historian Te Rangi Hiroa (Peter Buck) wrote in his book *Arts and Crafts of Hawai'i* that an old man named Keawe, from Laupāhoehoe, Big Island, still made kapa from wauke as late as 1923.

'Alohilani said kapa making was revived on O'ahu during the Hawaiian Renaissance in the 1970s. On Kaua'i, it didn't happen until 1990, when Hawaiian kumu Sabra Kauka wanted to make a kihei for hula, and invited a kumu from O'ahu to teach a 12-day workshop here.

Sabra said it took a while for the tradition to be revived on Kaua'i because "nobody was crazy enough." Making kapa is a laborious process requiring a community effort and an enormous amount of patience and time.

Kapa beating.

Léo Azambuja

Hawaiian kapa was mostly made with wauke bark, though few other trees could be used. The wauke had to be tended constantly; its branches were cut off as soon as they'd sprout. Once a tree reached one-to-two years old, the trunk, only an inch in diameter, was harvested, leaving the roots in place for another trunk to grow.

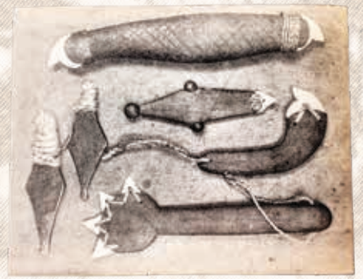
A sharp-edged shell or a wooden tool fitted with a shark tooth were used to cut the wauke's bark down the middle. The entire bark was then pulled off at once. Opihi shells were used to scrape off the outer bark, revealing a long and narrow piece of white bark. This was rolled up and soaked in water for many days, a process unique to Hawai'i.

Léo Azambuja

Trey Rafamonte scraping wauke at a kapa workshop in Lihu'e.

After soaking, the bark was beaten with a wooden four-sided tool called 'ie kuku or a rounded beater called hohoa over a kua, an anvil made of Hawaiian hardwood.

After several stages of beating the wauke, each with a different kind of 'ie kuku, a two-inch-wide piece could end up two-foot-wide. The kapa pieces had to be stuck together to make a larger final product. Unlike elsewhere in Polynesia, Hawaiians did not use natural glues; rather, they would pound the pieces together, and the fibers would naturally weave and create a strong bond. The kapa was then left outside for the sun to dry and bleach it.

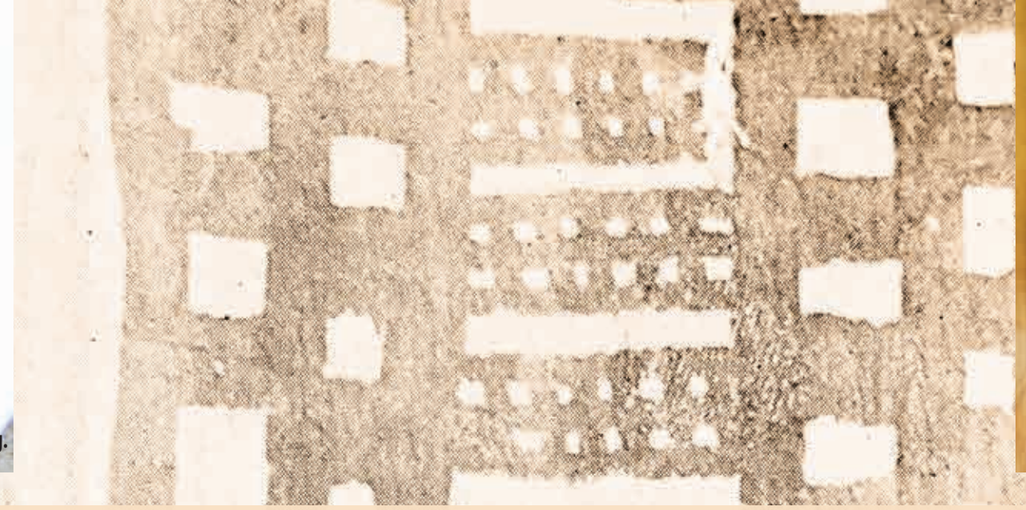


Léo Azambuja

Families learning how to make kapa at a workshop in Lihu'e.

Léo Azambuja

Freshly scraped wauke bark soaking.



Léo Azambuja

Kapa-making tools.

There were other distinctions between Hawaiian and Polynesian kapa.

Hawaiians used ʻohe kapala, or carved bamboo stamps, to create the meticulous designs unique to the Islands. Intricate designs were printed in red, yellow, black, green, pink and blue.

Hawaiians also scented the kapa, and sometimes used oils, such as kukui nut oil, to waterproof the kapa, both processes being exclusive to Hawaiʻi. Finally, Hawaiian kapa also differed from the rest of Polynesia due to fine carvings on the ʻie kuku that created a unique watermark on the kapa. The thinnest and finest kapa looked like lace.

Today, because it is such a difficult and time-consuming process, there are only about 10 people on Kauaʻi who make kapa, according to ʻAlohilani.

But the efforts of Sabra, ʻAlohilani and a few others on Kauaʻi and in the state to keep kapa-making alive are paying off.

Kawai and Momi said they intend to keep making kapa and eventually pass their skills to their next hanauna, or generation.

A kapa-making workshop taught by Sabra at Queen Liliʻuokalani Children's Center in Lihuʻe attracted several families. For Desiree Adams, program manager at Keiki O Ka ʻĀina, the event's sponsor, workshops like this "strengthen families through cultural education."

ʻAlohilani says there's a lot more to kapa. It perpetuates an ancient tradition, but it also teaches lessons of patience, perseverance and observation.

Momi agrees, and said patience is something she had to learn while doing kapa.

"Now I just have to teach it to my sister, because she has no patience at all," she said, laughing.

Léo Azambuja

A student scraping the wauke bark.

