Nā Lima Mikioi

Directory of Weavers and Fiber Artists

Ke'ena o nā Kuleana Hawai'i
Office of Hawaiian Affairs
Na Lima Mikioi
Directory of Weavers and Fiber Artists

Compiled and edited by Manu Boyd OHA Culture Specialist

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Cover: Kihaapi'ilani weaves a lauhala mat at Pūko'o, Moloka'i. Ray Jerome Baker photo courtesy of Bishop Museum.
Na Lima Mikioi, "skilled hands that do fine work," represents a broad range of weavers and fiber artists from youthful haumāna (students) to seasoned loea (masters). Not all weavers listed in Na Lima Mikioi are of Hawaiian ancestry; however, their interest in and commitment to promoting and perpetuating Hawai‘i’s indigenous culture is truly inspiring.

The importance of acknowledging the one hānau (birthplace) of each artist is that traditionally, the first question posed to an individual would be, “No hen mai ‘oe?” (Where are you from?).

Mahalo to Betty Lou Kam of the Bernice Pauahi Bishop Museum Archives and to Dr. Isabella Aiona Abbott of the University of Hawai‘i for making available archival and botanical photographs for this publication.

Na Lima Mikioi: Directory of Weavers and Fiber Artists does not constitute a complete or final listing of weavers and fiber artists in Hawai‘i. Entries presented in this directory were voluntarily submitted by these individuals, and are not an endorsement of the Office of Hawaiian Affairs, its trustees or staff.

While every effort has been made to provide accurate information, we apologize for any errors and do not accept responsibility for any subsequent changes in the status of each listing after press time. Some personal information such as phone numbers and addresses were omitted at the request of the individuals.

Mahalo piha to each participant in Na Lima Mikioi, and to the many, many other skilled weavers and fiber artists “from the rising sun at the sea-gate of Ha’ehe’a’e to the setting sun at the islet of Lehua.”
Mai ka Luna Hoʻomalu

E nā kini o nēia kulaʻiwi, aloha kākou,

Hauʻoli hou mākou, ke Keʻena o nā Kuleana Hawaiʻi (OHA), i ka hoʻomalele ʻana aku i kēia puke kuhikuhi nāna e hōʻike mai i nā kānaka mālama moʻomeheu o kēia paemoku. ʻO kēia ka hā o nā puke kuhikuhi moʻomeheu a mākou, i alo mua ʻia e “Hawaiian Genealogy Project Directory of Secondary Sources”, “Ola Nā Iwi, Directory of Hawaiian Artists and Cultural Resources” a me “Kū Mai Ka Poʻe Hula, Directory of Hula Resources.” He puke kēia e hōʻike ana i nā kānaka ulana lauhala, makaloa, launiu, a me nā kānaka hana kapa a pēlā aku, a pēlā nō ʻo “Nā Lima Mikioi, Directory of Weavers and Fiber Artists” e kākoʻo ai i ia mau hana nani like ʻole a nā kūpuna i waiho mai ai no ka pono o kākou.

No laila, e heluhelu a e hoʻonanea mai me “Nā Lima Mikioi” a e paipai mau i nā kānaka nona ka hoʻomau a hoʻoholomua ʻana aku i nā hana noʻeau no ke au kahiko mai. E lanakila kākou, i hoʻokahi puʻuwai me ka lōkahi!

Ke aloha nō,

Clayton H. W. Hee
Chairman
Ma’ika Luna Ho’oponopono

Aloha pumehana kākou,

On behalf of the Trustees and Administration of the Office of Hawaiian Affairs, we enthusiastically present “Nā Lima Mikio: Directory of Weavers and Fiber Artists,” the fourth in a series of cultural directories highlighting teachers, students and Hawaiian cultural practitioners. It is our hope that this publication will give you further insight to some of the resources in our community and environment which contribute to the perpetuation of our Hawaiian traditions.

As we strive to better serve our beneficiaries, we look to our cultural resources for guidance in interpreting the ways of our past so that our future, as it evolves, will be based on a sound foundation of knowledge, skill and understanding.

For information on OHA’s cultural programs, contact the Ke’ena Mo’omeheu (Culture Office) by calling 594-1930, or write to the Office of Hawaiian Affairs at 711 Kapi’olani Blvd., Suite. 500, Honolulu, Hawai‘i 96813.

Mālama pono,

[Signature]

Linda M. Colburn
Administrator
Elizabeth Adams weaves lauhala, as taught to her by Mrs. Logan on O'ahu’s Leeward Coast when she was nine years old. Her greatest challenge is obtaining lauhala for weaving. While she does grow some of her own, former groves have been lost to developments, and hala trees are not as plentiful at beach parks.

