

Barbara Kalaau



A Hawaiian Girl
(composite)
1976

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Storybook Summary

Teacher Introduction

This story is about Barbara Kalaau, a fictional character who is eight years old. Her story is based on a compilation of oral history interviews of local residents of native Hawaiian descent. The story is set in 1976 at the height of public cultural events that brought the local Hawaiian community together. Gina Diaz, a graduate student intern from San Francisco State University's Museum Studies Program, researched the Hawaiian migration to the East Bay and spoke with:

- Hollis Baker, member of the Na Kea Hawaiians Band and founder of the Hayward Ukulele Festival
- Tennyson Lum, member of the **Ka Ehu Kai Hawaiian Band** and son of the late Ehulani Lum, founder of Hayward May Day Festival and other local cultural activities
- Reynee Ipomoelana Tanaka, owner of Ke Ola Loa Polynesian Dance Studio in Hayward

We thank them for sharing their stories.

In the latter half of the 20th century, there were three waves of migration of Hawaiians from Hawai'i. The first occurred after Hawai'i became a state in 1959 as the United States military began taking up more land. This set in motion the collapse of the sugar cane plantation economy that had supported Hawai'i for decades. The second wave occurred in the 1970s when Hawai'i attracted major development as a tourist destination. With new resorts, shopping, and golf courses, the availability of housing decreased, and the cost of living began to increase. A third wave of migration began in the 1990s. For many, the tourism industry had made the islands unlivable. Additionally, civil rights abuses and the lack of government response to issues of Hawaiian sovereignty caused many to leave.

The story of Barbara Kalaau is set during the second wave when economic pressures brought about by tourism were beginning. As with all migrations, people leaving their homeland take their culture with them. This story provides insight into the Hawaiian community in the Hayward area. According to the 2000 U.S. Census, the city of Hayward has the third largest population of native Hawaiians living here. This can definitely be seen around town in the many dance studios, restaurants, and annual festivals.

Introduction



Aloha, I am Barbara Kalaau. My family moved to California from Wamanahu, Oahu, where I was born in 1968. Oahu is an island in the Pacific Ocean. It is also part of the state of Hawaii and the United States. We left home when I was six years old.

In Wamanahu we lived in an area where only Native Hawaiians could live. It is similar to Native American **reservations** on the “mainland” – that’s what we call the United States proper. We call Hawai’i “the island.” Wamanahu and other places where only Native Hawaiians could live were established by a **treaty** after Hawai’i became part of the United States in 1898 (Kauanui, 1898).

Life is different here in California from what it was in Hawai’i. But there is a lot about home that we brought with us.

Coming to California

Even though my family loved it in Hawai’i, it was getting too expensive to live there. That is why my parents came to California. On the island it was difficult for my Father to find a job. Dad had a brother in Hayward, so my parents decided to come here, where they knew there would be family nearby.

Uncle Jimmy and his wife Auntie Margaret bought my brother and me a bunk bed when we arrived. When we left Hawai’i on the airplane, all we brought were some clothes. My mother had also brought a special quilt that **Tutu** had made for her. We used a cardboard box for a kitchen table until we could afford to get a real table. When the winter started we had to get coats and shoes because all we had were sandals. It never gets cold on the island.

Life changed for us, but a lot stayed the same.

Our Culture

My Mother was very homesick when we first moved here. She missed the ocean, her family, the greenery and flowers, and Hawaiian food like **poi**, **sabao**, and **haupia**. Good thing Dad made an **imu** for baking **kalua** pig. My Mother liked to have people over on the weekend and eat and play music and dance.

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When my Dad started to work for United Airlines my Mother was very happy. She was able to take trips to Hawai'i to see the family. She wanted to help bring Hawaiian culture to California so we could feel more at home. This way she wouldn't miss the island so much. She became very busy working to make Hayward our new "Hawaiian home."

First we had a **kumu hana** come to teach us on Saturdays. Then Mom invited musicians to perform at the Hayward Plunge. This was a great event, attended by many people. Not just people from the island, but other people from the community.

Mother also organized a group of chanters and professional **hula** dancers to practice and perform. Mom organized her own **halao** and she had a lot of students, too. Some of my friends from school learned **hula** there with me.

My brother and I went to school at Ruus Elementary. I liked to study math the best. I had a lot of friends at school and some of them were local people too – that's what we call other Hawaiians. My best friend at school was Nancy. She was from Hawai'i, too. But her mother was Portuguese and Puerto Rican and her father was Filipino and Chinese.

Celebrating

It was fun to see everyone we knew at the different Hawaiian festivals. The festivals were my favorite, because it was our chance to perform and show off all that we had learned. Afterward, people said they were proud of us and encouraged us to keep practicing so we would get even better.