An 1822 hand-colored lithograph of Queen Kaʻahumanu wearing kapa, by Jean-Pierre Norblin de La Gourdaine.

Sueoka Store

The Heart of Kōloa

Family-owned grocery store nearly 100 years old

By Pam Varma

Walking through Sueoka Store in downtown Kōloa on Kaua'i's South Shore is simultaneously an experience in modern grocery shopping and a flashback to the familiarity of the Garden Island in the 1930s and 1940s, when you knew the owners of all the stores in town, and they knew you.

Instantly you feel connected with generations of people who have shopped in this store since it was established in 1918 by a Japanese immigrant, who wanted to provide a better life for his wife and children than was possible on his sugar plantation wages.

Today, Sueoka Store is run by founder Mankichi Sueoka's grandchildren, Rod Sueoka, and Rod's cousin, Wendy Kawaguchi, with a helping hand from Rod's mother, Betty Miyazaki.

Most days you can find all three working from the tiny second floor office that overlooks the cash registers at the front of the bustling store. But don't be surprised if you see Rod or Wendy bagging groceries or Betty giving directions to a customer who seems a bit lost walking the aisles. It's second nature for them to help wherever needed.

More Than a Grocery Store

"Our store is more than a grocery store. Everybody here is like family," Wendy says. "Some of our employees have seen our customers from the time they were little kids, to now that they're grown and have children of their own."

Betty, 93, started working at the store when she was 21 years old after marrying into the Sueoka family. "When I see some customers, I still think of them as kids," she says with a laugh.

Family ties have always set Sueoka Store apart, as each new generation has willingly stepped into their roles as soon as they were called.

After college, Rod had been working in a small market owned by a friend of his father's in Waikiki, when his uncle called and asked him to come home to work at Sueoka Store. "It was family, so I agreed," Rod says.

Wendy had also been living and working on Oahu when her mother retired from the store. "The family called me and asked if I would come home and help out in the office," she says. "This is family. You say, 'Sure, I'll be on the next plane.' "

As the only locally-owned grocery story left in Kōloa, Rod says Sueoka Store attracts people who come from the mainland trying to find their families or their roots.

"Some of them grew up here, but they haven't been here for 30, 40, 50 years," Rod says. "They remember us. Sometimes they bring us photographs and ask us if we know their family."

Betty can usually help. "If you tell me their names," she says, "I'll tell you where they used to live."

All Based On Trust

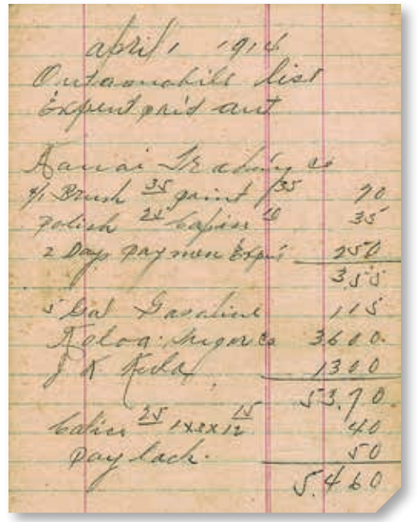
In 1918, when Mankichi Sueoka first came up with the idea to open a store, the bank wouldn't lend him any money because he was struggling financially. Fortuitously, his tanomoshi group loaned him the funds.

"A tanomoshi group is a Japanese custom that helps neighbors or friends support one another," Wendy says. "Every month when you get your paycheck, you put in, say, $20, and it goes into sort of a kitty. The money can be lent to whomever needs it the most. It's all based on trust."

With this loan, Mankichi opened his first Sueoka Store inside "Japanese Camp," a settlement of single-walled wooden homes where sugar plantation employees, primarily other Japanese immigrants, lived. Customers were allowed to sign for their goods on credit and come in on payday to clear their debt.

"In the beginning it was really hard for my grandparents," Wendy says. "The customers were laborers in the sugar plantations. Sometimes they didn't have enough money to pay for all their goods."

So when the store moved to its current location in 1933, in the heart of Kōloa, Mankichi put up a big sign that said, "SUEOKA CASH STORE," letting



A page from a notebook belonging to Sueoka Store founder Mankichi Sueoka dated April 1, 1914. Photo courtesy Wendy Kawaguchi

Cousins Wendy Kawaguchi and Rod Sueoka have been running Sueoka Store since they each answered the call from family to return to Kaua'i to join the family business.

people know they could pay only with cash, no longer by simply signing their name.

Years later, when Wendy's mother took over accounting for the store, she began extending in-store credit again. "Every month my mom had to hand out payment slips to everyone and collect all of those credits," Wendy says. "Every month there would be a line of men waiting to pay their bills."

After Wendy began handling the store's accounts, they began accepting credit cards, so they discontinued in-store credit.

"I recently found the original "SUEOKA CASH STORE" sign in storage, cleaned it up and hung it on the ceiling above our cashiers," Wendy says. "When visitors see the sign, they sometimes ask if we still only take cash!"

Go That Extra Mile

Wendy acknowledges that it's impossible for Sueoka Store to compete with larger stores, "but as far as customer service, perhaps we can go that little extra mile," she says.

When Rod realized that many Filipino families enjoy homemade food for parties, he created an Asian section in the store featuring noodles, sauces, rice and spices that are popular in Filipino cooking. "People come all the way from Kapaa to pick up their supplies," Wendy says. "Hotels and restaurants sometimes buy from us when they run out, too, so we're lucky."

Around 1980, they opened the extraordinarily popular Sueoka Snack Shop, where local favorites such as kalua pork, fish burgers, teriyaki burgers and loco moco can be ordered from a walk-up window alongside the building. The scents wafting through the parking lot trigger hunger instantly.

"Kids come home from college and they've got to eat there," Wendy says.