Although Mrs. Adams is retired from teaching, she has a mo'opuna (grandchild) who is interested in ulana lauhala, and would like to share what she knows with interested haumāna. Of the available lauhala today, she prefers pliable Hawaiian varieties.

Linda Lei'alani Aiona
99-932 Lālāwai Dr.
'Aiea, HI 96701
(808) 487-5427
One hānau: Honolulu, O'ahu

Linda Aiona is a lauhala weaver and a hau cordage maker who gathers and purchases materials in Hawai'i. She learned lauhala weaving from Kupuna Vivian Kamahele o Mokule‘ia, whose mother and aunts were from Moloka'i. Hānaiali‘i Hayashida, a noted Hawaiian artist, is also her kumu.

Aiona has taught at Farrington Community School, and hopes to continue there. She also teaches simple weaving at Mililani High School. Her greatest challenge is in obtaining local lauhala, as trees are either scarce or the quality is not that good.

Master Weaver Elizabeth Lee spends “quality time” with her great-granddaughter “Kinoli” as she weaves a pāpāle lauhala (pandanus leaf hat).
Ivy Hali‘imaile Andrade
2273 Durve Circle #3A
Honolulu, HI 96817
(808) 843-2382
One hānau: Makaha, O‘ahu

Maile Andrade is an artist who does both traditional and contemporary work in weaving as well as other fiber arts. She was a lauhala weaving apprentice of Elizabeth Lee in the 1988 under the auspices of the State Foundation on Culture and the Arts, and also learned weaving from Nina McBride. She learned kapa making from Temari (1982), Kana‘e Keawe, Pua Van Dorpe, Carla Freitas, as well as through reading and research.

Materials are cultivated, gathered and purchased “when the price is right.” Wauke from Tonga and Sāmoa; and lauhala from the Gilbert Islands, Sāmoa, Tahiti, Tonga and Niue. Andrade would like to see wauke farms, pūhala plantations and more readily available natural dye plants. Native gathering rights and access to materials for traditional practices are also of concern to her.

E. Kawaikaula‘au Aona-Ueoka
P.O. Box 20
Kaa‘awa, HI 96730
(808) 237-7072
One hānau: Nānākuli, O‘ahu

Kawai founded KAPA. “Kapa Aloha Perpetuation Association, Inc.”, a native Hawaiian non-profit organization for the advancement of native Hawaiian traditional and contemporary fine arts, in 1992. It is her dream that hālau (culture centers) be established on Hawaiian lands on each island where various cultural disciplines can be taught, learned, developed and improved upon. “We need to be in control of our arts and culture, and promote both excellence and quality in all that we do,” Aona-Ueoka said.
Kathy Amico
P.O. Box 283
Pa'ia, HI 96779
(808) 879-6803
One hānau: Chicago, Illinois

Kathy Amico is both a weaver and cordage maker. She uses laulala, ‘ie‘ie, olonā, hau and other natural fibers which she gathers on her home island of Maui. Her interest in fiber arts started in 1984 at Maui’s Hui No‘eau Arts Society under the instruction of Judy Bisgard and Susan Kilmer. Her weaving kumu are Sarah Kealoha Camacho, Gladys Grace (lauhala), and Willie Grey Eagle Macglothin (‘ie‘ie). She has two students - Nālani Ka‘auamo and Samantha Sheehan.

Betsy Kapuaokalani Astronomo
83-5530 Middle Ke‘ei Rd.
Captain Cook, HI 96704
(808) 328-8206
One hānau: Ke‘ei, Kona Hema

Betsy Astronomo gathers her own lauhala which she has been weaving since she was eight years old. Taught by her mother, Astronomo is noted for her finely woven hats and mats. She has demonstrated her talents abroad under the auspices of the State Foundation of Culture and the Arts. Although she no longer teaches, two of her haumāna, Kathy Walsh and Duncan Ka‘ohu Seto, carry on her work. Betsy Astronomo is also a member of the ‘Ahahui Ka‘ahumanu.
Sarah Kealoha Camacho weaves, makes kapa and cordage, and uses a variety of materials which she gathers on Maui including launiu, lauhala, makalana, olona, hau, memaki and 'i'ae.

She learned from her grandmother, and also credits Akua for her talent. Her main concern is in not having adequate plant materials available to the public. She has many students, and teaches in the Department of Education's Kūpuna Program at Wailuku Elementary.