One of the celebrations where all the Hawaiians got together in Hayward was May Day. It was held at Memorial Park. There was a stage, and we would take turns dancing and playing music and singing and chanting. I used to get nervous waiting for our turn to go on stage. But when the drum and **ukulele** start I didn't feel nervous anymore. I just remembered what to do, and it was a lot of fun.

My Father taught my brother and I to play **ukulele** back in Hawai'i. Dad was from a very musical family. In fact, my Uncle Bill was a famous **composer** back on the island. I liked to dance **hula** more than playing the **ukulele**, but I sometimes played a song or two at home to practice when I was bored. My brother liked to play the **ukulele** a lot, and he was very good.

The festivals were a time when I could be with my family and all my Hawaiian friends. We spent the entire weekend at the park and ate and played for two days. There I was not embarrassed about speaking **pidgin**. It felt like being back on the island.

Vocabulary

aloha – a Hawaiian word meaning
“Hello,” “farewell,” “love”

ukulele – a stringed instrument

composer – someone who writes music
for people to perform

haupia – coconut pudding

halao – a school or studio for hula
instruction

hula – Hawaiian dance

imu – an underground pit for baking

kalua – baked fish made in an *imu*

kumu hana – an Hawaiian language
teacher

mahalo – a Hawaiian word meaning
“thank you,” “gratitude,”
“appreciation”

pidgin – a way of speaking by some
people in and from Hawai’i

poi – mashed taro root

reservation – segregated land for
people to live on

sabao – soup

slippers – Hawaiians call flip flops
slippers

treaty – a promise made by a
government to do something

Tutu – grandmother

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Lesson Plans

People: Barbara Kalaau

Classroom Kit: Immigration Discovery Kit

Activity Goals

- To understand the role of quilt making in reflecting Hawaiian life and culture.
- To explore the custom and tradition of quilt making across cultures.

1 – Making a Quilt

Setting the Context:

Quilting was a tradition brought from Western Europe to the United States with the early settlers. During the 1700s, Amish settlers in Pennsylvania used floral fabrics from France to design mosaic-style quilts. Popular styles of that time included the Tree of Life and Flowers in an Urn. Quilts of the late 1700s were patriotic in color, pattern and theme. By the 1800s, the quilting bee had become an established American tradition. In Hawaii, missionaries introduced quilting.

Hawaiian quilting is a textile art, a way to celebrate and record special events, an heirloom, and a symbol of one's culture and family traditions. Because quilts are time-consuming and difficult to make, they are considered a special art and given as gifts to close relatives and good friends.

Hawaiian quilts are usually two colors - one for the design and a contrasting color for the background. Many of the early quilts were red and white, colors that were commonly available. Designs were generally symmetrical, geometric patterns that were cut from one piece of cloth. Most designs resembled fruit, flowers, leaves or other symbols of nature. To create the appliqué, the cloth was folded into eights or fourths and cut on the open edges. Then this large appliqué was sewn onto the contrasting bottom color and quilted onto a backing.

Materials Needed

- Colored construction paper (or felt)
- Scissors
- Glue
- Images of sample quilt patterns

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Lesson Plans

People: Barbara Kalaau

Classroom Kit: Immigration Discovery Kit

1 – Making a Quilt

Activity Instructions:

1. Display the Hawaiian quilt and images from the kit and discuss their importance in Hawaiian culture
2. Ask students if they see anything similar in all these quilts. Ask about colors, shapes, size of design, etc.
3. Have students choose two pieces of construction paper (or felt) in two different colors
4. Pick one color for the background, and another color for the design and fold into eights (fold in half, then in half again, then in half again)
5. Without lifting the pencil off the paper, draw a design on the paper (students may use a pattern from the quilting book). Make sure that they do not draw on the folds or else the design will not be whole.
6. Have students hold onto the folded edges and cut the design on the open edges.
7. Open up the design to make sure it is one whole piece.
8. Center the appliqué onto the background color and glue them together.

Add language arts!

After creating the quilt, ask the students who they would like to give the quilt to as a gift and why. Then have them write a card that starts "I made this Hawaiian quilt and wanted to give it to you because..." Ask them to include a story or special memory they shared with this person.

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Lesson Plans

People: Barbara Kalaau

Classroom Kit: Immigration Discovery Kit

1 – Making a Quilt

Hawaiian Quilt Samples:

View quilt book for other samples.



Torch Ginger

This Hawaiian flower is used in floral arrangements and landscaping projects.



Hala Kahiki (*Pineapple*)

In Hawai'i, the pineapple is a sign for friendship.

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2 – Kapa Cloth

Lesson Plans

People: Barbara Kalaau

Classroom Kit: Immigration Discovery Kit

Activity Goals

- To recognize the values and uses of many plants in the Hawaiian environment.
- To understand how art forms reflect current life.
- To understand the value and, tradition of kapa cloth making in Hawaii.