Much of the store's produce is now locally-grown, and Sueoka Store has been known for its freshly-butchered meats for decades.

In the 1930s and 1940s, Betty's former husband, George Sueoka, was the butcher, slaughtering all the cows and pigs for the market. "That was really something back then, because you had to do all the slaughtering yourself," Betty says.

Rod recalls that it was out of the norm to have a father who was a butcher. Most of his classmates' parents worked for the sugar plantations.

"Everybody else's parent was a truck driver, mill worker or field worker, and everybody else lived in a plantation camp," he says. "But it was good. My dad didn't go to war because he was the only butcher in town, so he didn't get drafted."

Trying Our Best

Everyone at Sueoka Store works together to keep the balance between the personalized service of a family-owned market, with the wants and desires of today's customers.

"We try to keep it as local as possible, following my grandfather's philosophy," Wendy says. "When I was younger, some of the older ladies would come shopping here and they would say, 'You know your grandfather would make deliveries all the way to Puhi with his horse and buggy. He was such a nice man.'

"We are trying our best to live up to whatever our grandparents did that was so wonderful."

Food as a Way of Life

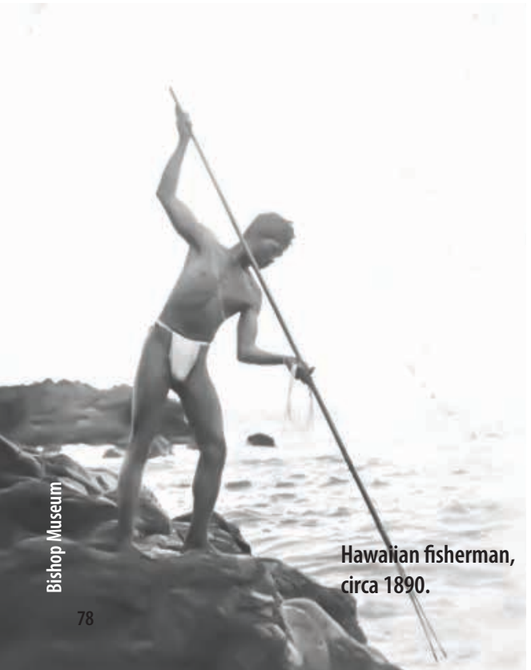
By Léo Azambuja

Aside from the obvious reason of feeding the population, food has been a significant component of Hawaiian life since the early days of Polynesian settlers more than a thousand years ago.

Today, any holiday, party or family gathering in the Islands will certainly have an array of local foods. But to early Hawaiians, who sustained themselves in isolation from the rest of the world for several centuries, food was much more than just something to eat or to throw a party. It was a way of life.

To those Hawaiians, food meant hard labor in taro fields and other food crops. It was the product of a lifetime learning and honing fishing skills. It was part of the taxes the commoners paid to the ali'i, or chiefs, and it was also a bartering good. It was a central part of important religious ceremonies, being the offerings to Hawaiian gods.

As hospitable as the Hawaiian environment seems, the first human settlers in the Islands likely didn't find a large variety of foods here.



Bishop Museum

Hawaiian fisherman, circa 1890.

The late historian Te Rangi Hiroa wrote in his last scholar publication, *Arts and Crafts of Hawai'i,* that "the early, Menehune settlers of the Hawaiian Islands brought no cultivable food plants or domestic animals with them. Thus they had to depend entirely upon native plants for their vegetable foods and upon local birds and fishes for their proteins."

The indigenous flora of Hawai'i, however, was of poor quality and insufficient nutritional value, according to Hiroa. Some of the indigenous wild food plants those first "Menehune settlers" may have eaten included various kinds of limu (seaweed), noni fruit, berries from 'akala, 'ohelo, lama and 'ulei, kupala roots, fern corm, piths and leaf shoots, and leaves from 'aku, popolo and 'aweoweo.

It wasn't until after seafaring voyagers from the Society Islands arrived in Hawai'i that food production, preparation and handling reached a whole new level in the Islands.

In the National Tropical Botanical Garden in Lawa'i, Kaua'i's South Shore, a section of the lush property may be relatively small in size but huge in importance. NTBG's Canoe Garden houses about 27 plants known to have been brought to Hawai'i by seafaring voyagers in their canoes. Some, such as the ma'ia (banana), and the 'ulu (breadfruit), are propagated through suckers. Hiroa wrote the presence of cultivable plants, especially the banana and the breadfruit, shows the Polynesians planned the sea voyages carefully with the intent of finding land to settle.

Jon Letman, with the NTBG, said the importance of those canoe plants cannot be overstated – they were critical to the survival of the voyaging Polynesians.

"Plants like kalo (taro), 'ulu (breadfruit), ohe (bamboo), ki (ti plant), and others provided food, medicine, clothing, shelter, essential tools, and other objects of practical and spiritual importance," Letman said. "Most of these so-called 'canoe plants' remain common today and their utility and beauty is well-known."

Hawaiian pounding poi, circa 1910.

The Polynesians introduced at least eight plants that were used for food. These included kalo, 'ulu, ma'ia, niu (coconut), 'uala (sweet potato), uhi (yam), pia (Polynesian arrowroot) and kō (sugar cane).

All these plants, with the exception of the sweet potato, came from Southeast Asia. The sweet potato comes from South America, and it was likely introduced to Polynesia after contact between indigenous peoples. In the indigenous Peruvian language Quechua, sweet potato was called kumar. In most of Polynesia, it was called kumara. In Hawai'i, the name 'uala is phonetically close to the rest of Polynesia.

Hiroa wrote that after these cultivated plants were introduced, the wild food plants were abandoned and only used in times of scarcity.