Carol L. H. Chang
3029 Kalaniana'ole Hwy.
Honolulu, HI 96821-1505
One hānau: Thief River Falls, Minnesota

Carol Chang weaves Kona hats, mats and bask as taught to her by Gladys Kukana Grace. She rece additional resource information from Catherine Nai Grace-Chang, Martz Makina Grace and Lucy Lā'au Grace.

Chang gathers lauhala at 'Öelomoana, Kona H and at Kahuku, O'ahu. Her styles include maka me (single weave); ma'ū (variation of the piko weave); 'o'eno (Kona weave), and iwi puhu (backbone of the puhu leell). She is concerned that no: enough Hawa students are involved in this “complex craft which is rewarding.” Chang also cites the decline in availabil of lauhala on O'ahu and Hawai'i as detrimental to ti art form.

Ken Wai Ching
98-500 Ko'auka Lp. #9 J
'Aiea, HI 96701
(808) 487-6937
One hānau: Wai'alepe, O'ahu

Ken Wai Ching is a cordage maker utilizing hau and olona, and is self-taught. He considers himself a researcher, and works with stone tools. In studying material culture, Mr. Ching focuses on the pre-European civilization in Hawai'i.
Norman Ching weaves lau niu, which he gathers from neighbors and tree trimmers.

Bruce Ka’imiloa Chrisman, M.D.
P.O. Box 1723
Honoka’a, HI 96727
(808) 775-9003 (ph/fax)
One hānau: Dayton, Ohio

Ka’imiloa Chrisman is a kapa, cordage and net maker. He has used wauke, māmaki and ‘ākala for tapa, and olonā, māmaki, hau and pulu niu for cordage. The nets he creates are kōkō and ‘aha hāwele for carrying or suspending gourds. Dr. Chrisman is also noted for his revival of ipu pāwehe or traditional gourd decorating utilizing natural dyes. In addition to extensive research, Chrisman credits Dennis Kana’e Keawe (kapa), Willie Grey Eagle Maglothin (cordage) and Janthina Morris (kōkō) as his teachers.

Lack of available materials is the greatest problem in traditional fiber arts, according to Chrisman. Oolonā is extremely difficult to propagate, and the few known stands of olonā in the forests are being devastated by improper harvesting or attempted transplanting. Also, the niu ‘aha, a long coconut variety ideal for ‘aha making (sennit), is exceedingly rare. Good wauke is hard to find, so Chrisman is starting to cultivate his own po’ā‘aha plants.

Through observation, research and repair, Malcolm Chun has learned weaving, as well as kapa, cordage, and net making. Materials he uses include lauhala, makaloa, olonā, loulu, wauke and ‘ie’ie. Chun cultivates some of his own materials, gathers, and purchases lauhala from the South Pacific.
Darly Jene Puou Cockett  
695 Kohomua St.  
Wailuku, HI 96793  
(808) 242-9761  
One hānau: ʻOpihiale, Kona Hema, Hawaiʻi

Darly Jene Cockett weaves lauhala which she generally gathers herself. She learned from her sister Gladys Grace, and is also self-taught. Mrs. Cockett also works with lāʻī and has an interest in moʻokūʻauhau (genealogy). She is a former president of the ʻAhahui Kaʻahumanu Chapter IV (Maui).

Donna Lee Cockett  
2720 Eleki Pl.  
Līhuʻe, HI 96766  
(808) 243-9121  
One hānau: Honolulu, Oʻahu

Donna Cockett weaves lauhala which she gathers locally, and is in the process of cultivating her favorite Hawaiian species. She also uses the soft Samoan lau lau, the “Paonco” dark Tongan lauhala from Vavaʻu, white lauhala from the Marshall Islands. When time permits, she bleaches and dyes her own lauhala. Her specialty is the “ʻānoni” style of two-tone weaving.

Cockett has learned from Tongans, Sāmoans, R. Tahitians, and has studied native American basketry.
Her kumu for hat weaving is Lily Jane Ako Nunies, and she serves as a teacher for Ka Ulu Lauhala o Kona, a hui of weavers under the tutelage of Elizabeth Malu’ihi Ako Lee.

“Weaving is a universal language of the hands. I’ve seen many woven products from different nations in the South Pacific... Hawaiian-style weaving is among the finest in the world,” Cockett said.

*Ma’ema’e Puna i ka hala me ka lehua.*

Lovely is Puna with the hala and lehua.

Refers to Puna, Hawai‘i.

‘*Ölelo No‘eau* by Mary Kawena Puku‘i

Gathering and preparing lauhala for weaving is a time-consuming process that requires skill and patience.

Photo courtesy of the Bernice Pauahi Bishop Museum Archives.
Patrick Hiramoto fashioned this fine example of a mahiole from ‘ie‘ie rootlets.