Setting the Context:

Tapa cloth (also known as kapa) is a cloth made from Paper Mulberry tree bark and originates from the Pacific Islands such as Hawai'i, Samoa, Tonga, Fiji and New Guinea. The tree bark is stripped from the tree, sun-dried, then soaked in water. When the bark is wet, it is beaten with wooden mallets called **ike**. This turns the bark into a soft paper-like, beige cloth. Afterwards, the bark is placed on wooden blocks to add dyes in traditional patterns like horizontal bands. The bark cloth is then dried in the sun. Once it is dry, it is hand-painted with natural inks, adding patterns with brushes. Other methods of application include block printing, cord snapping and overlapping sections of colored tapa to each other.

Traditional dyes in black and rust-brown came from the bark, fruits and roots of plants. Flowers and leaves were also occasionally used for their unusual tints or colors. Undecorated tapa was used for ceremonial purposes. Decorated cloth was primarily used for clothing, although it is nowadays also highly prized for its decorative value and often used as wall hangings.

Materials Needed:

- Stamps (can use sponge or potato)
- Paint or ink (can use walnuts, berries, onion peelings, water, vinegar, salt to create paint)
- Brown paper bags
- Images of sample tapa patterns

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Lesson Plans

Classroom Kit: Immigration Discovery Kit
People: Barbara Kalaau

2 – Kapa Cloth

Make your own stamps:

- Sponges
Use old sponges and cut into shapes
- Potatoes
 1. Cut a potato in half
 2. Draw a shape on the inside (white part) of the potato
 3. Using a knife, trace the outline of the shape
 4. Cut gently into the side of the potato and carve away excess potato from the shape

Make your own ink:

- Walnut Ink
 1. Put 20 shells of a walnut into a ziplock bag (or sock) and hammer lightly
 2. Boil the crushed walnut shells in water for about 30 minutes
 3. Remove from heat and let soak overnight
 4. Add $\frac{1}{4}$ teaspoon of vinegar to preserve color
- Berry Ink
 1. Use $\frac{1}{2}$ cup of fresh or thawed frozen berries (strawberry, blueberry or other berry)
 2. Blend them in a blender or mash in a mortar and pestle
 3. Strain the berries through a strainer to get pulp-free juice
 4. Add $\frac{1}{2}$ teaspoon of vinegar and $\frac{1}{2}$ teaspoon salt
 5. Mix well
- Onion Ink
 1. Collect the peelings from red (or brown) onions
 2. Boil the peelings in water for about 30 minutes
 3. Remove from heat and let soak overnight
 4. Add $\frac{1}{4}$ teaspoon of vinegar to preserve color

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Lesson Plans

Classroom Kit: Immigration Discovery Kit
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2 – Kapa Cloth

Activity Instructions:

Show the kapa patterned dress and images of kapa cloth to the class. Have them examine the colors and design styles. What do they notice?

1. Cut paper bag in half
2. Scrunch the paper, unfold it, scrunch again until soft.
3. Use sponges, cut in geometric shapes, to apply the earth colored paint to the cloth.
4. When the tapa bags dry, cut into either a skirt or shirt and have the child paste the clothing onto a paper and draw themselves wearing the shirt.
5. Have them write a story about what they would be doing while wearing the shirt or skirt.



Decorated kapa cloth; Hawai'i. Barkcloth, pigments, approx 1 m. x 1.5 m. Late 18th-early 19th century.

More Information:

Sponge stamp templates, http://www.crafts4kids.com/projects/tapa_cloth_mat.htm

Storybook Summary - Barbara Kalaau
ABC's of Hawai'i

By Sharon Lee Asta & Jeanne Uyehara Donovan
Island Heritage Publishing, Waipahu, Hawai'i, 2004

A highly colorful look at Hawai'i through the use of the ABCs. A young girl, Mariko, is visiting her Grandma in Hawai'i for the first time. The book asks readers questions and invites them to read on. Different aspects of Hawaiian culture, the environment, food, and clothing – from Aloha to ZZZ – are highlighted. Several of the letters depict the cross-cultural nature of Hawai'i.

While this is not necessarily a book about immigration, it does illustrate a young person learning about her family heritage. The front cover offers a map of the islands.

Discussion Topics

- Relation of Hawaiian culture to the outdoors/nature
- Grandparents as teachers of tradition
- Queen Lili'uokalani – the last queen of Hawai'i
- Origin of the ukulele (from Portugal)
- Dance as a form of communication
- Agriculture as basis of economy (historically)
- Various species of animals, both native (eel, jellyfish) and introduced (koi)
- Comparisons with stories of *Crossroads* children:
 - Barbara Kalaau and her family retain many of their Hawaiian traditions when they moved to Hayward. What are some of these?
 - Grandparents play a role in the lives of many immigrant families as conveyers of knowledge and caregiver