"In Hawai'i, the fertile soil, the genial climate, and the industry of the people produced a rich and abundant food supply. The people grew well-nourished, robust, and healthy; and in physique, and intelligence they became one of the most advanced branches of the widely spread Polynesian people," Hiroa wrote.

It wasn't just plants that the early Polynesians brought in their canoes to Hawai'i. They also brought the domestic fowl, pigs, dogs and rats, though this last one was likely a stowaway.

Some domestic fowl was trained for cock fighting, but their primary use was for food. They were also used in offerings to the gods. Hawaiians ate most kinds of birds found here, including sea birds, despite the fishy flavor.

Pigs were bred in large numbers for food, for rent payment and religious offerings. Dogs were also bred in large numbers, and baked dogs were usually the main meat in feasts. Their teeth were used for leg ornaments in hula.

Hawaiians also ate most kinds of freshwater and saltwater fish, octopus, squid, turtles (though not the poisonous 'ea), crustaceans and shellfish.

From Saimin to Shave Ice, the Food of Paradise

By Léo Azambuja

Modern local Hawaiian cuisine is a combination of early Hawaiian foods and dishes from immigrants of different ethnicities who came to Hawai'i in the last two centuries, especially during the sugar plantation days.

There are countless types of food establishments on Kaua'i where you can enjoy local foods. The rule of thumb for the best places to find local food is the smaller ma-and-pa types of restaurants. But Kaua'i's upscale restaurants and resorts also offer many dishes inspired by local cuisine.

Saimin, an original Chinese noodle soup, took a Hawaiian flair during the sugar plantation era in the 19th century. Here, it added ingredients from the Japanese, Filipinos, Koreans, Portuguese and Hawaiians to become Hawai'i's first fast food dish.

Serving the public since 1952, Hamura Saimin in Lihu'e has become an icon among local food restaurants. It is always crowded with locals and visitors.

"We really take pride in what we serve. There's real goodness in what you're getting," said Lori Tanigawa, the current president of Hamura Saimin. She has been working at Hamura since she was 9 years old. Her grandmother, Aiko Hamura, was the one who started the business. But it took her much trial and error, more than three renditions to finally get it going.

Emily Manuel

Oxtail soup at Tip Top Café in Lihu'e.

"I don't know how the word is getting out, but a lot of people know about this place, which is amazing, and we don't advertise. We never advertise," said Tanigawa, describing Hamura Saimin as "kinda like a whole in the wall" with no ambiance and very local. Many patrons know all the workers and are considered part of the family.

"My workers, they see them, they already know what they want, without talking," Tanigawa said of her regular customers.

The family's fourth generation, Tanigawa's daughters and nephews, have been working at Hamura for many years. Tanigawa said she hopes they will take over the business one day, but shrugs and says, "You can never tell them what to do."

Many visitors to Hawai'i arrive here with a checklist that inevitably includes attending a lū'au. The quintessential tourist activity on the Islands, lū'au are actually quite accurate when it comes down to basic local foods: poi, kalua pig, lomi-lomi salmon, sweet potato, sticky rice and haupia.

Poi is a sour and watery paste made from taro, a plant that is the heart and soul of early Hawaiian society and religion. Many say you have to acquire a taste for it. But once you do, you're hooked. It can be eaten plain or mixed with other local dishes.

The kalua pig is prepared almost the same way as it was hundreds of years ago – baked underground. Traditionally, a whole pig is cooked for several hours in a deep pit, or imu, lined with heated lava rocks and banana or ti leaves, and then covered with more leaves. In modern lū'au, it is usually served mixed with cabbage.

Lomi lomi salmon is a type of ceviche made with salmon. Because of its tingly, vinegary taste, it pairs good with poi. Lomi lomi salmon is unique in a sense that despite being created after contact with the West – there's no salmon in Hawai'i – it was brought to Hawai'i by Hawaiians themselves.

More than 150 years ago, many Hawaiians left for seasonal work in the Pacific Northwest. A large number settled there, especially in Canada, where they were treated as equals by the government. It is believed Hawaiians living there created lomi lomi salmon and brought it back to the Islands.

The 'uala, or sweet potato, is sweet and has a deep purple hue. But what's special about it, is that from the nearly 30 plants brought to Hawai'i by early Polynesian settlers, it is the only one whose genetic make-up does not trace back to Southeast Asia. It is phonetically and genetically linked to South America, suggesting that at one point, Hawaiians and indigenous South Americans may have connected.

The haupia is a pudding-like dessert traditionally made with coconut and pia, or arrowroot. Another dessert made by early Hawaiians is the kūlolo, a baked mixture of grated taro and coconut cream. Early Hawaiians considered kūlolo a delicacy.

If you are lucky to come across 'opihi, try it. Many 'opihi pickers have lost their lives trying to pry the shells of these small limpets stuck in lava rocks dotting the coastline. It is that good; to die for.

When rice is cooked properly here in Hawai'i, it's called "sticky rice." You get the idea. This is one of the few, if not the only, states in the country that serves rice for breakfast. With eggs and Portuguese sausage, it's a local favorite.

Aside from the sausage, the sweet bread and the bean soup, one of the greatest culinary contributions from Portuguese immigrants to Hawai'i is the malasada. It's a deep-fried dough ball rolled in sugar.

The lau lau is made of taro leaves and meat – chicken, fish, pork or beef. Everything is wrapped with a ti leaf, which is tied at the top with a string and then steamed.

The loco moco is a rice bowl topped with a hamburger patty, a fried egg and gravy. Try it with two eggs.

The manapua came from Chinese immigrants in the 19th century. The name comes from mea ono (cake or pastry) and pua'a (pork). It started out as a baked bun filled with pork. Today, manapuas also have curry chicken, kalua pig, sweet potato, hot dogs and other fillings.