Catherine Ferrera Davenport
1090 Mahanani Pl.
Makawao, HI 96768
(808) 572-2485

Catherine Davenport specializes in olonā cordage making as learned from her kumu, Parley Kanaka‘ole, and readings from Samuel Kamakau. The technique of olonā preparation is called “kahī olonā” in which the fibers are combed. She received a grant from the Native Hawaiian Culture and Arts Program to study the plant more thoroughly, and has since produced a detailed report on olonā.

Davenport teaches Hawaiian ethnobotany at Maui Community College where she also teaches the value of proper resource management.

Sherry Kihapilani Yet Moi Kam Evans
55-137 Kane‘ehameha Hwy.
La‘ie, HI 96762
(808) 293-2682 (c), (808) 293-9341 (b),
(808) 293-1907 (fax)

One hānau: Honolulu, O‘ahu

Sherry Evans is a lauhala weaver, and learned from Margo Bowlett and Moana Espinda. She cultivates her own lauhala and prepares it with the help of her husband. She also purchases kūka‘a (lauhala rolls) from Tah and Fiji. She periodically teaches weaving to groups who come to Pu‘uhonua o Mālaekahau at Ko‘olauloa, O‘ahu.

He ʻuʻi nō ʻoe i ke kula, ʻi wili ʻia me ka ʻieʻie
Leilono.

You are a beauty of the plains, entwined with the ‘ieʻie vines of Leilono (at Moanalua, O‘ahu).

Pu‘u Hone by Rev. Dennis Kamaka
Lynne Hanks learned basic plaiting from Kupuna Kealoha Camacho on Maui, and apprenticed with Elizabeth Malu’ihi Lee in ulana pāpale lauhala (lauhala hat weaving). She gathers her own lauhala, and strives to live up to her kumu’s standards in weaving and the application of Hawaiian values they teach.

Hānaialii Hayashida
1343 Palolo Ave.
Honolulu, HI 96816
(808) 734-8715
One hānau: Waima‘i, Hawai‘i

Hānaialii Hayashida is both a weaver and cordage maker who uses lauhala and hau as her primary materials which she gathers on Hawai‘i, Maui and Kaua‘i. Lauhala is also purchased from Tahiti, Sāmoa and Tonga.

Her kumu from beginning weaving to hat weaving was Louise Dela Cruz from Kona, Hawai‘i. She has since taught classes in beginning hat weaving, and has had many students in the Queen Emma Hawaiian Civic Club, a club that has spent many years reviving and teaching various Hawaiian crafts and art forms. Her primary concern is that hala and hau trees are often cut down in public parks presumably without regard for the many people who depend on them.

Patrick Horimoto
45-1126 Makamae St.
Kāne‘ohe, HI 96744
(808) 247-1247
(808) 926-8890 (b)/926-0442 (fax)
One hānau: Honolulu, O‘ahu

Patrick Horimoto is a noted weaver who has excelled in ʻieʻie basketry and also utilizes wauke, hau, niu and olona for cordage making. While he gathers

This unusual mahole (chief’s helmet) is described as the “mushroom style,” and was woven by master ʻieʻie weaver Patrick Horimoto.
his materials from throughout the islands, he sometimes buys sennit from the South Pacific which he unravels and reworks.

Horimoto is self-taught in 'ie'ie weaving because primary sources have been virtually extinct. For more than 18 years, he has developed techniques which enable him to replicate traditional pieces including religious images, mahiole, hina'i, fish traps and more. He has taught weaving in both formal and informal settings, and hopes that students will make the commitment to continue pursuing excellence in these art forms.

Julia Minewa Ka'awa
2417 Maunalaha Rd.
Honolulu, HI 96822
(808) 946-8578
One hānau: Honolulu, O'ahu

Minewa Ka'awa is a lauhala weaver who cul-
clear and prepare lauhala from her grandmother.
1975, her interest in weaving blossomed under the tutelage of her kumu, Elaine Mullaney. Minewa has become an accomplished weaver.

Over the last two decades, Minewa ka'awa continues to develop her technique, and has demonstrated,
exhibited and taught at various venues including the Bernice Pauahi Bishop Museum, cultural celebrations, hotels and shopping centers. Her specialty is the six-corner basket, an intricate design difficult to learn and teach.

Minewa Ka'awa plans to dedicate more time to weaving in her retirement, continue teaching, and hopefully inspire young Hawaiians to learn this important tradition of our kūpuna.

Reagan Pōhaku Hano Kaho'ohanohano
P.O.Box 1233
Makawao, HI 96768
(808) 572-5613
One hānau: Maui-nui-a-Kama

Reagan Kaho'ohanohano weaves lauhala as taught to him by his kumu June Ka'aihue from Honokōhau.

Kāhili Cummings, Alice Aumua, Josephine Mahi Cacabelos and Maralah Kahalekulu. He teaches weaving at the Bailey House Museum at 'Iao, for Alu Like's Ke Ola Pono no nā Kūpuna Program at Waihe'e, and also at the Aston Wailea Resort.

Materials are readily available to gather on Maui and Hawai'i, however, he sometimes purchases lauhala Pōhaku is also interested in learning weaving techniques of the Māori, Native Americans and other indigenous people.

Janice Leina'ala Kai
3372 Kīlauea Ave.
Honolulu, HI 96816
(808) 734-7219
One hānau: Lāʻie, Koʻolauloa, Oʻahu

Janice Kai’s first kumu was her grandfather, William Kanahele from Maui, who taught her how to gather and prepare lauhala. He taught her how to make the fish, bird, and also weave the “pukapuka” style hat, also known as the “love knot” or “windmill.” Among her other teachers is Elizabeth Akana of Kaimuki, Oʻahu.

“Getting the fibers to weave is a big challenge as hala and coconut trees are being cut down, or else they’re on private land. There are no fiber farms where one can go to harvest, and the prices for off-island fibers are costly.” Janice Kai is a member of TAPPA (The Association for the Promotion of Pacific Island Arts).

Minewa Kaʻawa gathers lauhala in her garden at Maunalaha, Oʻahu amidst blooming ‘ōhalii’, variegated hala, ʻiʻi (tī leaf), maʻa (banana) and other foliage.
Dorothy Park Kataoka
One Kilana St.
Hilo, HI 96720
(808) 935-2166
One hānau: Hilo, Hawai‘i

Dorothy Kataoka was first exposed to lauhala from Mrs. Dan (Violet) Nathaniel of Hilo, and then through patients at Pa‘umai sole Hospital who learned weaving as part of their therapy. In the late 1950s, Mrs. Kataoka purchased the Hale Manu lauhala business in Pana‘ewa, and continued learning from former patients until 1987. Her present kumu of hats and other skills is Mrs. Lily Sugahara.

“Pōhala trees are getting scarce, and soon there will be no resources unless we plant trees ourselves.” Additionally, Mrs. Kataoka is concerned that “our young people are not being sufficiently exposed to the weaving processes. They do not silently sit, watch and listen anymore as their mothers or aunties weave and ‘talk story’.”

This well-made pāpale (hat) is from the collection of Reagan Pōhaku Hano Kaho‘ohanohano of Maui.

Sabra Kauka
P.O. Box 3870
Lihue, HI 96766
(808) 246-8899
(808) 246-0022 (fax)
One hānau: Kaimuki, O‘ahu

Sabra Kauka is a weaver, kapa maker and cordage maker who gathers and utilizes lau nui, lauhala, makaloa, hau, wauke, māmaki and ‘ie‘ie. She has also begun cultivating wauke. Her tūtū, Violet Ka‘iwa‘iwa Kaleioha Kauka Moepono was her first kumu in lauhala weaving. Kauka has since learned from Kealoha Camacho, Elizabeth Lee, Elizabeth Akana, Gladys Gra and Margaret Lovett.

Kapa making was taught to Sabra Kauka by Kawa Aona–Ueoka, Milllani and Alapa‘i Hanapi, DeeDee Barton, Lehua and Wesley Sen, and Pōhaku Nishimitsu. She learned hau cordage making from Heu‘ionālani
Wyeth, and ‘ie‘ie weaving from Patrick Horimoto. Lau
niu weaving was taught to by her cousin John “Bla”
Ka’imi, as well as Janet Kahalekomo and John Akana.
Her makaloa weaving kumu are Reri Tava and
Margaret Lovett.

She adds, “We have to be vigilant in our protection
of the forest, the marsh, the native habitats where our
native plants grow. We have to cultivate these plants
and not just rely on ‘Mother Nature’.”

Elizabeth Malulihii Ako Lee
73-4417 Hawai’i Belt Rd.
Kailua, Kona, HI 96740
(808) 325-5592
One hōnau: Holualoa, Kona, Hawai‘i

Elizabeth Lee is a teacher and weaver of lauhala as
well as makaloa, and is well-known for her pāpale
lauhala. She began weaving at age six with her hānai
mother. Styles Mrs. Lee teaches are ulana maka ‘o enu,
maka moena, pāwehe, iwi puhi, kanapī hihi, papa
pālua, pākolua and pāhā. Some of her students who

Master weaver Elizabeth Malulihii Ako Lee smiles as she makes progress on a finely woven mat. Lee
is the founder of Ka Ulu Lauhala o Kona.
now teach are Maile Andrade, Kathy Nishida, Margaret Lovett, Lynne Hanks and Edine Ako.