The musubi is an iconic food of Hawai'i. Historians say the origins of spam musubi goes back to Japanese-Americans locked up in internment camps on the Mainland during World War II. They would place spam over rice in baking pans, and cut it to serve. On Kaua'i, the late Barbara Funamura laid claims to inventing the spam musubi in the 1980s in her Joni Hana Restaurant in Lihu'e. There's also the story of a Japanese woman on O'ahu, Mitsuko Kaneshiro, who is said to have made spam musubi for her children and then started selling it in the 1980s.

Another tasty snack is ahi poke, which is made with cubed ahi, or tuna, mixed with limu, 'inamona, green onions and other spices. It can also have chili peppers, hot sauce, wasabi or fish eggs. Ahi is the most popular kind, but many establishments also offer poke made with salmon, shrimp, octopus, lobster, squid, scallops and other fish. Of all the establishments selling poke on the island, the iconic Ishihara Market in Waimea stands out as one of the best.

The shave ice may have originated in Japan, but it gained popularity in Hawai'i during the plantation days, and today it is one of the most iconic local desserts. It's simply a cone of shaved ice topped with flavored syrups. But it can also hide an ice cream scoop under the ice and have condensed milk drizzled over the top for a sweeter taste.

Like many local establishments that have been around for a while, Hamura Saimin represents the Hawai'i that locals are used to, a place where the real Hawai'i happens on a daily basis.

"We try to keep the old style here because that is how we are, because we are referred to as the local old style," Tanigawa said. "It's been like that for a long time."

Hawaiian Party Food

By Jan TenBruggencate

I was standing at the seafood cooler at Safeway the other day, amazed at the array of prepared seafood dishes.

And I've had a similar experience at the Times store. And at Fish Express and Konohiki Seafoods in Kapaia.

If you're not from the Islands, you need to go to one of the many seafood purveyors and sample a bunch of the options. Ask the person standing next to you for recommendations on which ones to try.

The just outrageous selection of *poke* and related dishes is available all day, every day.

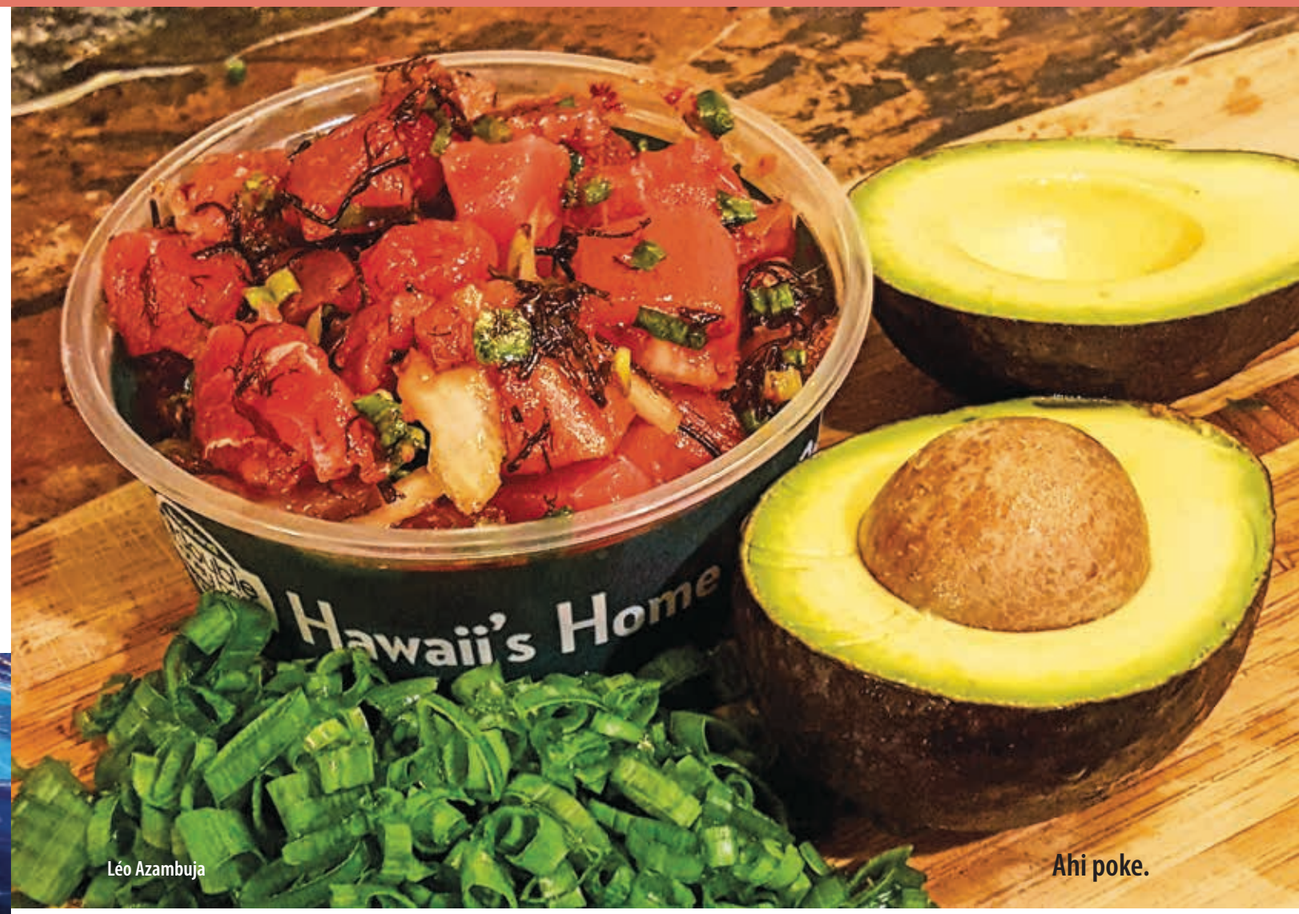
For young folks, that might just be the way it's always been.