In 1996, Elizabeth organized "Ka Ulu Lauhala o Kona," a conference of lauhala weavers to perpetuate the "Kona style." Materials for her weaving are gathered from Kona, Hawai'i. When asked about her greatest challenge in her art form today, her reply was "E ho'opulapula mai i nā lima ʻōpio i ka hana no'eau a nā kūpuna" (to perpetuate the arts of our kūpuna through the hands of our ʻōpio).

Margaret Lovett
5370 Kula Mau’u Pl.
Kapa'a, HI 96746
(808) 822-5649 (r), (808) 243-6931 (b)
(808) 243-6864 (fax)
One hānau: California

Margaret Lovett weaves lauhala, and was taught by Esther Makua’ole and Ginger Alexander (pāpale and basic weaving), Elizabeth Ako Lee (pāpale) and Gladys Grace (pāpale). She teaches classes at the Kaua’i Museum, and teaches hat weaving at Elizabeth Lee’s Ka Ulu Lauhala o Kona Weavers Conference.

The northern Kaua’i districts of Kīlauea, Hanalei and Hā’ena are areas where Lovett gathers dried lau. She is also a member of TAPPA (The Association to Promote Pacifi c Island Arts). "The art form of lauhala weaving and others are alive because of the kūpuna that are willing to share their knowledge. I have learned so much and now am able to give back by teaching others."

Henrietta Maka-Bond
P.O. Box 892
Hanalei, HI 96714
(808) 826-6879 (r), (808) 823-6625 (b)
One hānau: Kaua’i

Henrietta Maka-Bond learned lauhala weaving from Margaret Lovett of the Kaua’i Museum as well a Gladys Grace and Elizabeth Lee. She gathers her lauhala from around Kaua’i, and also purchases from outside of Hawai’i.
Uluwehi Hope Mills
179 Lower Waiehu Beach Rd.
Wailuku, HI 96793
(808) 243-9216
One hānaui: Philadelphia, Pennsylvania

Ulu Mills is an 11-year-old Maui student who has come to love lauhala weaving. For three years, she studied with Kupuna Kealoha Camacho. She usually gathers her own lauhala at a nearby hala grove, but sometimes "gets lazy and buys it from Hawai‘i."

He hala lau kalakala o Wākiu.
The thorny-leaved hala tree of Wākiu (hala grove at Hāna, Maui).

A boast about one who is not to be tampered with.

ʻOlelo No‘eau by Mary Kawena Puku‘i


Photo courtesy of the Bernice Pauahi Bishop Museum Archives.
Limited resources and the unwillingness of the younger generation to learn are some concerns they have relative to their art form. “Our motto is to preserve, perpetuate and promote the art of ulana lauhala,” the Ngs said.

Lily Jane Kalamakaukeauli Ako Nunies
2159 Anianikū St.
Honolulu, HI 96813
(808) 336-0652
One hānau: Kailua-Kona, Hawai‘i

Lily Jane Nunies is a lauhala weaver originally from Kona, Hawai‘i. She and her ‘ohana learned weaving at an early age from their widowed mother, Lily Kanoholani Ako, who sold lauhala products to support her family. “At that time, you’d get a mere 20 - 40 cents a hat!” Her experience and expertise in lauhala weaving prompted the invitation to her and fellow weaver Elizabeth Akana to oversee the sail weaving project of the Hawai‘iloa voyaging canoe.

Over the years, Mrs. Nunies has woven an estimated 1,000 hats, and has taught weaving a Bishop Museum and the Wai‘anae Culture and Arts Society. Students of hers include Donna Cockett, Janice Kai, Wendy Koko and Dexter Goo.
Lynda Laukea Saffery
P.O. Box 1769
Pāhoa, HI 96778
(808) 936-4351
Cne hānau: Ohio

Lynda Saffery weaves lauhala, grows her own trees, and gathers in various areas in Puna, Hawai‘i. Her kū mu are Minnie Ka‘awaloa of Kalapana, and Adele Pōmaika‘i Bates of Kona. Gladys Grace is also an inspiration to her. She has learned traditional styles of pāpale weaving (Kona pīko), moena pālua (double-weaving mats), and pe‘ahi (fans), and is looking for high school-age students who are interested in learning and perpetuating ulana lauhala.