But for those of us with a few miles under our belts, it's an embarrassment of riches.

You'd often get a small taste of one or two dishes in the old days. Fishermen would whip up one or two favorite kinds of poke after catching the right kind of fish. You'd sit around a low table, many of the adults drinking Oly or Crown Royal or Seagrams Seven, and kids dipping into the plates of food with well-worn chopsticks. And you'd grind on the day's catch.

But for the kind of variety that we see daily at the fish places today? That was special.

I can remember growing up on Molokai, when flavored dishes of fresh, raw *ahi* and *tako* and salmon and *he`e* were special delights of weddings and funerals and what we used to call *luau* … before it become politically correct to call them either *lū`au* or – even more



Léo Azambuja

Ahi poke.

Chilled tako.

proper, but perhaps not entirely accurate for a really big party – *pā`ina*.

You'd have great platters of various kinds of limu. Today, I don't see many of the varieties that graced those Molokai parties of a half century ago. And all kinds of different poke from all kinds of different kitchens.

This wasn't the result of a commercial venture.

When one of those parties was scheduled, the planning started long in advance. Teams of friends and relatives were sent out to begin preparing.

There were the limu gatherers and the *'opihi* pickers, who'd brave the shoreline surf to seek out their secret beds of the best kine.

Other teams with hissing Coleman lanterns would head out at night on the reef for what might be available.

And folks would clean the cobwebs out of the homemade, wood-sided glass-bottom boxes they used to spot the octopus on the flats.

Guys would dive for reef fish, and try to spot schools of *akule* to net or catch on *damashi* hooks. Shoreline anglers would get time off from shift work on the plantation to cast for *ulua*.

And the folks with boats would head out to troll for the various tunas.

It was a community effort, and the whole community came together both for the preparation and the feasting.

So, it's a little different to walk up to a window and order any kind of seafood you like, any time. Good, but not as special.

The Resourceful Coconut

By Léo Azambuja

The coconut tree was one of the most resourceful plants for early Hawaiians. Almost every part of the tree was used for at least one – and in many instances several – purposes. The tree and its fruit provided food, water and materials used in almost every aspect of old Hawaiian society.

"It's like the giver of life, this tree," said Keoni Durant, a native Hawaiian who has been sculpting tikis and Hawaiian gods out of coconut tree stumps for more than 30 years. With more than 100 carved coconut tree stumps all over Kaua'i, Durant says his art honors the tree that has given life to someone.

When Capt. James Cook first came to Hawai'i in 1778, his crew observed a few groves of coconut trees near sea level, but nothing compared to the abundance they had seen in the South Pacific. Hawai'i's cool climate and its distance a little too far north of the equator make it less than ideal for coconut trees to thrive here.

Historians believe Polynesian settlers brought coconuts in their voyaging canoes – for food, water and propagation – to Hawai'i. It is unknown, and debatable, whether coconuts were already here before the first Hawaiians. The layout of Pacific Ocean currents make it difficult for coconuts to float to Hawai'i, but not completely impossible.

On Kaua'i, coconut groves were present in Wailua (on a sacred grove belonging to the ali'i), in Ha'ena, Hanalei, Nawiliwili, Kōloa, Lawa'i, Waimea, Kekaha and Mana.

Two botanically identical coconuts of distinct shapes were observed in early Hawai'i. One had an elongated shape with a thick husk and a thin layer of meat. This coconut floats high in the water, survives almost four months in the sea and remains viable for roughly eight months.

A rounder coconut, with a thick layer of meat and a thin husk, is believed to have been introduced to Hawai'i by Polynesians voyagers. This coconut is heavy and doesn't float well, and it has a mean germination of only 66 days, making it quite improbable to have reached Hawai'i by sea. Its rounder shape is believed to have evolved by selective cultivation.

Keoni Durant at Hanalei Beach Park.

Léo Azambuja

Léo Azambuja

"Man came to rely on this coconut for food, drink, shelter and fuel, the basic necessities of life," H.C. Harries wrote in his book, *The Evolution, Dissemination and Classification of Cocos Nuscifera L*.

In Hawai'i and elsewhere in the Polynesian Triangle, the coconut was known as niu. Only in Aotearoa (New Zealand) and Rapa Nui (Easter Island), the coconut was unknown.

The base of the tree's trunk was used for pahu hula, large hula drums dressed with shark skin. The trunks were also used in making food bowls.

Polished coconut shells were made into pu niu, a small hula drum strapped to the knees for hula. The shells were also used for bowls and 'awa drinking cups. The ku'au, or the base of the leaf stalk, was used in pounding the walls of taro beds. The palu, a fibrous sheath taken from the base of the leaf stalk, was used for wrapping food, transplanting young plants or holding bait for deep-sea fishing.

Leaflets were used in making fans called peahi and children's toy balls called kini popo. The leaflets' midribs turned into skewers for kukui nut candles and shrimp snare. Leaves were used to poke under ledges to scare fish. They could also be used as kapu markers.

The water, flesh and shell were all used for medicinal uses. Hawaiians also made oil from coconut, and rubbed it in their bodies and hair.

Despite using coconuts for a variety of purposes, Hawaiians didn't use them for food to the extent as other Polynesian cultures did. But when they did, they excelled at it. The haupia was a pudding made with coconut cream and starch from arrowroot, or pia. The kulolo, considered the finest delicacy in pre-contact Hawai'i, was made with coconut cream and grated raw taro. A thick mix was wrapped in ti leaves and placed in an imu, or underground oven, for 10 hours or more.

Cordage from the coconut husk was called 'aha. Its fibers were round, coarse and springy. Because it was coarse, the 'aha could be wrapped around itself without slipping, and its elasticity was good to withstand sudden stress. 'Aha was also water resistant, though it tended to kink when used as a fish line.

Making 'aha was labor intensive and the knowledge laid with few experts. Hawaiians used an 'ōniu (pointed stake fixed on the ground) to extract the husk, which was then soaked in salt water for four weeks, and sometimes several months. This helped in dissolving the gum holding the fibers together.

The shorter fibers were discarded, and the rest was twisted together. Depending on what it would be the purpose of the 'aha, it could be twisted as a two-ply cord or braided into three to seven plies.

'Aha was used for tying thatch roofs, and sometimes for holding a house's framework. Several types of braided 'aha were used for different purposes: In building and fixing canoes, for lashing the ama and for holding stone anchors. Hawaiians attached stone blades to adzes by using braided 'aha. They also used it to secure in drum-making and to build handles for gourd water bottles.

Making of 'aha cordage continued during post-contact, but declined until disappearing in the latter part of the 19th century.

For more than 20 years, every October, the Annual Coconut Festival at Kapa'a Beach Park honors the legacy of the coconut, with crafts, games, food, contests, live music and entertainment.

Kapa'a businessman Kenny Ishii, who helped to organize the event for many years, says besides honoring and celebrating the coconut in the Hawaiian culture, the festival represents the history of the Royal Coconut Coast, which includes most of Kaua'i's Eastside with its many coconut groves.

"Where in the whole state of Hawai'i are you going to see a place like this? … Not in Honolulu, not in Maui," Ishii said. " You look at where Marriott Courtyard is now, you see all the coconut trees… You look at all the trees, you go, 'Wow!' We take it for granted every day we drive by there."

Léo Azambuja

Keoni Durant harvesting coconuts in Hanalei Bay.

For those who visit the Coconut Festival, Ishii suggests trying fresh coconut milk squeezed on the spot.

"That's the best coconut milk I have ever tasted," he said, sporting a large grin.

‘Opihi

By Jan TenBruggencate

There are three species of edible limpets, called ‘opihi in Hawai‘i, that crawl the shoreline boulders.

Each is distinct, and lives at a different zone of the coastline – from several feet below the surface to the highest wash of the waves.

They are all unique to the Hawaiian Islands, and are so prized that all are at risk of overharvesting.

And all three are believed to have evolved from a single ancestral limpet that arrived in the Hawaiian archipelago 3 to 7 million years ago. The larvae may have been carried on the ocean currents from the area now occupied by Japan, researchers say.

These examples of the three edible Hawaiian ‘opihi are all of legal size for harvesting. At top, with green border, is makaiauli; right with yellow foot, is ‘alinalina; left, with gray foot, is ko‘ele.

Having evolved into unique species here, they are true indigenous natives of the Islands. All three are in the genus Cellana.

Each has the classic cone-shaped shell, with raised ridges radiating from a central peak.

‘Opihi, to some folks are an acquired taste in local cuisine, but to old-timers, they are prized at any gathering. And costly to buy, if you can find them. They’re a little rubbery, a little crunchy, and the flavor speaks of the sea.

Collecting them can be dangerous because you’re right in the breaking wave zone on rocky shores.

The biggest one is generally the one found effectively always under water, often as deep as 10 or so feet. It is the ko‘ele, known to science as *Cellana talcosa*. Some folks call it the kneecap ‘opihi, because it can be as big as your kneecap and its shell is very thick.

If you slide a butterknife under its foot and lift it off the rock, the foot – the muscle on which it travels – is gray in color, but that’s not a perfect distinguishing factor. Occasionally, the foot of a ko‘ele can be yellow.

While it is the biggest of the ‘opihi, the ko‘ele is not considered the best for eating. Still, it is heavily harvested and is reported nearly gone from O‘ahu

The crème-de-la-crème of ‘opihi would be the next one up the shoreline.

This is the one that takes the most surf pounding, the ‘alinalina or *Cellana sandwicensis*. Its English nickname is yellowfoot, since the foot is a shade of yellow. It’s the one most ‘opihi pickers go for—and the most dangerous to collect since you generally can’t collect them without yourself being in the surf’s blast zone.

The third `opihi is found higher on the rocks, in areas that are occasionally splashed by the waves, but at low tides may bake in the sun for long hours. It is the makaiauli or *Cellana exarata*.

It is smaller than the ko‘ele, but also has a gray foot. It can be distinguished by its high position on the rocks and by the appearance of a greenish rim around its foot.

All three are vegetarians, using a rasping tongue to feed on marine algae found on the rocks.

A fourth ‘opihi is not closely related to the edibles. It is sometimes called the small false ‘opihi, ‘opihi ‘awa, or *Siphonaria normalis*.

Roxanne McCann Photography

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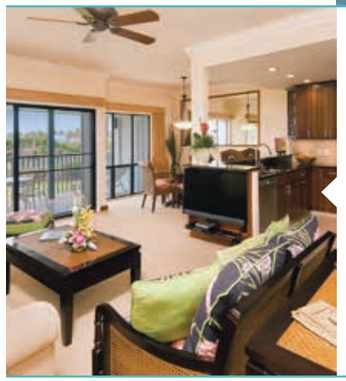
Léo Azambuja

Kauai GETAWAY PLAN

LEISURE & PLAY

From stylish hotels to spacious suites, from incredible locations to extensive resort amenities, Aqua-Aston Hospitality offers the perfect fit for anyone visiting Hawaii. Stay at one of our fine resorts on Kauai.



ASTON AT POIPU KAI

Nestled on 70 acres of Kauai's sunny south coast, this condominium resort delights guests with tropical gardens, private pools and tennis courts. The resort offers 1 - 4 bedroom suites with full kitchens, washer/dryer and WiFi access.