Caroline Bertha Regis
P.O. Box 3098
Kailua-Kona, HI 96744
(808) 329-3867
Cne hānau: Seattle, Washington

Caroline Regis weaves lauhala, and learned from Elizabeth Lee and Lynne Hanks. She gathers materials herself, but fears that the trees that are near her home will be bulldozed for development.

Linda Schwelizer creates beautiful picture frames woven in two-toned lauhala.
Samantha Maile Kumaiela Shechan
P.O. Box 1127
Hā'iku, HI 96708
(808) 878-2977
One hānau: Hilo, Hawai'i

Samantha Shechan is a lauhala weaver who cultivates her own hala, and gathers mainly at Hāna, Maui. She initially learned weaving from Kathy Amico, Lefu'e, and Wesley Sen, and learned pāpale weaving from Gladys Grace. In the near future, Samantha will be working with 'ie'ie and hau fibers. A goal of hers is to establish fiber farms to meet the supply needs of local weavers and fiber artists.

Lola Kuʻulei Spencer
P.O. Box 433
Hoʻolehua, HI 96729
(808) 567-6112 (B)
One hānau: Hilo, Hawai'i

Lola plaits lauhala, and has learned from several kumu including Louise Kekahuna and Gladys Grace. Through the State Foundation on Culture and Arts (SFCA) Master/Apprentice Program, she learned the ʻanoni style of weaving from Gladys Grace. This style mixes different colors of lauhala to form patterns on hats. Also through SFCA’s Master/Apprentice program, Lola has shared her knowledge with an apprentice.

Duncan Keʻohuokaʻala Seto
85-1181 Kūmaiopū St.
Waiʻanae, HI 96792
(808) 696-6863 ph/fax
One hānau: Wahiawā, Oʻahu

Duncan Seto weaves lauhala which he cultivates at home and gathers from various sites. His kumu are Betsy Astronomo (2-3 years), and Gladys Grace. He also took a one-weekend hat-weaving workshop from Elizabeth Lee. He taught ulana lauhala at Kamehameha Schools' Continuing Education Program.

Lola is a member of Ka Ulu Lauhala o Kona under the leadership of Elizabeth Malu’ihi Lee, as well as TAPPA (The Association for the Promotion of Pacific
Island Arts). In addition, she has attended conferences, both to teach and demonstrate hat weaving. Her hats have been displayed at the Kamehameha Schools, Honolulu Hale and the opening of the Maui Arts and Cultural Center.

Linda Elizabeth Schweitzer
P.O. Box 1169
Kea'au, HI 96749
(808) 965-8813
One hānau: Pauoa, O'ahu

Linda Schweitzer cultivates and gathers her own lauhala, and weaves as taught by her kumu Donna Cockett on Kaua'i, and Gladys Grace on O'ahu. She has taught basket weaving at the Ka Ulu Lauhala o Kona weavers conference. While she acknowledges that lauhala is becoming more scarce on O'ahu, she has begun collecting various types of hala plants for propagation.

Esther Kakalia Westmoreland
2503 Ala Wai Blvd.
Honolulu, HI 96815
(808) 924-8701
One hānau: Hilo, Hawai'i

Esther Westmoreland is a lauhala Weaver who learned the craft as a young girl. After pursuing a career that took her away from Hawai'i, she returned home to find that lauhala weaving was a fading art form. She began her efforts to help revive the art form, and met with Beatrice Krauss at Lyon Arboretum in Mānoa who encouraged her to teach weaving classes there. She continued teaching at the Naniloa Hotel in Hilo, at various sites on Maui, and on O'ahu at Kawaihae'o Church and Bishop Museum.

In 1982, Esther Westmoreland and others estab-
lshed ‘Aha Pūhala Inc., a hui of weavers dedicated to promoting their traditions. After holding conferences over a period of five years, Aunty Esther continued independently, teaching regularly at Bishop Museum. In 1988, she completed an impressive 16’ x 32’ lauhala mat for the Bernice Pauahi Bishop Heritage Center at Kamehameha Schools. “I remember a time when most homes in Hawai‘i had lauhala mats. You don’t see them much anymore. I’d also like to see mandatory plantings of pūhala (hala trees) at county and state parks so we’d have better access to materials.”

Various European-style pe‘ahi (fans) woven from lauhala and other local materials.

Photo courtesy of the Bernice Pauahi Bishop Museum
Nani wale nā hana mikioi a nā kūpuna
i lawe 'ia mai i ho'okupu no ka Lani kū i ka moku.

So beautiful are the fine works of the ancestors
brought forth and given in tribute to the chiefess who rules over the land.