ASTON ISLANDER ON THE BEACH

Located oceanfront adjacent to Coconut Marketplace, this resort sits on six acres of newly landscaped grounds and features refreshed guest rooms and one-bedroom suites. Some amenities include bike rentals, airport transportation, barbecues, pool, jet spa and pool-side bar.

OR

AQUA KAUAI BEACH RESORT

A beautiful Hawaiian plantation-style and full-service resort situated oceanfront on 25 lush acres of Kauai's longest exploring and strolling beach, conveniently located close to the airport, shopping, championship golf and more. The resort features stylish vintage accommodations with modern day amenities. The resort also offers airport shuttle service, two restaurants, four pools, water slide and function space.

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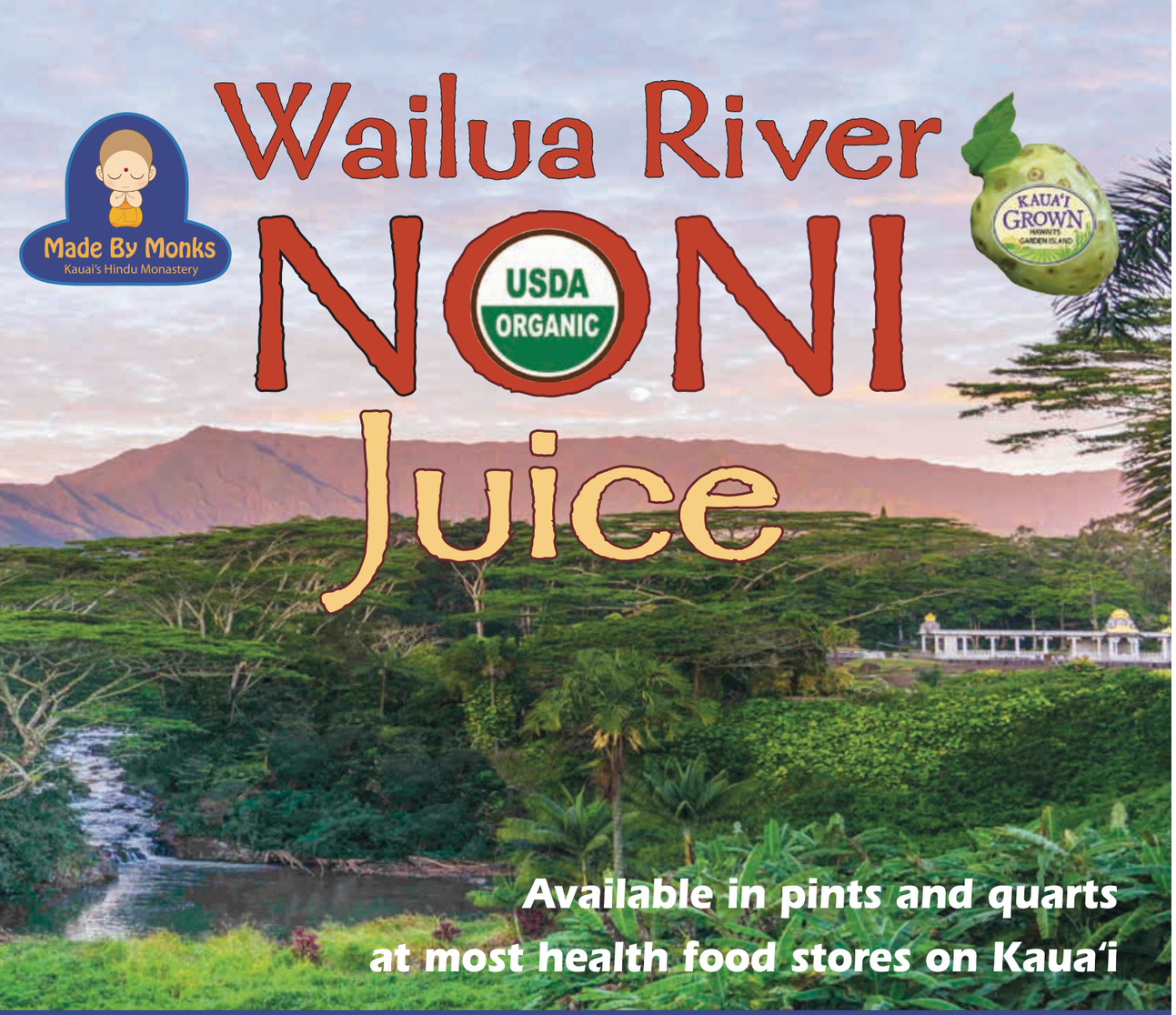

Goodness from Kauai's Monks

Wailua River Noni Juice is a project of Kauai's Hindu Monastery, located on the North Fork of the Wailua River between Kapaa and Lihue on the northernmost of the main Hawaiian Islands. In addition to our 70 acres of land on the north side of the river which includes the monastery and two Hindu temples, we lease 312 acres of State-owned agricultural land on the river's south side. There we maintain a certified organic noni field, an outgrowth of our interest in natural healing, along with native Hawaiian trees (including one of the state's larger new plantings of koa), hardwoods, landscape plants and palms. The monks personally oversee every phase of production—from harvest to juice to bottling— in order to ensure the finest possible product. The noni is picked ripe from our organically grown trees, washed and set in barrels to ferment for 60+ days, then pressed, filtered and bottled with no added ingredients.

"...BEST LUAU ON THE ISLAND."

THE ULTIMATE KAUAI GUIDEBOOK: KAUAI REVEALED, 5TH ED

SMITH FAMILY GARDEN LUAU

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OUR FAMILY HAS BEEN SHARING THE ALOHA SPIRIT WITH VISITORS AND KAMA'AINA ON KAUA'I FOR OVER 50 YEARS. WE INVITE YOU TO JOIN US IN CELEBRATING THE UNIQUE FLAVORS OF HAWAI'I AND THE RHYTHM OF ALOHA.

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