Manu Boyd, OHA Culture Specialist
E Ho‘oulu Lā‘au ʻOiwi

Many native plant populations, like the olonā (Touchardia latifolia), are dwindling. Plants that are integral to weaving, cordage and kapa making, medicine, hula, lei making and other vital cultural folkways are becoming scarce. Restricted access to lands where native resources are available is another obstacle to cultural fortitude. The onslaught of alien flora and fauna, and the popularity of exotic introductions continue to reduce native species. Extinction is a serious threat.

As we revive and rejuvenate our traditional cultural practices, replenishing and cultivating species that these practices depend on is crucial. Ecosystems need to be maintained, and often times restored to encourage growth.

Learn about native plants and propagation. Gather only what you need, and never over pick. Have respect for the land which gives us life. E ho‘oulu lā‘au ʻōiwi — increase native plant populations.

Ua nikiʻi ʻia i ke olonā o Honopū.

Tied fast with olonā cord of Honopū.

Said of a situation that is made fast. Honopū, Kauaʻi was said to produce excellent olonā cordage in ancient days.

ʻŌlelo Noʻeau by Mary Kawena Pūkuʻi.
<table>
<thead>
<tr>
<th>‘aha</th>
<th>sennit, cordage made from coconut husk</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘āhui hala</td>
<td>fruit of the female pandanus tree. Also hua hala</td>
</tr>
<tr>
<td>‘ānoni</td>
<td>mixed, to mix; style of weaving using more than one color to create a pattern</td>
</tr>
<tr>
<td>hala</td>
<td>pandanus</td>
</tr>
<tr>
<td>hina’i</td>
<td>basket</td>
</tr>
<tr>
<td>hīnano</td>
<td>white flower (bract) of the male pandanus tree. ‘Ehu hīnano (pollen)</td>
</tr>
<tr>
<td>‘ie</td>
<td>woven basket; also, fish trap</td>
</tr>
<tr>
<td>‘īli hau</td>
<td>hau fiber cordage</td>
</tr>
<tr>
<td>kā’ai</td>
<td>sennit casket for the bones of chiefs</td>
</tr>
<tr>
<td>kata</td>
<td>bark cloth made from wauke, po’a’aha, ma’aloe and māmaki</td>
</tr>
<tr>
<td>kaula</td>
<td>rope, strand</td>
</tr>
<tr>
<td>kīhah</td>
<td>to strip, as leaves for weaving</td>
</tr>
<tr>
<td>kua kuku</td>
<td>hardwood anvil upon which kapa is beaten</td>
</tr>
<tr>
<td>kūka’a</td>
<td>roll of lauhala (also pōka’a)</td>
</tr>
<tr>
<td>kukū</td>
<td>thorn</td>
</tr>
<tr>
<td>lā’i</td>
<td>ti leaf (entire plant is “ki”)</td>
</tr>
<tr>
<td>lauhala</td>
<td>pandanus leaf</td>
</tr>
<tr>
<td>mahiole</td>
<td>helmet fashioned from ‘ie’ie, sometimes feathered, worn by male ali’i</td>
</tr>
<tr>
<td>Maikōhā</td>
<td>deity of kapa makers who dwelled at Pū’iwa near Hānaikamalama in Nu’uanu</td>
</tr>
<tr>
<td>maka moena</td>
<td>square plaitting weave</td>
</tr>
<tr>
<td>moena</td>
<td>mat, sleeping or floor</td>
</tr>
<tr>
<td>‘o’eno</td>
<td>twill plaitting or weaving</td>
</tr>
<tr>
<td>‘ohe</td>
<td>bamboo</td>
</tr>
<tr>
<td>‘ohe kāpala</td>
<td>bamboo tool used for stamping designs on kapa</td>
</tr>
<tr>
<td>pāpale</td>
<td>hat</td>
</tr>
<tr>
<td>pāwehe</td>
<td>design or pattern, like those woven into makaloa mats from Ni’ihau</td>
</tr>
<tr>
<td>pe’a</td>
<td>sail for a canoe</td>
</tr>
<tr>
<td>pe’ahi</td>
<td>fan</td>
</tr>
<tr>
<td>pūhala</td>
<td>pandanus tree</td>
</tr>
<tr>
<td>ulana</td>
<td>to plait, weave</td>
</tr>
<tr>
<td>uluna</td>
<td>pillow</td>
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Manu Boyd
Culture Specialist

Kamana'olana Mills
Culture Specialist

Donald Kamai
Secretary

BACK COVER: Makaloa sedge at Kana‘hā Fishpond, Kahului, Maui.
Photo by Dr. Isabella Alapa Abbe